A Freudian-Lacanian Reading of Hermann Hesse's *Steppenwolf*

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Presented by: **Supervised by:**

Mr. Billal. YAHIAOUI   Dr. Amaria. MEHDAOUI

Board of Examiners

Dr. Hanaa. BERREZOUG	(MCA)	Chair Person	University of Saida
Dr. Amaria. MEHDAOUI	(MCB)	Supervisor	University of Saida
Dr. Latifa. BESSADET	(MCB)	Examiner	University of Saida

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" The effects or structure of a text are not reducible to its 'truth', to the intended meaning of its presumed author. "

Jacques Derrida

Declaration of Originality

I hereby declare that this submission is my work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a university or other institution.

Date: 14/07/2021

Name: Billal Yahiaoui

Signature:

Dedication

To the Big Other.

Acknowledgment

First and foremost, I would like to express my gratitude to my supervisor, Dr. Amaria Mehdaoui, whose necessary guidance and academic advice throughout this research has been unfailing.

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Abstract

This study aims to provide an in-depth look at the existing readership of Hermann Hesse, trace the conventional biographical-Jungian analysis that is ingrained within it, and then proceed to dispense with this rigidly restrictive method to approach the novels of Hesse. Grounded on a structural text-based analysis, this study first excludes the factual information of Hesse, as well as the Jungian psychology and conducts instead a Freudian-Lacanian reading on one novel of Hesse, namely *Steppenwolf*. The point here, however, is not merely to dismiss the intentional fallacy that is established by Hesse's critics but also to demonstrate first, that the Jungian process of individuation does not accord with numerous incidents in the novel, and secondly, the Jungian psychology is structurally so narrow that it cannot detect the infinite meanings beneath Hesse's metaphoric and metonymic prose. The present research effectively provides a dialectical analysis of the novel's main characters and enables a better understanding of the novel's second part. This study, nevertheless, achieves the fundamental aim of all literature which is to pave the way for infinite interpretation rather than to conventionalize a certain interpretation of a written work.

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General Introduction

For over a century, the works of Hermann Hesse captured the attention of the reader, for they provided a point of identification to the modern man. The latter is liable to find in the novels of Hesse the projection of his own mental, cultural, and societal issues. Attention towards the works of Hesse, though, was not confined merely to the readers of his novels. Rather, it had transcended the boundaries of the readership to captivate several scholars who had their fair share in the immense scholarship of Hesse.

Those scholars had contributed tremendously in depicting the meanings beneath Hesse's prose which is heavily metaphoric prose. Their analysis of Hesse's novels was of great benefit for students from secondary literature during the first half of the twentieth century. However, one major theoretical issue that has dominated the field for many years concerns the fact that the analysis of Hesse's critics remained stuck to one angle only. Following the models of Hugo Ball and Hans R. Schmid, those critics within this scholarship established an intentional fallacy that Hesse's works can but be read through the biographical-Jungian angle. The latter had been so repetitive that it had a constraining effect on any attempt of a different approach on Hesse's works. The interpretation was closed and a final meaning was fixed, although Hesse's prose is, as mentioned before, metaphoric and metonymic; that is, the meaning behind Hesse's prose must be constantly displaced in an endless signifying chain and, accordingly, the narratives of Hesse do never exhaust the possibilities of their meaning.

Given the lack of shifting research regarding Hesse's scholarship, this study will review the works conducted on Hesse's novels, investigate the dominant roots of the biographical-Jungian reading, then attempts to dispense with this conventional reading so as to open a new trajectory to tackle Hesse's works. The focus of this research will be on one novel by Hesse, *Steppenwolf*. Biographical information of Hesse will be excluded from

this research, and the Jungian reading will be put aside and replaced with a Freudian-Lacanian reading. Henceforth, this research seeks to address the following questions :

- Is it possible to conduct a valid analysis of Hesse's *Steppenwolf* without any reliance on the biographical approach?

- What advance could be derived by privileging the Freudian-Lacanian reading at the expense of the Jungian reading?

In this study, I hypothesize first, that it is possible to conduct a valid analysis on the novel of *Steppenwolf* provided that we consider the novel's narrative as a self-sufficient and self-referential element. Secondly, the Freudian and Lacanian psychoanalysis is heavily embedded with Structuralism, they are text-based rather than author-based, which makes them appropriate to unravel the numerous possible meanings beneath the narrative of *Steppenwolf*.

Methodologically, this research will rely on one fundamental principle of the New Criticism approach, and that is to emphasize close reading of the text. Theoretically, this research will rely on psychoanalytic theories of Freud and Lacan, as well as the emphasis of Freudian and Lacanian critics. The significance of this research extends the boundaries of breaking the dominance of the biographical-Jungian reading. This research will demonstrate that some incidents at the end of *Steppenwolf*'s narrative go against the Jungian Process of Individuation. It will also prove that the Jungian reading, though valid to analyze the dyadic relation between the characters of Haller and Hermine, is too narrow to confer a subjective significance to the other two main characters, namely Maria and Pablo. Freudian psychoanalysis will be of great benefit in analyzing the first part of the novel as well as spotting moments of uncanny that interlink the parts of the novel and, accordingly, unravel that the novel is developed in a non-linear system, despite the narrative seemingly shows the opposite. Lacanian psychoanalysis, on the other hand, will

enable us to conduct a dialectical analysis on the triadic relation of Haller-Hermine-Maria, as well as Haller-Hermine-Pablo.

This research is divided into three chapters that are binded together to achieve the aims stated above. The first chapter will provide a review of the literature made on Hesse in general, and *Steppenwolf*'s novel specifically. It will also shed light on how some models were structural for the authorial intentional fallacy within the studies on Hesse. Nevertheless, this chapter also will mention the few attempts of deviation from the conventional approach and the reason why they fell short.

The second chapter will be devoted to provide a broad explanation of the methodological and theoretical frameworks upon which this research will be based. The final chapter will be the theoretical space to achieve the aims of this research. This chapter will be divided into three major sections. The first two sections will focus on the first part of the novel; that is, Haller's neurosis and psychosis prior to his encounter with Hermine. The third section is divided into three sub-sections and will be devoted to analyze the second part of the novel; that is, Haller's position relative to Hermine, Maria, and Pablo.

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1.1. Introduction

Hermann Hesse is a man of metaphor, and the poetic richness of his narratives offered therapy for the modern reader, reflecting his societal crisis. Hence, Hesse's works attracted the attention of scholars and critics for over a century. Those critics aimed to understand the meanings behind the works of Hesse and pave the way for students from secondary literature. However, as much as the critics helped to understand the works of Hesse they established, intentionally or unintentionally, a conventional method to approach and deal with Hesse's prose. Therefore, this chapter will shed light on the long-established conventional approach within Hesse's readership, and investigate its roots as well as the prominent biographies that are involved in its longevity.

1.2. Hugo's Model as Structural for the Biographical Approach

On his fiftieth birthday, Hesse was paid his first tribute by his friend Hugo Ball, a poet and founder of Dada at Zurich, under the title of *Hesse: His Life and His Work* (1927). Ball's description was strictly chronological as it included all the events of Hesse's life from his childhood all the way to the years of war and, more importantly, Hesse's struggle with institutionalization. Even the slightest details were examined carefully. Moreover, mention was made of Hesse's relatives including his parents, wives, friends, and teachers. Ball, also, managed to show how most of Hesse's significant works came out of those crises he endured. Ball, then, did not aim to make a scholarly work, but simply wanted to make out of his experience with Hesse a subject of a written work in which he draws parallels between Hesse's life and his fictional narrative by relying on his spiritual journey in the Eastern world. This biography, however, became structural for the readership of Hesse's works.

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Subsequent scholars such as Heinrich Geffert, Hans R. Schmid, Otto Engel, Helmut Bode, and Richard Matzig, to name but a few, have relied blindly on Hugo's model and tried to relate Hesse's own life to his fictional work. In 1958, Joseph Mileck published his book entitled *Hesse and His Critics* which, as its title suggests, deals with the experiences and fictional works of Hesse, as well as the immense body of critical literature that has been made on him. Twenty years later, Mileck himself published his biographical work *Hermann Hesse: Life and Art*, following the traditional model of the biographical reading popularized by Mark Boulby's *Hermann Hesse: His Mind and Art* (1967). " Der Steppenwolf", Mileck says, "was a surrealistic rendering of his [Hesse's] latest crisis...Der Steppenwolf is not only the most novel but also the most autobiographical of Hesse's many stories" (175). This statement explains how critics of Hesse tended always to find the matching points between Hesse's fictional narrative and his non-fictional life.

Another prominent example comes from Ziolkowski's *The Novels of Hermann Hesse: A Study in Theme and Structure* (1967). Following Curtius' remark on the efficiency of the technical analysis for the interpretation of a writer, Ziolkowski aimed to illustrate, thematically and structurally, the stylistic within the major novels from Demian onwards. He believed that Hesse scholarship lacked the focus on the technical facets of his works, and this was due to the critics' predilection in factual information of the author. Yet, Ziolkowski, as pointed out in the preface of his book, intended to address the general reader of Hesse and had to supply some details about Hesse's life. In a chapter devoted to deal with the *Steppenwolf* novel, Ziolkowski asserts that the novel was allegorical for the struggles of Hesse who was referring to the mental crisis he went through in the period from *Demian* to *Siddhartha*. Ziolkowski goes on to say " the Steppenwolf is more overtly autobiographical than any of Hesse's other fiction" (179).

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In 1988, Eugene Stelzig published his book *Hermann Hesse's Fictions of the Self: Autobiography and the Confessional Imagination*, in which he argued that what Hesse wrote was confessional writing rather than an autobiography. To reinforce his argument, Stelzig relied on Hesse's commentary in which the latter said that his novels are to be considered as *"biographies of the soul"*. The point Stelzig wanted to make is that for a work to be considered as an autobiography, it should be aligned directly with its author's life. Hesse's novels, Stelzig says, are a kind of creative interpretation of his life, recorded throughout his experiences. Hence, the narratives of Hesse must be considered as confessional writing rather than autobiographical writing. Stelzig, however, goes on to say that a critic still needs subsidiary factual information about the author to analyze and interpret his *"confessional writing"*. With such an assertion, Stelzig's distinction was proven to be too narrow. For it relies on the same critical techniques that were used by the critics who came before Stelzig. That is, he used biographical facts and quoted Hesse's words as a legitimate source to support his argument.

A decade later, Lewis Tusken revived the tradition of the biographical reading of Hesse's works with his book *Understanding Hermann Hesse: the Man, His Myth, His Metaphor* (1998). Tusken privileged the typical reading of Hesse that was incessantly hailed by the previous scholars. Tusken, actually, believed that biographical criticism is the only accurate method to approach the works of Hermann Hesse and unravel the meaning behind them. Having Hesse's commentary on his novels as a guideline, Tusken even went to say that his critical approach is indisputable, for it was based on a legitimate source. Such a statement reinforces the idea that the scholarship is based on an intentional fallacy and veneration for Hesse that had dominated and narrowed the angle from which to tackle his fictional works.

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1.2. Schmid's Model as Structural for the Psychological Approach

As discussed above, the over-reliance on Hugo's model gave birth to an intentional fallacy[1] that Hesse's works can but be read through a biographical angle. The reliance on the biographical criticism revealed to the scholars several sensitive details about Hermann Hesse. This latter went through nervous breakdowns twice in his life and had to undergo psychotherapeutic sessions.[2] The first sessions, which took place in the spring of 1916, were with Josef B. Ling, a member of Carl G. Jung's staff. One year later, Hesse had sessions with Carl Jung himself. The sessions were successful and had a positive impact on Hesse's well-being, but did not last for a long time. As he was writing what would later become one of his best-written works, the novel of *Steppenwolf*, Hesse lived, once again, a dramatic escalation of his mental state, and had to approach Joseph Lang for other psychotherapeutic sessions. Hence, the scholars relied on this personal information, and the biographical reading of Hesse's novels, journals, as well as poems were always coined with psychological reading, which was possible by drawing upon Freud, Kretschmer, Bleuler, Adler, and heavily upon Carl Jung.

Early biographers avoided the psychological path to analyze the works of Hesse. It was Hans R. Schmid who first relied on this angle to interpret Hesse's works when he released his book *Hermann Hesse* (1928). The primary aim of Schmid was to deal with the decadence that lies within modern literature. This latter is viewed as a reawakened Romanticism that became decadent, and since Hesse had previously a kinship with German Romanticism, Schmid selected him specifically as a subject of his case study. Unlike Ball's model which was an informal presentation of facts and experiences from

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[1] For more about this concept see WIMSATT, W. K., and MONROE C. BEARDSLEY. *The Verbal Icon: Studies in the Meaning of Poetry*. University Press of Kentucky, 1982.

[2] Hesse's emotional life witnessed a sequence of consecutive failures. After the failure of his first marriage with Maria, Hesse married Ruth Wenger but their marriage was short-lived and structural for Hesse's second mental breakdown before his sessions with Joseph. Only with Ninon Dolbin, could Hesse find his ultimate companion in life.

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Hesse's life, Schmid presents biographical details only when he finds them reflected in the core of Hesse's art. Like most of Hesse's scholars, Schmid believed that the author's personality traits are always found in his work. Schmid, then, analyzed all of Hesse's fragmented narratives which were always influenced by ideas of suffering, isolation, melancholy, and a desire to escape from modern society, and he concluded by attributing all of Hesse's crisis to an Oedipal complex. He argued that the praising of nature and childhood that we often find in the narrative of Hesse is emblematic of a poignant urge and longing to go back to the womb where neither dichotomy nor castration is known to the subject, a state where the wholeness of the individual is still maintained.

With his book, *The Introversion, with Special Consideration of the Poet Hermann Hesse* (1929), Hugo Mauerhofer made kind of a diagnostic reading of the works of Hesse in order to understand his character. By paying attention to narcissistic and neurotic obsessions, to personality characteristics, to conflicts in the family, in the society, as well as in the professional domain, that of intellectualism, Mauerhofer marked Hesse as a misanthrope who was concerned more with himself and his innermost feelings, notions, and longings, an anti-social and self-centered who felt that the outer world was a threat and menace that might destabilize the core of his being.

1.4. A Shift From the Conventional Reading

As pointed out above, the mental breakdowns of Hesse reinforced the fallacy that lies within his readership, and the psychological approach, in its turn, exhausted the possibility of reading Hesse's works through other angles than the biographical-Jungian one. The critics created a sense that the bond between Hesse and psychology was strong and should not be put in doubt. Hermann Hesse, though, in his book *Soul of the Age: Selected Letters of Hermann Hesse*, 1892-1962 which was edited by Theodore Ziolkowski

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and translated by Mark Harman, provides a letter that disapproves this consensus. The letter was written in April 1950, addressed to Herbert Schulz, and in it Hesse says:

> I first became acquainted with psychoanalysis in 1916, when my private life and the pressure of the war had become excessively burdensome. The doctor wasn't all overbearing — he was far too young and too respectful of celebrity for that — but he went about seriously, and became a very dear friend of mine, even decades afterward where there was no longer any question of our conducting an analysis. I only at a very late stage, long after the analysis (primarily Jungian) was over, that, for all his enthusiasm about art, my friend had no real understanding of it. And I gradually realized that none of the psychoanalysis I have encountered, above all Jung, ever regarded art as anything more than an expression of the unconscious; they felt that the neurotic dream of any patient was just as valuable as, and far more interesting than, all of Goethe. It was ultimately this insight that allowed me to extricate myself totally from the climate of psychoanalysis. But, on the whole, the treatment had a positive effect on me, as did my reading of some of Freud's main works. (280-281)

It is made clear in the letter that Hesse's relationship with psychoanalysis cooled off as time went by, and Carl G. Jung was not the only psychoanalyst who had an influence on Hesse, yet his scholars seem to dismiss these facts and hold on to the fallacy that affected even the secondary literature. Theodore Jackson, for instance, argued in his thesis that Hesse's novels were a re-interpretation of Rousseau and Nietzsche[3] under the scope of an autobiography. In the introduction of the third chapter entitled *Der Steppenwolf: Hesse's Ambiguously Modern Autobiography*, Jackson pointed out that "Haller's struggles to

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[3] During the period of 1919-1927, Hesse was highly interested in Nietzschean discourse and reflected numerous ideas of Nietzsche in his fictional writing such as the mark of Cain, the concept of the Self and the Mask in shaping the Persona, as well as Nietzsche's Posthumanism.

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accept radio music yet hold on to Mozart, to learn to drink, dance, and make love yet also to continue to remain home ensconced in his scholar's den, to embrace imagination yet keep one foot firmly planted in reality are, in fact, Hesse's own struggles" (131). Henry Hatfield, also, embraced this typical reading of Hesse. In his essay Accepting the Universe: Hermann Hesse's Steppenwolf, and even before he proceeds in analyzing the novel's narrative, Hatfield asserts that Hesse's *Steppenwolf* novel is an autobiographical work embedded with Jungian symbolism. Harry Haller, to use Hatfield's words, is a " transparent mask for Hermann Hesse". Hatfield, also, adopts Ralph Freedman's description of Hesse's works as " lyrical novels".

Similarly, Emmanuel Maier's dissertation entitled *The Psychology of C.G. Jung in the Works of Hermann Hesse* does the same. Maier devoted his dissertation to analyze Hesse's prose through Jungian lenses. He believed that in order to decipher the meanings behind the narrative of Hesse, one should focus on relating it to the psychological concepts of Jung. Maier even claimed that one is not concerned with evaluating the validity of Jungian psychology in analyzing the works of Hesse. This, for Maier, belongs to the field of psychology rather than literature. Another leading example would be that of Seymour Flaxman who aligned Hesse with his fictional characters. In his *Der Steppenwolf: Hesse's Portrait of the Intellectual* (1954), which marks the initial interest from the academics in this novel, Seymour constrained himself in recounting the events of the novel with all details and referring to similitude between the protagonist and the author such as the initials in their names, the disgust they hold at the lack of civility, the failure of the marriage, and even the political views of both of them on the Second World War.[4] These similarities made Seymour assert that the *Steppenwolf* is a self-portrait of an intellectual,

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[4] At the outbreak of the First World War, Hesse took an oppositional stance towards the German cause. Hesse therefore was drastically criticized by the German intellectuals who stood for the German cause and expected the same from Hesse. This incident aggravated Hesse's life which was already absorbed in loneliness and isolation.

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and even led him to claim that " perhaps no German author other than Goethe has put more of himself into his work" (qtd in Douglas 57). For further studies, it is important to consult Donald Douglas' dissertation *Two Novels by Hermann Hesse: Demain and Der Steppenwolf*, which exposes how much of the secondary literature of Hesse is restricted to an uncritical approach, and repetitively recapitulate and paraphrase Hesse' immense work.

As discussed above, Hesse's scholarship became informative rather than interpretive, and unlike early biographers who relied on Hesse's life to understand his novels, subsequent biographers relied on Hesse's works to understand his persona. This dissertation, thus, aims to break the long-established convention which blurred the differentiating line between Hesse and his prose. It should be pointed out that it is not the first one of its kind, for there were, previously, certain attempts from scholars who aimed at shifting from the prevailing biographical reading. I have already pointed out, previously in this chapter, that despite how Stelzig made a shift in arguing that Hesse's novels are to be read as biographies of the soul rather than biographies of Hesse, and how Ziolkowski attempted to focus on the thematic in the work of Hesse, their studies remained biographical because of a compelling belief that factual information of Hesse must be provided to the reader. However, it is important to mention here a couple of other examples.

In 1947, Max Schmid conducted a study on Hesse's works in which he attempted to treat the author's issues metaphysically rather than psychologically. Yet Schmid did not abandon the biographical reading and related the soul and spirit of Hesse with his characters. Joseph Mileck argued that Schmid's metaphysical method was inappropriate to read Hesse. For it can neither uncover the enigmatic details in his prose such as the dreams of Harry Haller, nor does it enable to delve into occult figures like Hermine. Nevertheless,

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Mileck reminds us, that Hesse's poetic prose which is full of a consciousness of self and marked by an inner yearning for life and idealism is nothing but a mere fulfillment of Hesse's own wish, as such they are reflections of Hesse's psyche (87). Adrian Hsia provides another good example with his essay which was included in Ingo Cornils' *A Companion to the Works of Hermann Hesse* (2009). Hsia attempted to exclude completely the psychoanalytical criticism in his essay and join between Hesse's prose and his engagement with Eastern spirituality. This led him to rely heavily upon the biography of Hesse and his essay resulted in nothing but a mere re-birth of Hugo's model, and just like Max Schmid, his attempt to deviate from the conventional reading fell short.

1.5. Conclusion

Therefore, my dissertation will differ methodologically and theoretically from the models of Schmid and Hsia, and instead of shifting from the psychological approach, it will focus first on excluding completely the biographical life of Hesse which is the major reason for the consistent prevalence of Hugo's model. The focus of this dissertation will be on one novel by Hesse, the *Steppenwolf*, which will be mostly considered as a self-sufficient element. Hesse's psyche, life, and journey will be put aside. Jungian psychology, too, will be excluded and replaced by Lacanian and Freudian psychoanalysis. As the novel themes will be treated chronologically, Freudian psychoanalysis will be of great benefit in analyzing the first part of the novel, especially Haller's dream. Lacanian psychoanalysis, on the other hand, will extend our understanding of the second part of the novel, as it is convenient in deciphering the novel's poetic and lyrical prose, especially in Haller's position relative to Maria and Pablo. It will, thus, provide an advance at the expense of the Jungian reading which is reduced to an imaginary level and devoid of any integration with the symbolic realm.

Chapter Two: New Criticism and Psychoanalysis as Interpretation

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2.1. Introduction

I have discussed in the previous chapter that a restrictive approach has been generated within the scholarship of Hesse, which made it almost impossible to analyze Hesse's works through other angles than the biographical and Jungian ones. I have, also, stated my aim which is to break the conventional reading of Hesse. However, before I proceed in my analysis I should first provide an explanation of the methodological and theoretical frames that I will rely on. This chapter, therefore, will discuss, first the New Criticism which will be a methodological grounding for my dissertation, and secondly the psychoanalytic criticism. Freudian and Lacanian psychoanalysis, whose theories will be used to unravel Haller's character, will be discussed in detail.

2.2. New Criticism

The modernist generation brought with it new poets who were engaged with their own criticism, and this was foundational of what was later called New Criticism. The latter is an American rebirth of the Russian Formalism which emerged in the first half of the twentieth century. Like Formalism, New Criticism emerged as a response to the French belle-Lettrism which imposed the author's intentions on the text. The New Critics argued that the contextual reading of a certain work is an intentional fallacy, a term that was first used by Wimsatt and Beardsley who argued that "The design or intention of the author is neither available or desirable as a standard for judging the success of a work of literary art" (qtd. in Castel 127). The written work, for the New Critics, is a self-sufficient element that should be analyzed independently. The text, thus, is its own context and more importantly, the text is an authority over its author. This immanent analysis favored a close reading of the text, with paid attention to rhythm, imagery, metaphor, meter, etc., and how all these literary devices generate a self-referential meaning. Moreover, for the New Critics, the

reputation of the author should not affect the reader's analysis, as is the case with Hesse's scholarship.

Whereas Formalists focused only on the form of the written text and its structurality, New Critics argued that the content of the text is as important as its structure. They even claimed that the form and the content of the text are interlinked, and accordingly, cannot be analyzed separately. Therefore, New Criticism goes beyond the literariness of the text. It tracks the figures of speech and seeks the displaced meaning behind the words which, by definition, are metaphorical. It is important to mention that New Criticism praises poetic text, for this latter is formed out of imagery and irony. Moreover, the New Critics were interested in how such ambiguous texts can form a unity and a coherent meaning. This significant principle is one of the reasons why New Criticism is more suitable than Formalism to analyze and deconstruct Hesse's poetic prose and, hopefully, unravel the latent meaning behind it.

2.3. Psychoanalytic Criticism

At the turn of the 19th century, and with the occurrence of scientific and technological progress, fundamental changes in social life took place which subsequently led to the rise of new ideas in the domain of psychology, and those new ideas, in their turn, led to the establishment of psychoanalysis. The latter is a therapeutic method whose set core of beliefs is that individuals bear within themselves an unconscious which is the locus of their repressed emotions, feelings, and desires. The fundamental aim of psychoanalysis is to go beyond the manifest content of the individual's behavior and reach the latent content which is the driving force behind the human psyche; that is, psychoanalysis aims to make the unconscious conscious. Psychoanalysis, thus, is such a large critical method that it contains several theories which are often used in literary criticism according to three different approaches. The first one draws parallels between the process of arts, the nature

of literary genius, and its relation to normal mental functions. The second one is an author-based approach that focuses on the psychological reading of the behavior and motivational factors behind the author. The last one deals with the development of the fictional characters within a certain literary work, the involvement of the unconscious in their characters' traits, and it is this approach that my dissertation will rely on.

2.3.1. Freudian Psychoanalysis

It was Sigmund Freud who first established psychoanalysis at the turn of the 19th century. In 1885, Freud went to Paris to study hypnosis, and when returned to Vienna, Freud collaborated with his colleague, Josef Breuer, and developed a new way of treatment whose foremost concern is the patient's discourse. Those early talking treatments were fruitful, and in 1895 published *Studies on Hysteria*, the first psychoanalytic work in which Freud and Breuer argued that the symptoms of hysteria are allegorical representations of traumatic and repressed sexual memories. A year later Freud started using the word psychoanalysis at the expense of hypnosis in describing his new method through which he aimed and intended to get to perceive things beyond their conventional sense. These experimental sessions were the grounding on which rested his continual progress and refinement of his theory of the human psyche.

2.3.1.1. Dreams as a Wish Fulfillment

Sigmund Freud initially considered a topographical correlation between the unconscious and the ego; the former encompassed the individual's innermost defensive mechanisms, while the latter was the locus of consciousness and the individual's touch with the external world. The ego and the unconscious settle in different areas, and Freud's main task was to grasp how libidinal energy stirs between the two. The focal point of Freud's early work was to evaluate neurotic symptoms which he believed were a byproduct

of repressed wishes. For him, these neuroses are not related to any organic roots and can be cured. Psychoses, on the other hand, are often organic issues and cannot be cured by psychoanalysis. The early cases Freud worked on such as the case of Dora, Irma, and Wolfman, led him to conduct what would later become his most fascinating work, *The Interpretation of Dreams* (1900).

At the core of that book, lies the fundamental theory of the Freudian corpus that I will be concerned with in analyzing Haller's dream of Goethe. Freud begins his book by outlining how dreams, traditionally, were thought to be prophetic; that is, dreams foretell the future to the dreamer. By contrast, Freud contends that dreams, if traced attentively, lead to wishes and notions that shortly have been present in the consciousness, to mere incidents from the previous day. However, Freud noticed, what one could hardly fail to notice, that the majority of dreams are not identical to real events and, so to speak, sound absurd and ambiguous. Freud, then, suggested that dreams are wish-fulfillment rather than absurd. As he puts in the introductory of the third chapter, dreams are not "meaningless, they are not absurd; they do not imply that one portion of our store of ideas is asleep while another portion is beginning to wake. On the contrary, they are psychical phenomena of complete validity—fulfilments of wishes; they can be inserted into the chain of intelligible waking mental acts; they are constructed by a highly complicated activity of the mind" (147). Freud concludes by presuming that every dream is composed of two contents, the manifest content which is the dream itself, short and ambiguous, and the latent content which is a disguised larger thought behind the dream.

To elaborate, Freud claimed that dreams operate through four disguise mechanisms, namely, Condensation, Displacement, Symbolism, and Representation. Condensation is a structural necessity for dreams to operate, for it is the process of overlapping the different materials of the dream to make out of them one incoherent content; that is, a disguised

manifest content. Displacement is what enables the disguise of the dream, which by definition, is always a response to a repressed wish. It is through Displacement, then, that the manifest content stands in for the latent content. Symbolism, on the other hand, is the most highly individualized singular element of the subject within the dream. The dream elements are significant for the individual relative to his experience and do not hold by any means a universal significance. Lastly, Representation, which is a process of dramatization, portrays the subject's thoughts into visual images.

2.3.1.2. Oedipus Complex

Although I will be relying on the Lacanian reconceptualization of the Oedipus complex, it is better to trace the roots of this theory which plays a crucial role in the developmental process of the subject's psyche, and to do so, I shall first recount, briefly, the Oedipus myth to see what are the specific details in this story that inspired Freud to theorize one of his fundamental concepts.

Laius, the ruler of Thebes, married Jocaste with whom he was expecting a child, and that child is Oedipus. As soon as he was born, Oedipus had his feet pierced and was abandoned by his father, for this latter was informed, priorly, by the Delphic Oracle that his expected child, Oedipus, will kill him and marry his wife Jocaste. Lately, Oedipus was adopted by a shepherd who gave him the name Oedipus, which means "clubbed foot" in Greek (Graves 218). One day, Oedipus visited the Delphic Oracle in Thebes to ask him about his future. The Delphic informed Oedipus that he will kill his father and marry his mother. Upon this shocking information, Oedipus resigned from returning to Corinth, and somewhere between Delphi and Daulis, he had a fight which ended by killing Laius, the man whom he was fighting. After he solved the riddle of the Sphinx, Oedipus was elected as a king of Thebes and married Jocaste. After several years, Oedipus found out that the

man he killed after he consulted the Delphic was his real father, and his queen consort is actually his biological mother (Graves 218-219).

Freud's analysis of the dream-work made him realize its importance in the developmental process of the human psyche whose basis, to follow Freud's logic, is the earliest experiences of unsatisfaction and repression in childhood. Thus, childhood sexual experiences are structural and divided into two phases: pre-genital and genital, each of which contains sub-stages. Freud believed that at a certain point in the phallic stage, the first stage of the genital phase, the child desires to have his mother's attention. But this desire interrupted by the presence of the father, and consequently, the child develops a hatred for his father and even involves in a rivalry with him. Beyond the repressed desire of the mother, other repressions occur under the scope of the super-ego which is a result of the Oedipal experience.

2.3.1.3. Death Drive

As I pointed out above, Freud's early work centered around the pleasure principle which assures that the individual does not become manipulated by its sexual instincts and discharges its libido in activities that are by no means violent. In his later work, though, Freud found out, after some clinical observations he had with patients, that there was a gap in his corpus that must be filled. War veterans, for instance, were perpetually haunted in their dreams by the dire scenes they have witnessed on the battlefields. Masochism, too, is a good illustration of the limitations of the pleasure principle. While this latter claims that the aim of all existence is the pursuit of pleasure, masochism strikes for a state where pleasure and pain are harmoniously intertwined. Through those clinical experiences, Freud came to realize that there is a repetition compulsion that drives human beings to repeat traumatic events which are avoided by the conscious. Consequently, Freud had to revise his theory of the reality principle.

One of the most paradoxically fascinating points Freud evokes about the role of repression in his reality principle is that pleasure can be maintained when we manage to minimize the stimulus coming from whatever that is external to the self; that is, pleasure, in the Freudian sense, is possible through a process of negation. In Freud's words "the mental apparatus endeavors to keep the quantity of excitation present in it as low as possible or at least to keep it constant" (*Beyond the Pleasure Principle* 03). Freud develops his idea by saying that the organism of one's consciousness when it interacts with the outer world is twofold: first, it receives the stimuli, and secondly, it protects itself from that external stimuli. Sometimes the external world that the individual interacts with does not provide the appropriate conditions so that the individual can fulfill his desire unless harmed. The protection from the external stimuli, on the other hand, occurs at two levels; the first level would be by stabilizing the stimuli and reducing the amount of excitation that comes with it, and the second level concerns cutting off all interaction with the outer world, a state where the subject abolishes all stimulation, a level where the subject becomes dead to the world as much as the world becomes dead to him.

Through repetition, Freud contends, one deals with unpleasant stimuli, and hopelessly, attempts to control the traumatic experiences. The repetition compulsion that compels us the most is the urge to go back to primordial inertia, which is primary and prior to one's life. The nihilistic state from which we emerge and come to life remains ingrained within us, and, to follow Freud's logic, expresses itself through the drive, which, by definition, compels us to return to a state of non-being. Death, therefore, is natural to us, unlike life which is forced upon us, hence Freud's most controversial statement "the aim of all life is death" (32). However, repetition does not concern events of one's past only, but

also events that are yet to happen. The ego protects itself by re-enacting the danger it predicts, and by doing so, it abolishes all possibility to be taken by surprise.

Freud, then, concluded that all human beings are driven by an impulse that opposes the life drive, an impulse via which one acts against his own good, and unavoidably, undermines himself. With such a claim, Freud has put himself at odds with the scientific consensus which claims that all beings are trying to survive. He even went to say, at the end of his book, that the pleasure principle seems to be in the service of the death drive. Thus, Freud created a hierarchy for his corpus where the death drive is fundamental at the expense of the life drive.

2.3.2. Lacanian Psychoanalysis: *the Faithful Return to the Freudian Letter*

During its long course, psychoanalysis lived many rebirths that enriched its corpus and extended its field of studies, and of all those rebirths, Lacanian psychoanalysis had the most influence in the human sciences. After he graduated with a Ph.D. in psychiatry, Jacques Lacan, a French psychoanalyst and one of the major figures of post-Structuralism, engaged in analytical sessions within la Société Psychanalytique de Paris, but this did not last long due to the outbreak of the Second World War. Lacan's first major work was his paper on the Mirror Stage which was presented to International Psychoanalytical Association in Marienbad, Germany. The focus of that paper was to deal with children's perception of their bodies and the emergence of the ego. After the end of the war, Lacan became interested in Structuralism and Linguistics, especially Levi Strauss's anthropology, and more importantly, Roman Jakobson's metaphor and metonymy[5] which were aligned

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[5] Metonymy is a literal device and a term that is used to denote an object. It was differentiated from metaphor by Roman Jakobson who theorized the two axes of language, Selection and Combination. Unlike metaphor which condenses the meaning, metonymy displaces the meaning and, accordingly, Lacan linked it with desire for the latter is in metonymic movement, in perpetual deferral within one signifying chain that never reaches fulfillment.

with Freud's two essential mechanisms of the dream-work; Condensation and Displacement.

In September 1953, Lacan presented his paper on the function of speech in psychoanalysis at the conference which took place in Rome. This paper, in which Lacan explained his views on psychoanalysis theoretically and clinically, included, for the first time, an elucidation of the three interconnected registers that shape all the Lacanian theories, namely, the Imaginary, the Symbolic, and the Real. Two months later, Lacan formed his own school where he embarked on giving public seminars annually which were to last till his death. Those seminars were about Lacan's project of what he coined the faithful return to Freud, annual lectures in which he devoted himself to reformulate the Freudian psychoanalysis. This latter, for Lacan, was over-simplified and corrupted by the post-Freudian psychoanalysts. Lacanian psychoanalysis is still practiced clinically today and used in various critical domains.

2.3.2.1. The Developmental Process of the Mirror Stage

The Imaginary is the prevailing register in the initial work of Lacan where he attempted to deal with the dilemma of pre-maturation within the human beings, as well as the emergence of the ego. Lacan noticed that, unlike other creatures, human neonates do not acquire preset physiological abilities, and consequently, this led him to question what is it that enables a human infant to experience his embodiment and function properly as one entity in the world? Lacan's answer to this is the reflection of an image. In his book *Écrits*, Lacan states that:

> The mirror stage is a drama whose internal pressure pushes precipitously from insufficiency to anticipation—and, for the subject caught up in the lure of spatial identification, turns out fantasies that proceed from a fragmented image of the body

to what I will call an "orthopedic" form of its totality—and to the finally donned

armor of an alienating identity that will mark his entire mental development with its

rigid structure. Thus, the shattering of the Innenwelt to Umwelt circle gives rise to

an inexhaustible squaring of the ego's audits. (78)

As it is pointed out, fragmentation, for Lacan, is primary and precedes any sense of

wholeness; that is, from the moment a child is born, he experiences his physical body as

detached parts holding on together, an anxiety-provoking experience that Lacan termed

Corps Morcelé. Therefore, from the beginning, there is an anticipatory urge to grab on an

image that might confer the child a sense of wholeness, and this leads him to the mirror

stage which marks the constitution of the ego. The latter is achieved through a process of

identification as the child recognizes himself in the mirror for the first time. The image of

the infant is contrastual for it reflects a virtual whole entity of his physical body which,

priorly, was experienced as fragmented pieces. Thus, the infant develops a rivalry with his

own image whose wholeness threatens his primal experience of the fragmented body. The

infant, then, must assume its own image in order to surmount this aggressiveness, and in

doing so, a moment of jubilation emerges as the infant conceives an imaginary mastery

over his body. Hence, the coming of the ego is a result of a misunderstanding, and

although the mirror stage is a process of self-recognition, it marks a moment of self-

alienation.

However, Lacanian theories defy all forms of ontology and developmental

temporalities; the unconscious, for Lacan, is not a linear trajectory of developments, the

unconscious consists of events that are not fully differentiated. Although the experience of

the fragmented body is prior to the alienating moment of the mirror stage, it is only by this

latter that the child conceives the fragmentation of his body through an act of retroaction.

The interlinked acts of anticipation and retroaction form the two mechanisms of what

Lacan calls Logical Time. [6] That is to say, developmental moments in Lacanian psychoanalysis are based on an inter-subjective logic where anticipation and retroaction are mutually dependent on each other. Lacan explained his diachronic model of temporality by relying on Jakobson's two operations of language, namely Selection and Combination. [7] In his paper *The Function and Field of Speech and Language in Psychoanalysis*, Lacan writes on this matter that " What is realized in my history is neither the past definite as what was, since it is no more, nor even the perfect as what has been in what I am, but the future anterior as what I will have been, given what I am in the process of becoming" (247). Therefore, the mirror stage is a crucial moment that concerns both, the future by anticipating a wholeness of the body that will never arrive, and the past by re-interpreting the primordial state of fragmentation. This developmental moment of the ego, also, will affect the rest of the child's identifications as it, to use Lacan's words, "will also be the root-stock of secondary identifications" (76).

Nevertheless, before I proceed in explaining the Symbolic register, it is important to mention here that in this Imaginary register the boundaries of the ego are over-extended. The child in this realm conceives the world and himself as one whole entity; that is to say, the child does not differentiate between himself and others, especially his mother who is a significant other. To illustrate, Lacan relies on the phenomenon of *Transitivism* which occurs often to children as they do not differentiate between their experiences and those of other children. For instance, if a child is hit and starts crying, another child next to him

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[6] Lacanian logic defies the ontology of classical logic. Logical Time is a process of the unconscious that comprises of three stages; the subjective stage which is marked by the instance of glance, the inter-subjective stage which is marked by the time for comprehending, and the trans-subjective stage which is the moment of concluding. Only at the triadic trans-subjective stage does the subject's logic function.

[7] Roman Jakobson proposed that every language operates through two mechanisms, Selection and Combination. Selection concerns the choice of the word that occurs next in the speech, while Combination emphasizes how words are ordered together. Selection often produces metaphor and Combination produces metonymy. Lacan linked these two aspects of language to Freud's dream mechanisms, Condensation and Displacement, yet in an opposite order where metonymy is prior to and structural for metaphor. For more see Jakobson, Roman. *Two Aspects of Language and Two Types of Aphasic Disturbances*, 1956.

might embark on crying as well. Thereby, the child's ego in this stage is defined by confusion that blurs the distinction between the external world and the internal psyche and perception of one's physiology.

2.3.2.2. The Anchoring Function of *The Name-of-the-Father*

The child's relation to his mother is very crucial in the development of his psyche. As it has been pointed out, the child develops a strong bond between him and his mother to the point of undifferentiation. In the early moments of his life, the child is totally accommodated within maternal care. Yet there happen to be moments where the child's needs and desire go unfulfilled as the mother might be preoccupied with something else than that of her child's need, and it is at those moments specifically that the child comes to realize first, that his mother is a separate entity, and secondly, that she herself is defined by a certain kind of lack. The child, then, aims to recognize what is it that his mother desires and, hopelessly, attempts to incarnate that thing she finds desirable. But he inevitably fails as the mother's desire seems to be constantly pointing elsewhere.

It is at this point that Lacan's reading of Freud starts to become more interpretive rather than affirmative. I have already stated that in the Lacanian psychoanalysis the unconscious does not abide by developmental sequences (see the previous section), and beyond its temporality, Lacan thought that the Freudian Oedipus complex was overly literalized and reduced to a biological level. Freud argued that the mother inherently lacks what the father owns, namely the penis. The father, then, possessing what the mother lacks, intervenes and deprives the child of the mother. Lacan distances himself from Freud's emphasis on the anatomical level of this developmental point, and instead, rewrites it in a structural context. He first terms the mother's desire as the Phallus which, unlike the penis, is not reduced to a biological organ; thus, the child tries to become phallic so he can fulfill her entire lack. But this attempt is doomed to fail by the mere presence of the father who is

a more phallic figure; accordingly, the child is left with a zone of emptiness that later objects can occupy. In his book *Ecrits*, Lacan writes:

> We would be mistaken if we thought that the Freudian Oedipus myth puts an end to theology on the matter. For the myth does not confine itself to working the puppet of sexual rivalry. It would be better to read in it what Freud requires us to contemplate using his coordinates; for they boil down to the question with which he himself began: What is a Father?
>
> 'It is the dead Father,' Freud replies" (688)

Lacan shows us that there is a parental metaphor in the Oedipus complex. The word dead here indicates something more than just a mere father, it refers to the societal conventional norms. At this developmental moment the maternal world is repressed and, so to speak, substituted by the paternal world. With this transition from the Imaginary to the Symbolic sphere, the child finds out that the mother does not only desire a feature of the father, but she herself is ordered by the father. The Law of the father, then, directs the child to locate himself within the society and the broader dimension of the Symbolic. As Stijn Vanheule states " the father is not a real or an imaginary person, as is the case in the Oedipal myth, but a symbolic function....It provides the human being with an internalized compass of culturally and socially viable principles" (185).

Therefore, the purpose behind the father's presence is not just the incest prohibition, but rather the father serves as a delegate for the inter-generational norms of the society. Eventually, the child ceases to identify with the desire of the mother and starts to identify with other objects of desire to compensate for the loss. Hence, although it is alienating, the Name-of-the-Father is enabling in the sense that it rescues the child from the Dyadic realm of the Imaginary where lack itself lacks and confers to him a location within the Symbolic.

Otherwise, the child will not be able to function in a world symbolically ordered by the Name-of-the Father.

2.3.2.3. Death Drive and the Real

The death drive theory had a great position for Lacan as it was for Freud. Yet again, Lacan's reading of this theory was not purely Freudian, for he thought that it was reduced to a biological level, and as mentioned before, Lacan dismissed all forms of biologization and ontologization of the human psyche. In his earlier work, Lacan's conceptualization of the death drive paralleled Freud's, as he conceived it as a nostalgic act for a lost pre-Oedipal harmony. Thus, Lacan situated death drive within the Imaginary register. However, as he embarked on giving his annual seminars Lacan considered the death drive as a feature of the Symbolic. The Death Drive, Lacan argues, should not be conceived in dualistic terms where a force of death opposes a force of life. To illustrate his shift from Freud, he contended that although the Symbolic enables repetition through tools of transcription, it confers to the human beings a greater ability of negation. Moreover, since the human psyche is constituted by the Symbolic, which is enabling of negation, then death is a mediator that brings into being a human agency; that is, it liberates the subject from the instinctual world. Hence Lacan's argument that the death drive is not a separate drive that opposes sexual drive as Freud believed. Rather, it is a facet found in all the other drives.

The Symbolic order enables a certain totalization and, so to speak, even beyond an organic death there still is a form of symbolic life, for once something has been registered in the signifying chain, its existence can no longer be denied. Thereby, Lacan suggests that there is a second form of death, namely symbolic death. Therefore, for an absolute self-annihilation, one needs to go beyond the second death, and this can be achieved only by a denial of enjoyment, and total exclusion of the symbolic network. As Slavoj Zizek claims " The very existence of the symbolic order implies a possibility of its radical effacement, of

'symbolic death' - not the death of the so-called 'real object' in its symbol, but the obliteration of the signifying network itself" (147). The strive for a second death is a strive for the third Lacanian order, the Real which is beyond everything, a place where identities are torn apart and nothing can bear any significance at all. Nevertheless, the bodily death, sometimes, is a pathway for not a symbolic death but a symbolic life, a place for the immortals to whom the symbolic death is unattainable. This zone between the two deaths, the bodily and symbolic, is a locus of pure death drive where a subject surmounts the limitations of the symbolic network.

2.4. Conclusion

Lacanian psychoanalysis, as seen above, is engaged with structural linguistics, specifically the works of Roman Jakobson and Ferdinand De Saussure. Thus, it is not an author-based critical approach. Rather, it focuses only on the produced narrative, as Lacan himself did while analyzing the works of James Joyce and William Shakespeare. Therefore, Lacanian psychoanalysis will be suitable for the methodological aim of my dissertation which is to exclude the biographical life of Hermann Hesse and rely solely on his narrative. Lacanian theoretical discourse, also, will be of great benefit in the attempt to approach Hesse's novel whose prose is lyrical and full of bonds between literary devices and subjective identifications of the main characters.

Chapter Three: The Modalities of the Steppenwolf's Subjectivity

Chapter Three :   **The Modalities of the Steppenwolf's Subjectivity**

3.1. Introduction

Following the detailed elaboration made in the previous chapter on Freudian as well as Lacanian theories, we can now proceed in analyzing the narrative of the novel by reflecting those theories on the main characters. This chapter will be divided into three main sections that will deal with Harry Haller's pre-Oedipal, Oedipal, and post-Oedipal subjectivity, alongside a dialectical analysis[8] of all the main characters.

3.2. The Neurotic and Psychotic Traits of Haller

In this section I will be concerned with analyzing the first part of the novel; that is Harry Haller's subjectivity prior to his meeting with Hermine. However, before starting the analysis I should first clarify some Freudian and Lacanian thoughts on melancholy, mourning, and desire relative to what has already been established in the previous chapter.

In 1917 Freud published his seminal paper Mourning and Melancholia in which he attempted to make a comparative study of the two phenomena that usually occur after the loss of a love-object. Freud started by outlining that those two phenomena are quite similar, but not totally, for there are some features that differentiate them. The lost object, for instance, is not apparent to the subject in Melancholia. Furthermore, in melancholia, the subject loses interest in self-regard and, accordingly, this loss leads the subject to a self-contempt. Last but not least, melancholia occurs unconsciously unlike mourning which is conscious. Hence, melancholia is often pathological, abnormal, and more crucially, suicidal. Nevertheless, Freud noticed that the subject, though feeling contemptible and worthless, does not seem to be shameful, nor thinks of himself as inferior to others. Freud, then, came to realize that the accusation is shed on the subject from an agency that is

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[8] A dialectical model of analysis is established on Hegel's triad terms of abstract-negative-concrete, a model where three elements are analyzed relatively. Any initial abstract thesis requires an antithesis that reveals the lack and negativity of the initial thesis, and this negativity is absorbed by the synthesis to make out of the abstract thesis a concrete thesis. Also, in Hegelian dialectics, the elements within an analysis are interpreted relatively, and in this scope, a dialecticl analysis will reveal the triadic relation between the characters at two levels; Haller-Hermine-Maria, and Haller-Hermine-Pablo.

external to his very self. The ego of the melancholic subject is dichotomic. One part of the ego criticizes the other one and dehumanizes it. That secondary part of the ego is developed through a phase of melancholia, for in the latter, unlike the mourning process in which the libido that was once fixated on the lost object is decathected and fixated again at another object, the invested libido on the lost object becomes internalized, and accordingly, the subject's ego substitutes the lost object and that makes the ego susceptible to criticism and reproach.

Lacan thought that Freud's study of melancholia and mourning was quite narrow. For him, consideration of mourning and loss should be done in relative to desire. The latter is intercorrelated with mourning in the subjectivity construction. For Lacan, it is through mourning that the subject passes to melancholia, and this often occurs when the subject is not able to identify with the Name-of-the-Father (see chapter two). Hence, the access to the symbolic field is impossible. The melancholic subject, thus, endures a split existence that stirs between the world of the living, the community in which he lives, and the world of the dead, characterized by desolation. It should be noted that these two worlds cannot coincide. Following Freud, Lacan contended that the melancholic reproaches himself for lacking the very language to articulate his loss, he may even act aggressively and not in his best interests. This act is an escape from symbolic, which is the field of the other, to the field of the Real.

A coalescence of some of the ideas discussed in the second chapter pertaining to the ego's protection from a predicted danger, the zone between the two deaths, and the denial of the symbolic network, alongside the correlation between those suicidal tendencies and melancholia that has been discussed in this section, is encapsulated in Harry Haller's psychotic foreclosure. Harry's melancholy is evident from the beginning of the novel when the editor articulates the protagonist's look at his epoch as such "See what monkeys we are!

Look, such is man!" and at once all renown, all intelligence, all the attainments of the spirit, all progress towards the sublime, the great and the enduring in man fell away and became a monkey's trick!" (9). The contempt Haller holds for men of his generation is very clear in this passage, yet it does not stem from the external world but from his very self, as the editor puts it " I saw that Haller was a genius of suffering and that in the meaning of many sayings of Nietzsche he had created within himself with positive genius a boundless and frightful capacity for pain. I saw at the same time that the root of his pessimism was not world-contempt but self-contempt" (10). In the course of the novel's narrative, this melancholy is reaffirmed from the protagonist himself as he goes on describing his typically normal day. Though Haller seems to be satisfied with how his normal day had passed, he admits that he was discontented with it and that he finds it difficult to go down the stairs of the "alien world".

However, it is only in the Treatise that we get to know better what type of man Harry Haller is. The Treatise starts by arguing that Harry had a dualistic nature, for he was half a human and half an animalistic, and Harry was torn between these two natures which failed to co-exist. They constantly criticize each other, which makes Harry a victim since the critique here is always a self-critique and self-reproach. Harry, unable of contentment and to find joy in anything, wanders aimlessly in the streets with contempt towards the bourgeois world that equals his self-contempt. He is by no means related to the social sphere; that is, Harry behaved his whole life independently and "took orders from no man and ordered his ways to suit no man" (26). This absolute independence from the social bonds accounts for a foreclosure of the symbolic which is the Name-of-the-Father. Such an alienation generates a gap in the symbolic sphere for Harry who constantly longs to go back to the rudimentary state where he knew no dichotomy, to go "back to the mother,

back to God, back to the all." (27). The only way for him to transcend this hole in the symbolic is to commit suicide and "prevent a repetition of so many sufferings".

Yet Harry does not commit suicide. As much as he believes death to be his only way out of this world, Harry constantly defers his death:

> This very night I would make an end of the comedy, go home and cut my throat. No more tarrying.....I paced the streets in all directions, driven on by wretchedness...I saw no other way of escape from this dreadful specter. Suppose that today cowardice won a victory over despair, tomorrow and each succeeding day I would again face despair heightened by self-contempt. It was merely taking up and throwing down the knife till at last it was done. Better today then. I reasoned with myself as though with a frightened child. But the child would not listen. It ran away. It wanted to live. I renewed my fitful wanderings through the town, making many detours not to return to the house which I had always in my mind and always deferred. (42-43)

A counterpart can be outlined between Lacanian thoughts on neurotic fantasies and Harry's suicide fantasies. First, as I have already discussed in the second chapter the subject's fantasy is shaped by the lack in the Other which is denoted by the Phallus. In this case, an imaginary fantasy is generated to compensate for the neurotic what he has been deprived of, namely the Phallus. It is through imaginary lenses which become embedded within his conscious that he gets to the object of desire. Hence, fantasy becomes linked with a pure drive and identifies itself as the demand of the Other. Secondly, it is via his object of desire that the neurotic positions himself in time. Harry wanders perpetually in the streets thinking about cutting his throat, something that he perceives as a demand by the Other. Furthermore, he even finds his sense of time relative to that object; Harry fixates the age of

fifty as the furthest age he can live to. However, as expressed in the narrative above, the closer Harry gets to death, the more terrified he is from the real nothingness behind it.

3.3. The Dream of Goethe

Goethe's appearance in Haller's dream had been interpreted previously as an allegory to Hesse's father, with whom Hesse had an agitated relation. The accusations Haller threw on Goethe are conventionally read as a fit of Oedipal anger towards the father of Hesse. However, since all the biographical facts of Hesse are excluded from this dissertation, I cannot adhere to this interpretation. Instead, I will be interpreting Haller's dream based on the thoughts that flashed through his mind throughout the novel's narrative, and this shall be done by relying on Freud's mechanisms of the Dream-Work.

Wretched Haller dozes off at the table of the bar and dreams himself in an antechamber waiting to interview Goethe, with the hope of meeting Molly, the sister of the poet Bürger's first wife. Meanwhile, a scorpion attempts to mount the leg of Haller, yet the latter gets rid of it. After that, appears Goethe who happens to blame young people saying that they do not have an adequate appreciation for the immortals. Haller affirms that and embarks on throwing accusations on Goethe. Haller believes that Goethe was not outright. Goethe, Haller claims, though having known the truth that humans are conditioned to despair and meaninglessness, advocated for a fake optimism and spirituality. Furthermore, Haller states that Goethe's attempt to turn nature into spirit through this poetic art was a failure. For he ended up masking and perverting a basic nature. Goethe, then, starts to avoid Haller's accusations and asks him to not take the immortals too seriously. Haller ceases his accusations and asks Goethe about Molly, and then, Goethe opens a box that contains a seemingly woman's leg. Haller falls in love with the leg and reaches his hand to grab it, only to find out that it was the scorpion disguised and recoils in fear as Goethe laughs at him, and then Haller wakes up from his dream. (Hesse 47-48).

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As it has been discussed in the previous chapter, Freud's theory of the dream-work suggests that dreams gather their stimulus from mere incidents and thoughts that shortly have been present in the mind. The roots of Haller's dream are traceable in the course of the narrative if we go backwards a little bit. Prior to his meeting with Hermine, Haller visited his professor's house for dinner, and there he saw a picture of Goethe framed in a way that enraged him. Haller thought that the picture was unfair to Goethe and did not reflect how he really looked like. Yet he admits that he himself also ignores the physical appearance of Goethe. Following his meeting with Hermine, Haller evokes his thoughts on that picture again when Hermine asks him about what is it that annoyed him that evening and ends up realizing that his anger on the artist who painted the picture was absurd. Prior to his dream, as we can see, Haller has been thinking of Goethe all evening, and by dint of his dream, Haller was able to see how Goethe looked like.

The moment when Haller sees the scorpion for the first in his dream, he associates it with Molly, and this correlation between voluptuousness and fright could be read as an allegory to Haller's first impressions of Hermine, the girl that he just met at the bar and talked with about his evening spent in the professor's house. Nevertheless, the accusations Haller threw on Goethe about how the latter, through his attempt to spiritualize nature, masked and blurred that nature could be read in Lacanian terms as an accusation of transforming a living jouissance into a lifeless symbolic construction. As Haller does not adhere to the social bonds, he does not adhere to Goethe's structurally analogous work either.

3.4. The Oedipal and Post-Oedipal Subjectivity of Haller

3.4.1. Haller's Position Relative to Hermine

The Imaginary and the Symbolic form reality that is symbolically sanctioned and figuratively reinforced, and that reality resists the Real which is situated in relation to the

death drive and the repetition compulsion. The Real is characterized mostly by the particular way each subject is unconsciously absorbed in it.

As discussed in the previous chapter, after the subject enters the symbolic sphere, it ceases identifying with the desire of the mother and commences identifying with other objects to fill the lack inaugurated by the lost object. Those objects all stand for what Lacan calls *object a*. The latter, as the object cause of desire, can be manifested in several objects, especially the drives that circle around that object *a* which is unattainable. Thereby, it is the object *a* that sets desire in motion and maintains it. Also, it should be mentioned that object *a* is bilateral; it stems out of the Real and is conceived in Imaginary frames. Such an imaginary relationship that occurs between the subject and the other is determined by the fantasy that is symbolically structured, and the latter is supported by object *a*. Therefore, object *a* enables a correlation between the Real and the Symbolic. Yet, since object *a* supports a symbolic structure it excludes, at the same time, the Real, for the latter, as defined in the previous chapter, defies any attempt of symbolization. Object *a*, then, generates desire for the subject in the world of the signifiers, as Hermine does when she rescues Haller from the yawning chasm of the Real.

Behind the narrative of the second part of the novel, from the moment Harry meets Hermine on, there is a sub-text of subconscious projections overlying the realistic level, which confers to those characters a significant subjectivity. A Lacanian approach will lead us to a more logical comprehension of the Hermine character than the Jungian approach which conceives Hermine as an Anima[9], a Jungian archetype. The concept of the Anima is an element that can find its place in the Lacanian Imaginary register, but what misses in the

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[9] The Anima is a concept about an anthropomorphic archetype that was developed by Carl Jung, and it stands for all the feminine traits that a man acquires unconsciously. For Jung, the Anima stems out of the male's repressed sensitivity.

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Jungian reading is the integration of the characters with the Symbolic. Hence, in Lacanian terms, reading Hermine as an Anima remains mythical, luring, and deceptive. And this is so because the Jungian archetypes are conceived as forms of collective unconsciousness, unlike the Lacanian psychoanalysis which is based on personal developmental phases that rest on the logical correlation between the subject and the other as in the Mirror Stage, as well as the subject and the Other as in the symbolic identification.

Terrified of going back home and meet his fate, Harry keeps wandering aimlessly in the town, deferring his suicide commitment only to find himself in an unfamiliar part of the town where he meets Hermine for the first time. Haller meets Hermine at the Black Eagle Tavern, where she offers him a drink. She, also, manages to calm him and rescues him out of his subliminal fantasies. She even confers upon him a sense of unity and thereby Hermine represents Haller's identification in the mirror of the (m)other:

> Doesn't your learning reveal to you that the reason why I please you and mean so much to you is because I am a kind of looking glass for you, because there's something in me that answers you and understands you? Really, we ought all to be such looking glasses to each other and answer and correspond to each other, but such owls as you are a bit peculiar. On the slightest provocation they give themselves over to the strangest notions. (53)

As it is allegorically mentioned in the passage above, Hermine stands for the double figure of Haller and enables him to accomplish his first narcissistic identity. By contrast, Haller assumes that she reflects him as he describes her face "like a magic mirror " (53). Furthermore, Hermine enables Haller to regain a sense of life and, so to speak, she stands for object *a* that generates desire within Haller. A motherly relation, however, is imposed on Haller as the maternal concerns are clearly discernible since the first moments Haller meets Hermine. Haller, in his turn, accepts those maternal overtures "She took me under

her wing just as I needed, and mocked me, too, just as I needed. She ordered me a sandwich and told me to eat it. She filled my glass and bade me sip it and not drink too fast. sandwich and told me to eat it. She filled my glass and bade me sip it and not drink too fast. Then she commended my docility "(44).

Another important detail is that Haller does not desire Hermine as such, rather, he desires her as she herself is desiring and lacking. Haller, then, wishes to be exactly what she is lacking, namely the Phallus, which echoes Lacanian thoughts on the pre-discursive relation between the subject and his mother. Such an important detail explains Haller's submission to the commands of Hermine which reinforces the validity of the Lacanian reading of the Hermine figure. Also, in Freudian terms, Hermine stands for a moment of an uncanny double that occurs to Haller. According to Bronfen, Freud defined the uncanny as the encounter with what is strangely familiar, a moment of confronting again a primordial psychic experience. The double in the uncanny stems out of narcissistic projections from the child in an early stage of his life, and as much as the double indicates a moment of castration of for the subject, it also reassures the subject that its soul is immortal (214). This parallels three significant moments in the novel; first, the rudimentary instances when Haller meets his double Hermine and how she symbolizes a triumph over death for him. Secondly, the moment when Haller speculates his double's name, as he gazes attentively at her hermaphrodite face she reminds him of a youth friend of him named Herman. Thirdly, the anxious moment between Haller and Hermine in their second meeting in the novel when Hermine reveals her command to Haller who "had heard her uncanny communication clearly word for word" and "had even guessed what her last command was before she said it and was horrified no longer" (54).

Thus, Hermine functions as a double other of Haller, a projection that stems from within himself to rescue him from the edge of committing suicide. Accordingly, she

introduces him to the world of the signifiers that he always avoided, and keeps him at distance from the Real that is behind his drive and self-annihilation that he always craved for.

3.4.2. The Subjection to the Beauty of the *Semblant*

It has been indicated in the previous section that Hermine plays the role of Haller's motherly figure. Following the narrative progress, the question that must be raised now is what role does Maria play in Haller's life beyond being his temporary lover? The following analysis, based on previous results, will reveal that introducing the character of Maria marks the beginning of Haller's subjection to the Oedipal law.

As discussed in the previous section, object *a* generates desire for the subject and helps adjusting to it. Yet that object cause of desire is unattainable and even forbidden for the subject. As a compensatory act, object *a* enables the subject to generate a relationship with the Other in the broader frame of the symbolic. This is possible by dint of the *semblant*, a concept that Lacan coined with object *a* in his final years. The semblant is an object of enjoyment that is luring and deceiving at the same time, and comes to occupy the zone left by the lost-object, namely object *a*.

Lacan related his study of the semblant to the sublimation to beauty. On this matter he says:

> the true barrier that holds the subject back in front of the unspeakable field of pure desire that is the field of absolute destruction, of destruction beyond putrefaction, is properly speaking the aesthetic phenomenon which is presented as the experience of beauty – beauty in all its shining radiance, beauty that has been called the

splendor of truth. It is obviously because truth is not pretty to look at that beauty is, if no its splendor, then at least its envelope. (qtd. in Papadopoulou 101).

Ascribing, thus, to the *semblant* materiality which, Lacan contends, has a paralyzing effect. The function of the semblant vis à vis the subject is twofold: first, it parallels the primary function of object *a*; that is the semblant protects the subject from confronting the Real, keeps it at distance from the nothingness behind it, and maintains desire. Secondly, through its subjection to the semblant, the subject confronts and abides by the social code, which by definition is an Oedipal code.

Hermine embodies the double of Haller, a motherly figure and, so to speak, an extended part of the ego of Haller. Thereby, the relation between Haller and his double, though the latter generates desire within him, remains platonic. Furthermore, with the progress of the narrative, the narrator clarifies that this Platonism in his relation with Hermine was imposed on him " She was firm and inexorable and would not release me from a single lesson, for it was decided that I was to attend the Fancy Dress Ball in her company. She had asked me for money for her costume, but she refused to tell me anything about it. To visit her, or even to know where she lived, was still forbidden me" (68).

As Haller gets acquainted with Maria, their relation engenders sensuality and voluptuousness that lacked in his relation with Hermine. Maria, characterized with a fascinating beauty that is flamboyantly articulated by Haller, represents an object of desire to compensate for Haller what he has been deprived of, and this detail reinforces the Lacanian reading of Maria for it echoes Lacan's association of the semblant with beauty. Nevertheless, Haller does not make the first move to get acquainted with Maria. Instead, he is surprised by finding her in his room as he arrives home, and instantly he presumes that she was offered to him as a present from Hermine. In Haller's words " this beautiful

flower, strange to say, continued to be nonetheless the gift that Hermine had made me. Hermine continued to stand in front of her and to hide her with a mask." (67). A Lacanian idea can be deduced here on how object *a* does not only substantiate desire but also participate in constructing a relationship between the subject and the Other.

However, a conversation between Haller and Hermine will show later that Haller is aware of the temporality of the contentment that Maria provides him with :

"Because I should not have had that fear of death when I wished for it all the same. The unhappiness that I need and long for is different. It is of the kind that will let me suffer with eagerness and lust after death. That is the unhappiness, or happiness, that I am waiting for."

"I understand that. There we are brother and sister. But what have you got against the happiness that you have found now with Maria? Why aren't you content?"

"I have nothing against it. Oh, no, I love it. I'm grateful for it. It is as lovely as a sunny day in a wet summer. But I suspect that it can't last. This happiness leads to nothing either. It gives content, but content is no food for me. It lulls the Steppenwolf to sleep and satiates him. But it is not a happiness to die for."

"So it's necessary to be dead, Steppenwolf?"

"I think so, yes. My happiness fills me with content and I can bear it for a long while yet. (71)

Haller, though content with Hermine's present, is certain that the joy he has with Maria shall eventually vanish. Maria, then, incarnates perfectly and flawlessly the semblant of object cause of desire, the semblant which, as described before, is as deceptive as it is luring and does not provide the subject what he has been deprived of, the Phallus. Nevertheless, there is an important detail in this conversation that supports the Lacanian

reading of this novel. Through evoking his strive to death, Haller makes it clear that his object of desire is interwoven with his suicidal tendencies, and this recalls an elaboration made in the second chapter on Lacan's statement that death drive is not a separate drive that opposes sexual drive. Rather, it is a facet of the other drives, which explains Haller's longing to suffer and go beyond the pleasure principle.

The whole analysis of the novel is not done, yet the advance that can be achieved in conducting a Lacanian reading at the expense of the Jungian reading is already discernible here. The Jungian approach, based on mythical archetypes, lacks assimilation with the symbolic. Thus, applying it to Hermine remains purely imaginary and, so to speak, cannot grant a more significant role to the other two main characters beyond Hermine, namely Maria and Pablo. Previous scholars had interpreted the sexual intercourse with Maria as mere defiance from Haller of the bourgeois norms that he always disdained. This interpretation is too narrow, especially in comparison with the Lacanian reading which confers a more significant role to Maria and, more importantly, enables dialectic analysis between Maria, Haller, and Hermine.

3.4.3. Annihilation of a Narcissistic Imaginary Haller

The Oedipalization of Harry Haller's subjectivity was marked by getting acquainted with two friends of Hermine : Maria and Pablo. Haller's position relative to Maria has been analyzed in link with his relation to Hermine. Yet, it is Pablo now whose role in Haller's life is still uncovered. Thereby this final section will be devoted to analyzing Haller's position relative to Pablo in the Magic Theater. However, before I proceed in analyzing the Magic Theater, I shall first discuss some essential moments in the Masked Ball which mark the climax of the novel and, accordingly, is structural for the Magic Theater.

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After much insistence from Hermine, Haller attends the Masked Ball held at Globe Rooms where many girls offer him champagne and invite him to dance. It should be noted here that Haller is the only guest who attends the Masked Ball with no mask on his face. We can argue that such detail may indicate that, up to this stage, Haller is still in his Oedipal phase, and has not entered the post-Oedipal phase yet. Unlike other guests, Haller is still not alienated from his very inner self. Haller declines all the dance offers from the beautiful girls at the Masked Ball, and keeps searching for Hermine and Maria, but finds neither of each. After searching for hours in vain Haller concludes that he does not belong to this place, and by midnight decides to return home. Once he arrives at the cloakroom, Haller is delivered a note with an invitation to the Magic Theater. Right after this, Haller meets Maria with whom he dances and kisses her for the last time.

As he leaves Maria, Haller finds Hermine disguised in the appearance of his youth friend Herman. They have some discussions and drink champagne, however since Hermine is dressed as a boy they cannot dance together. Instead, Hermine goes to dance with another girl. Moments after, Haller is seduced by the Black Pierette, a charming woman that he had not seen before. Haller invites her for a dance and eventually tends to kiss her only to find out that she was Hermine:

> I rushed towards her, put my arms around her, and drew her into the dance. Her perfumed ruff tickled my chin. Her hair brushed my cheek. The young vigor of her body answered my movements as no one else's had done that night, yielding to them with an inward tenderness and compelling them to new contacts by the play of her allurements. I bent down to kiss her mouth as we danced. Its smile was triumphant and long familiar. Of a sudden I recognized the firm chin, the shoulders, arms and hands. It was Hermine, Herman no longer. Hermine in a change of dress, fresh, perfumed, powdered. (81)

This crucial incident within the narrative as Haller identifies Hermine marks a moment of pure uncanny that echoes the same uncanny which occurred when Haller speculated Hermine's name in their second meeting. Thus, the progress of the novel's narrative does not follow a linear trajectory. Rather, it is developed through a process of retroaction as in this scene, and anticipation as in Haller's speculation of Hermine's last command. Such a detail confers a significance upon the Lacanian reading of the novel for it recalls an elaboration made in the second chapter on how the developmental phases of the subjectivity, in Lacanian terms, are based on an inter-subjective logic where anticipation and retroaction are simultaneously dependent on each other. This conclusive moment of the Masked Ball, also, marks the imposition of the Symbolic over Haller's dyadic world. For it is by dint of the Symbolic that an Oedipal internalization of gender roles is achieved for a previously genderless subject.

With a metaphoric language that enables framing within discourse, the dance with the Pierette displays beautifully Haller's transition from the order of the Imaginary to that of the Symbolic. The dance commences under the dyadic scope of a narcissistic imaginary identification based on lure and culminates in revealing Hermine beneath the mask which marks Haller's access to the broader realm of the symbolic, as well as the abolishment of the ambiguity behind the gender of Hermine. Accordingly, this scene alone portrays numerous Freudian-Lacanian concepts such as the uncanny, the alienation, the narcissistic identification with the other, and the symbolic identification with the big Other.[10]

Eventually, Haller is introduced to the Magic Theater in order to play the game of the countless figures so he can learn how to laugh like the Immortals. The game is

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[10] Whereas the little other which is a mere projection of the subject and, accordingly, is conceived only in imaginary frames, the signification of the big Other is bilateral; first, it designates the third in any duality. Thus, the big Other could be a master, an institutional discourse, or a social law in the symbolic order which by definition is a triadic order. Secondly, the big Other stands for a locus of truth and point of reference. Nevertheless, the big Other implies a secondary signification of a real Other, a subject with its differentiated alterity that might embody the big Other.

manipulated by Pablo who, in the context of this study, could be read as an embodiment of the *Point de Capiton*, a Lacanian term that was translated by Bruce Fink in English as "quilting point"(825). This quilting point serves as a point of reference, a point of anchor that attaches the elements within a structure without having those elements too rigidly constrained. Thus, allowing somewhat a free play of an endless metonymic chain of signifiers in which desire oscillates perpetually, and this was displayed by Lacan in a topological equation(see Appendix B). In the previous biographical studies of this novel the character of Pablo was interpreted as the father of Hesse. This biographical interpretation of Pablo, I argue, is so narrow in comparison to the Lacanian interpretation; by viewing the character of Pablo as the father of Hesse, the identification with the character of Pablo is confined to Hermann Hesse himself. Reading the character of Pablo as a Lacanian quilting point is liberating in the sense that any reader can identify with the character inasmuch as every subject confronts the quilting point in the symbolic realm. Nevertheless, this Lacanian reading of the character offers a broader understanding of it. From the very beginning of the Magic Theater's stage, Haller's access to the symbolic realm is confirmed; the following passage shows that Haller ceased identifying with Hermine and commenced identifying with Pablo :

> Where were we? Was I asleep? Was I at home? Was I driving in a car? No, I was sitting in a blue light in a round room and a rare atmosphere, in a stratum of reality that had become rarefied in the extreme.
> Why then was Hermine so white? Why was Pablo talking so much? Was it not perhaps I who made him talk, spoke, indeed, with his voice? Was it not, too, my own soul that contemplated me out of his black eyes like a lost and frightened bird, just as it had out of Hermine's gray ones? (82)

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It is notable to mention that in the Magic Theater Pablo represents and is associated with the Immortals. This detail reinforces the interpretation of the Pablo figure as a quilting point that stands for the Law of the Father which by definition is the Law of the dead father; that is to say, Pablo symbolizes the inter-generational norms of the symbolic realm.

A mirror then is revealed that reflects the Steppenwolf, the other side Haller who is informed by Pablo that he cannot move further in the game unless he commits suicide; that is to say Haller must kill the Steppenwolf. Afterward, numerous figures are exposed in front of Haller reflecting different versions of himself from different ages. In the scope of this analysis, this could be read as an allegory to the enlargement within the psychic economy that occurs along with the subject's transition from the dyad to the world of the signifiers(see Appendix C).

Strolling between the rooms of the Magic Theater, Haller finds himself faced with a mirror that pictures to him all the girls he once loved. The mirror pictures Rosa Kreisler, the girl who marked Haller's first love. All of Haller's shy adventures with Rosa on the cliffs and his confessions to her are brought in front of his eyes. Then Rosa's picture was eclipsed by Irmgard, Haller's second love, and who, in her turn, was eclipsed by Anna, Emma, Ida, and the countless girls who marked their presence in the life of Haller who admits that "Each had her secret and the bouquet of her soil. Each kissed and laughed in a fashion of her own, and in her own peculiar way was shameful and in her own peculiar way shameless. They came and went. The stream carried them towards me and washed me up to them and away" (95).

Across this incident in the novel, Lacan's alignment of metaphor and metonymy, the two axes of language that were theorized by Roman Jakobson, with Freud's two mechanisms of the dream-work, condensation and displacement, is articulated by Haller. I

have discussed before that the process of the subjectivity construction is developed through substantiating desire in the subject. Desire is maintained in motion through an endless metonymic chain, in displacement from one signifier to another as is the case of Haller with the countless girls he loved throughout his life.

Yet, Haller longs once again for Hermine, the lost origin of his desire and the only fulfillment of the latter:

> They came and went. The stream carried them towards me and washed me up to them and away.... When I rose once more to the surface of the unending stream of allurement and vice and entanglement, I was calm and silent. I was equipped, far gone in knowledge, wise, expert—ripe for Hermine. She rose as the last figure in my populous mythology, the last name of an endless series; and at once I came to myself and made an end of this fairy tale of love; for I did not wish to meet her in this twilight of a magic mirror. I belonged to her not just as this one piece in my game of chess—I belonged to her wholly. Oh, I would now so lay out the pieces in my game that all was centered in her and led to fulfillment. (95)

Within the metonymic signifying chain, there occur moments of, what Lupton called, a return of metaphor within metonymy. This return of metaphor within metonymy freezes the signifying chain and operates as a promise of a lost wholeness that was conceived by the subject initially in the mirror stage (85). Thereby, one can discern from the passage above that Hermine incarnates the return metaphor of within metonymy to Haller. Just like Maria, none of those girls has the makings of compensation of what Haller is mostly deprived of, namely Hermine who embodies the Phallus. Hence, Haller's infinite and metonymic desire is here metaphorically condensed in the figure of Hermine who operates as an anchor of wholeness for a primordially fragmented Haller.

Eventually, Haller ends up stabbing Hermine as he goes jealous when she is exposed to him in the arms of Pablo:

> What I saw was a simple and beautiful picture. On a rug on the floor lay two naked figures, the beautiful Hermine and the beautiful Pablo, side by side in a sleep of deep exhaustion after love's play. Beautiful, beautiful figures, lovely pictures, wonderful bodies. Beneath Hermine's left breast was a fresh round mark, darkly bruised—a love bite of Pablo's beautiful, gleaming teeth. There, where the mark was, I plunged in my knife to the hilt. The blood welled out over her white and delicate skin...... Her wish was fulfilled. Before she had ever been mine, I had killed my love. I had done the unthinkable. (98)

Previous scholars who conducted a Jungian reading of the *Steppenwolf* novel within the readership of Hesse were mystified by Haller's stabbing of Hermine, for it goes against the Jungian Process of Individuation,[11] and it was at this stage that their analysis fell short. They attributed this final incident to Haller's lack of maturation and the failure to identify with his Anima. Yet there are several details in this incident that accord more with the Lacanian reading. Haller's murder of Hermine, for instance, is suggestive of the Lacanian idea about the rivalry that is generated within the narcissistic identification of the subject with his imaginary double other. The subject feels threatened by the mythical image of wholeness which contradicts his primordial experience of the fragmented body (see chapter two). Furthermore, the knife Haller stabs Hermine with is delivered to him by Pablo, which confirms the role of Pablo as the embodiment of the Name-of-the-Father, in the sense that Pablo hands Haller the instrument by which he abolishes his deceptive

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[11] In the Jungian Process of Individuation, identifying with the Anima is developed through four stages. In the fourth stage, the Anima drives the subject to inner peace and meaning and brings into consciousness what is unconscious. Thus, the Anima, to follow Jung's logic, is an inspiration of life. While Hermine, in the novel, is an object that compels Haller's death drive.

imaginary double and commences identifying with the big Other. Hence Pablo enables Haller to position himself in the game and, so to speak, position himself in the triadic realm of the symbolic.

3.5. Conclusion

Exhausted Haller realizes that he committed a mistake by killing his double Hermine who embodies the return of metaphor within the endless chain of metonymy, a metaphor that promises from time to time the restoration of wholeness. Haller, thereby, fulfilled the wish of Hermine, yet he was denied of his wish to commit suicide, an act which was seen by the Immortals as disrespectful to their Magic Theater. Accordingly, they condemn Haller to an eternal life. Haller, then, did not learn how to laugh and is no longer aspiring for a return to a pre-discursive realm of pure jouissance. Rather, he adheres to the symbolic code and aspires for a zone between the two deaths where awaits him Pablo, Mozart, and all the Immortals who, once touched by the Symbolic, could never break free of the discursive alienation.

General Conclusion

This research aimed to dispense with the intentional fallacy beneath the biographical-Jungian analysis that lies within the readership of Hermann Hesse. It commenced by restating the critical works done on Hesse's novels, specifically *Steppenwolf*, showed how most of those works were informative rather than critical and, so to speak, obtained a location outside the traditional reading of Hesse's fictional works.

The aim of this research was achieved by excluding all the factual information about Hesse's life and relying solely on the novel's narrative. A New Critical method was necessary as the ground upon which rests this research. Freudian and Lacanian psychoanalysis allowed to uncover the complex modalities of Harry Haller's subjectivity and depict the endless meanings behind it. Freud's theory of the dream as a wish-fulfillment provided an inside-text compensatory reading of Haller's dream of Goethe at the expense of the traditional reading which had always viewed the dream as an Oedipal rage from Hesse towards his father. Lacanian psychoanalysis, on the other hand, revealed how Hermine was not a separate entity. Rather she was interwoven within Haller and served as the mirror stage *moi*. The theories of Lacan also enabled to conduct a broader analysis of the other main characters, namely Maria and Pablo who lacked any significant subjectivity under the scope of Jungian psychology.

By this stage, the present research has reached the fundamental aim of all literature, which is to pave the way for multiple interpretations rather than to conventionalize a certain interpretation of a written work and fix it to a final meaning. The significance of this research, though, is not confined to challenging the deep-rooted biographical-Jungian reading; the latter was proven to be too narrow by the present research for it could not depict and interpret numerous incidents that are crucial in the development of the narrative. Freudian concept of the uncanny, for instance, enabled us to discern moments of confusion between Haller and Hermine. Those moments are crucial in the sense that they reveal how

the novel's narrative is built on a non-linear order, which affirms the classification of the novel in Modernist literature. By dint of Lacanian psychoanalysis, this research managed to carry out a dialectical analysis between Haller, Hermine, Maria, and Pablo. Lacan's reformulation of the Freudian drive unraveled to us that Haller's death drive did not cease as soon as he encountered Hermine. Rather it was just repressed and interwoven with his erotic drive towards Hermine and Maria. Nevertheless, privileging Lacanian psychoanalysis over Jungian psychology has enhanced our understanding of the Magic Theater and, more importantly, Hermine's death at the hands of Haller which was conceived as an irrelevant incident in the novel under previous Jungian studies of the novel.

Based on these conclusions, future works on Hesse should consider conducting a Lacanian psycholinguistic reading of other novels by Hesse. A Lacanian reading of *Demian*, for instance, seems to be promising. Sinclair's conflict between the inner world of light and the outer forbidden realm is highly suggestive of the Lacanian view of the subject's oscillation between the Imaginary and the Symbolic. The identification of Sinclair with Demian which is based on a dyadic rivalry of love and hate echoes Lacan's concept of the mirror stage *moi*, and this shall be reinforced by a later detail when Sinclair dreams of Demian in a feminine and motherly figure. A close reading of Hesse's final novel the *Glass Bead Game* shall discern some of the major Lacanian concepts. The dichotomy of the inside and the outside of Castalia seemingly echoes the distinction between the Real and the Symbolic. Furthermore, the aspirations of Knecht to become the Magister Ludi, the man who runs the bead game in Castalia, are likely to be read as an allegory of a wish to become the Lacanian quilting point, a wish to incarnate the Name-of-the-Father.

Finally, although I tried to provide a better understanding of Hesse's *Steppenwolf* and managed to open a new trajectory to tackle Hesse's works, my research is constrained

by some limitations. My research is limited in the sense that, although I could dispense with the biographical reading, it is still carried out under psychoanalytical frameworks. Henceforth, in addition to my first recommendations of conducting more Lacanian readings of Hesse's works, a further study on Hesse's novels with the exclusion of the psychoanalytic approach is therefore suggested. A reasonable approach to tackle the *Steppenwolf* novel would be a Nietzschean political study of posthumanism that is illustrated within the novel. Nietzsche's conception of the Self, the Persona, and the Mask, too, seems adequate for a valid analysis of *Steppenwolf.* I also envisage Derridean Deconstruction of *Steppenwolf* as a fruitful study. Haller's subjectivity which is constructed in terms of binary oppositions, his feeling of being seduced by the bourgeois world although he despises it, the contradictory co-existence of his neurosis and psychosis, all this call for a Derridean analysis of the novel. Beyond *Steppenwolf*, most of the other novels of Hesse could be tackled from other angles such as a Hermeneutic analysis inasmuch as Hesse's novels are heavily embedded with spiritual journeys. *Narcissus and Goldmund* which was published three years after *Steppenwolf* could be analyzed under the frames of the Nietzschean conception of the Apollonian-Dionysian Dichotomy which is the ground on which rest the relationship between Goldmund and Narcissus. Future works in this scholarship should also consider applying a Deconstruction on the *Glass Bead Game* whose prevailing theme is the binary opposition between abstract and concrete knowledge.

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Appendices

Appendix A : Synopsis of the Novel

The plot of the novel revolves around Harry Haller, an intellectual misanthrope who holds contempt for both his inner self and the outer world. The reader gets to know more about Haller from the notes left in the room he rented at the aunt's boarding house. Haller is characterized by a dichotomous personality; he resents people of the bourgeois class yet at the same time he chooses to live among them, he contemns his very self yet he thinks of himself as superior to other people and his inability to find joy, meaning, or any signification to his life drive him to contemplate suicide. Haller spends his nights wandering aimlessly and one day in the streets he sees a sign on a door that says: "MAGIC THEATER. ENTRANCE NOT FOR EVERYBODY. FOR MADMEN ONLY!". Yet Haller cannot enter and, instead, he goes to a bar where a musical show is held.

For the next few days, Haller keeps thinking about that sign of the Magic Theater, and one night, as Haller wends his way home, he sees an old cigar salesman who holds a sign of the Magic Theater. Haller stops him and asks if there was no show that night, but the man does not respond to Haller's question and hands him a book entitled *Treatise on the Steppenwolf*. When he gets home, Haller commences reading the Treatise which is sort of a biographical narrative of a man called Harry. That man of the Treatise does not share only the first name with our protagonist, but also the same characteristics and mental traits. Similar to Harry Haller, the Steppenwolf is self-disintegrated and frequently thinks of suicide. From the Treatise third point of view, we get to know that the Steppenwolf is half-human and half-animalistic. He, also, believes that deep within him lie multiple souls and entities rather than one whole soul.

Reading that book reinforced Haller's suicidal fantasies and one day as he was strolling outside he decided that once he returns to his apartment he cuts his throat. On his way, Haller meets his professor that he had not seen for years. The professor invites Haller to have dinner with him in his house. Haller accepts his invitation and they head towards the professor's house where Haller sees a picture of Goethe framed in a way that enraged him. Haller could not keep his negative thoughts on the picture to himself which upsets the professor's wife to whom belongs the picture. After such an inconvenience, Haller tells the professor to inform his wife that he did not know that the picture was dear to her otherwise he would have not criticized it harshly. Thereafter, Haller leaves the house and keeps wandering and, so to speak, deferring his return to his apartment out of fear of committing suicide. He keeps walking till he finds himself at the Black Eagle tavern where he meets a girl who orders him a drink and manages to calm him and makes him relaxed. As she goes dancing with another man, Haller dozes off and dreams of meeting Goethe who tells Haller that he should learn humor and stop taking life too seriously. Haller, in his turn, accuses Goethe of attempting to promote a fake optimism to the youth, and then he awakes right when the girl comes to tell him that she is leaving with someone else. Haller asks if they could meet again, to which the girl responded with "yes", and she also tells Haller that he ought not to return home that night. Instead, he sleeps in a room that she arranged for him upstairs at the bar.

When they meet again, Haller speculates the name of the girl, Hermine, as her hermaphrodite face reminds him of a youth friend of him named Herman. Hermine again imposes the maternal overtures on Haller as she informs him that he shall fall in love with her and commands him to fulfill her wish which is to kill her; her command was also speculated by Haller even before Hermine utters it. Hermine, in her turn, teaches Haller to

dance and introduces him to the broader realm of lure and jazz characterized by Maria Pablo. One day, Haller finds Maria in his bed when he returns home and, immediately, assumes that she was gifted to him by Hermine. Haller feels grateful for Hermine's present and engages with Maria in intercourse that is colorfully articulated. Their relationship lasts until the Masked Ball. Pablo confesses to Haller that he is also a lover of Maria and proposes to have an orgy with him and Maria, something that Haller turns down and, accordingly, Haller suspects that Hermine might have an affair with Maria. Hermine explains to Haller that she became a prostitute because life did not go as she expected. Haller, in his turn, admits that, even though he is content with Maria, he is aware that their relationship is temporary and eventually shall vanish.

On the day of the Masked Ball, Haller arrives a little late and starts looking for Hermine and Maria but finds neither of them. Just as he plans to leave, Haller is handed a ticket in which the following sentence is inscribed:"TONIGHT AT THE MAGIC THEATER. FOR MADMEN ONLY. PRICE OF ADMITTANCE YOUR MIND. NOT FOR EVERYBODY. HERMINE IS IN HELL." Then a Black Pierette catches Haller's attention. Haller invites her for a dance and just as he tends to kiss her he realizes that she was Hermine under a mask. The Masked Ball comes to an end as Haller is invited to the Magic Theater to play the countless mirrors game manipulated by Pablo. The latter shows first a Magic mirror that reflects a Steppenwolf, the animalistic side of Haller. Then different versions of Haller from various ages are shown to him. As Pablo leaves, Haller keeps walking between the rooms of the Theater, and in one room he is faced with a mirror that reflects all the girls he loved and the glamorous adventures he shared with them.

Eventually, Haller runs into a room where he finds Hermine naked in the arms of Pablo. Acting out of jealousy, Haller stabs Hermine under her left breast. Mozart, then, appears to give a speech about how Haller disrespected the Magic Theater with his attempt to commit suicide. Henceforth, the Immortals condemn Haller to eternal life.

Appendix B : Lacan's Equation of Metonymy

$$f\ (S...S')\ S\ \cong\ S\ (-)\ s$$

The left side of the equation concerns the signifying chain. The symbol S and S prime between the brackets denote correlation between one signifier and another signifier. The right part of the equation starts with the signifier S, then the Bar of Sausserean algorithm (-), followed by small s which stands for the signified. The equation, therefore, could be read as this : the signifying chain is compatible with the maintenance of the signified.

Appendix C : Lacan's Graph of Desire[12]

GRAPH 1
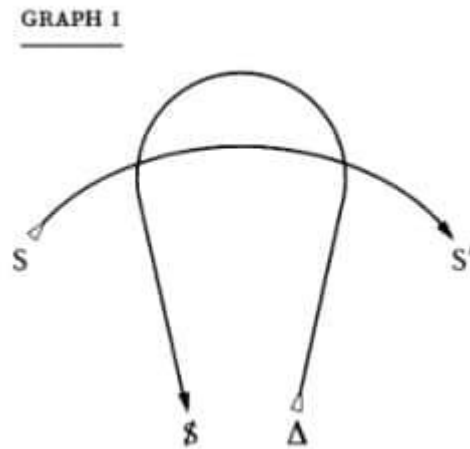
The horizontal line displays the metonymic signifying chain where the triangle which denotes the quilting point is introductory for the subject in his trajectory to what it will become later, an alienated subject which is denoted by the barred S (*$*). The graph situates the subject between the two signifiers S and S', for in the signifying chain one signifier presents the subject to another signifier. Lacan's separation of the Statement and Enunciation explains well how the subject is produced by discourse. One can consider the following contradictory phrase as an example: "I am lying". If we separate the phrase we get two parts; the Statement which is denoted by "I", and the Enunciation which is denoted by "am lying". At the level of the Statement the subject produces discourse for he is conscious of what he says and at the level of the Enunciation the subject is produced by discourse for he unconsciously admits that he is lying. In Lacan's words " The presence of the unconscious, being situated in the locus of the Other, can be found in every discourse in its Enunciation." In this elementary cell the Statement could be aligned with S and Enunciation with S'.

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[12] These topological graphs were retrieved from Lacan's Ecrits. For more about this, see Lacan, Jacques. " The Subversion of the Subject and the Dialectic of Desire in the Freudian Unconscious". *Ecrits: The First Complete Edition in English*. New York: W.W. Norton & Co, 2006. PP. 688-719.
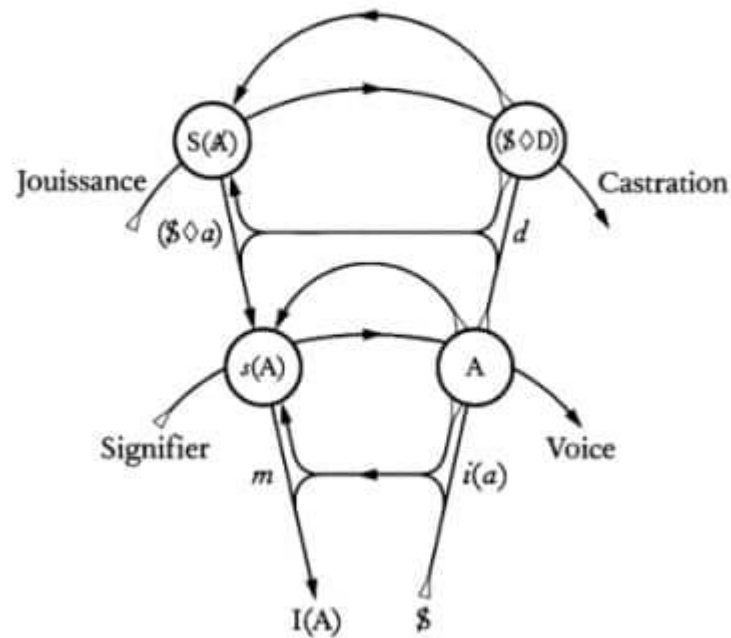
GRAPH 2
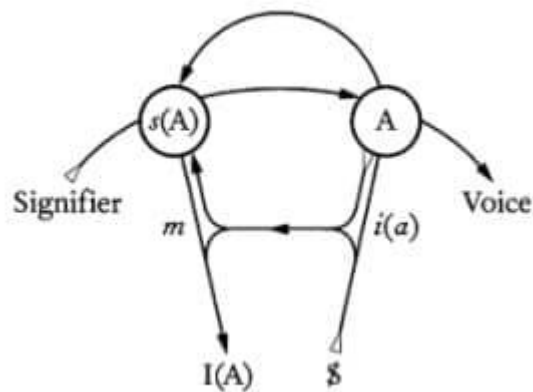
The second Graph displays the field of Statement as the subject negotiates his entery to the symbolic via the imaginary. The point of intersection A is the locus of the treasure trove of signifiers. The second labeled *s*(A) may be called punctuation where a significantion is fixed to a final meaning. The subject's journey leads him to *i(a)* which is the Ideal-ego perceived in the mirror stage that forms the subject's ego denoted by *m*, and all this is related to the Ego-ideal denoted by I(A), the point from which the Ideal-ego takes its value. Notice how the the Ego-ideal is situated in the place that was occupied by the barred subject in the first graph. This detail displays the effect of retroaction and anticipation in Lacan's Logical Time as the subject becomes always what he was to be.

COMPLETE GRAPH

The completed Graph displays the enlargement of the subject's psychic economy that I referred to in the third chapter. The upper chain displays the subject's entry to the symbolic and the unconscious field of Enunciation from Jouissance to Castration. The graph also displays how the subject's journey culminates in reaching the drive denoted by ($<>D).

Glossary

Biologization: A reductionist manner that aims to bring down all the human psychic economy to a biological level.

Decathect: The process of retrieving one's feelings that were invested and fixed in a person or an object of desire.

Neurosis: In Lacanian terms, neurosis is one the three bases on which each subjectivity is grounded alongside with Psychosis and Perversion. Neurosis is characterized by the key mechanism defense of Repression and stands for abiding by the Oedipal law.

Ontology: Generally, ontology means all the studies that concern Being as such and the metaphysics that shape it. However, in Lacanian terms, ontology stands for the pre-set developmental stages and the temporal structure the subject is meant to pass through in a linear order. A good example of this would be Freud's stages of sexuality.

Phallus: The term Phallus means penis. However, Lacan used it quite often instead of the word penis since the word Phallus does not necessarily imply the biological function of the penis and denotes instead the imaginary and symbolic function of the penis in fantasy. The Phallus, thus, stands for an ultimate signifier that always points towards the object of desire.

Platonism: This is usually used to denote all philosophy that follows Plato's logic. In human relations, however, Platonism stands for an asexual relationship.

Psychosis: Unlike Neurosis, Psychosis stands for a foreclosure of the Oedipal law. The psychotic subject defies the social code and is characterized by schizophrenia and paranoia.