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I am submitting herewith a thesis written by Nicole Laroussi entitled "Der Steppenwolf: A Time Analysis." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in German.

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DER STEPPENWOLF: A TIME ANALYSIS

A Thesis

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Master of Arts Degree

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Nicole Laroussi

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DEDICATION

This thesis is dedicated to my children

Master Alexander Laroussi

and

Miss Alyssa Laroussi

May it motivate them to always reach for the stars.

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Abstract

Time is a concept that appears simple but which, upon close inspection, becomes more and more complex. The “ticking of the cosmic clock” (McGrath & Rotchford 58) can set off crises in individuals in view of their experience of reality. These two statements are the cornerstones behind this time analysis of Der Steppenwolf. The aim of this thesis is to identify the various time models that occur in the text, how they influence and perturb the characters, and the solution to conflicts of time within the novel.

Four time perspectives are useful in analyzing the text. Objective time, to which the aunt, editor, professor and wife adhere, is measurable time, using clocks and calendars. Subjective time, which Hermine and Pablo utilize, is an individual’s psychological reality in relationship to objective time. Psychological time lived by Maria, Pablo, and Hermine is an individual’s own reality that conserves psychological energy and exists independent of objective time. Temponomics is a time model that demonstrates the concept that time is money; this perspective is adopted by the editor, the professor, and his wife. Harry Haller, the main character, is in turmoil with regard to existing in diverse time perspectives. In addition, the relationship between broader cultural outlooks of the Wilhelminian and Weimar eras on time and these individual time perspectives is examined.

The thesis is divided into seven chapters. Chapter one is the introduction, in which the various time models and their application are discussed. Chapters two through six focus on specific segments of the novel, analyzing characters and dominant time views. Chapter seven reports the findings and significance of the time analysis.

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Chapter 1

Introduction

Time is a concept that appears simple but which upon close inspection becomes more and more complex. The “ticking of the cosmic clock” (McGrath & Rotchford 58) can set off crises in individuals pertaining to their experience of reality. These crises occur because all events humans experience involve the dimension of time, yet each individual is influenced to some degree to view time according to his/her culture. Thomas Mann noted in Der Zauberberg, “Der Mensch lebt nicht nur sein persönliches Leben als Einzelwesen, sondern, bewußt oder unbewußt, auch das seiner Epoche und Zeitgenossenschaft” (50). Der Steppenwolf presents fictional characters who are influenced by personal time experiences as well as broader cultural perspectives on time drawing from the era in which they live. Hermann Hesse expressed some thoughts pertaining to time in “Gedanken über Lektüre,” published in the Berliner Tagblatt:

Und bei dem alten, scheinbar wirklich so hoffnungslosen Spiel gibt es für den Denkenden immer den einen Trost, daß alles Zeitliche überwindbar ist, daß Zeit eine Illusion ist, daß alle Zustände, alle Ideale, alle Epochen des Lebens nicht nach dem Schulschema hintereinander verlaufen und kausal aneinander gebunden sind, sondern außerdem auch eine ewige, außerzeitliche Existenz haben, daß also das Reich Gottes, oder jedes andere scheinbar in selige Zeitfernen projizierte Menschenideal in jedem Augenblick Erlebnis und Wirklichkeit werden kann. (qtd. by Michels 61)

Hesse visualizes an existence outside of time, and he includes these views in Der Steppenwolf.

This thesis will examine perspectives on time as portrayed in Der Steppenwolf. Time is a fundamental experience of human existence. Events occur in time, but time is also a factor that influences behavior. Hesse's main purpose in writing Der Steppenwolf is the idea of the Immortals who exist in a realm where time has lost its significance. The Immortals are able to disregard time views because they have accepted all time frames. Der Steppenwolf, in addition to describing the Immortals' view of time, shows many time perspectives as well as the functions of each of them. Often the same measurable time interval is viewed differently by the various characters in the novel. Since each main character demonstrates a particular concept of time, Hesse shows various opposing temporal viewpoints. Besides different persons adhering to various time models, an individual can view time contrary to the manner in which the dominant culture views it. This difference in temporal viewpoint can create disturbances for the individual. Der Steppenwolf gives interesting perspectives on an individual, Harry Haller, who views time in various ways, sometimes utilizing the dominant temporal outlook as defined by society, while at other times opposing this view. Haller aspires to live a life of the Immortals, who are suspended in time and are eternal. Der Steppenwolf is a novel that demonstrates the painful path of one individual who represents many members of modern society in search of a meaningful life experience. To show the different time dimensions in Der Steppenwolf, four main time categories will be used: objective time, aesthetic and instinctual subjective time, temponomics, and psychological time.

Leonard Doob, as well as Marianne Frankenhaeuser and Paul Fraisse, have researched subjective and objective time extensively. The term objective time denotes a standard time measurement, which is a convention of society (Doob 8). People in a

standard time measurement, which is a convention of society (Doob 8). People in a society have the need to live in an organized time system. Timing instruments such as clocks and calendars are reference tools they employ to gain access to objective time. These measurable time systems become the “true” environment, the ultimate time guide, and a standard by which an individual orients him- or herself. Objective time often contradicts a person’s experienced time. An individual may experience an interval shorter or longer than the standard objective time. To avoid time uncertainty, Western society prefers to consult a calendar or clock to determine when an event will occur. Because modern society can measure time with precise, objective means, activities are more tightly packed into intervals, often causing role overloads for individuals. This gives the impression that time is scarce (McGrath & Rotchford 71-88). Positively, objective time measurements can free an individual from the present interval and allow one to look beyond or ahead of the fleeting moment. According to Doob, objective time gives humans an alternative to impulsive action by allowing persons to evaluate experiences in the present, past, and future (7).

The subjective time experience stands in contrast to objective time. Objective time is measurable, while subjective time is a “psychological reality” (Doob 54). Objective time is uniform and measurable, while subjective time is personal and psychological. Objective time has a quantitative function in contrast to subjective time, which has a qualitative function. Time can appear longer or seem to move slowly, under certain conditions. Tranquil, empty time periods lead to the judgment that time passes slowly, while periods of output are evaluated as time passing quickly (Doob 64). Internal motivations can also affect how time is evaluated. An individual who expects a time

interval to continue into the future has the experience that time is passing slowly, since the time interval is expected to last longer (Doob 131). A person's culture influences the way time is viewed (Doob 155). Within this thesis, aesthetic subjective time refers to the subjective time experience that Haller has while he is occupied with intellectual pursuits, while instinctual subjective time refers to the subjective time experience of following impulsive ideas. The aesthetic subjective time is an internal time measure used while engaging in activities that are related to the human personality of Haller. Instinctual subjective time is utilized when Haller lives the personality that is related to his wolf side. Both his human and wolf personalities are outside the bourgeois realm of mediocrity; they exist away from the dominant bourgeois time perspectives of objective and temponomics time.

Because time is thought to be measurable, society has interpreted it in an economic metaphor of measurable economic values. Temponomics, a term coined by Doob, focuses mainly on how Western culture views time. Time is considered to be precious and scarce; therefore, an individual should allocate time wisely. This view of time is influenced by the thought that in modern times individuals get paid for the time they spend working. Traditional work was task-oriented, but in modern times work has shifted to temporal units, i.e., the employer pays for time instead of effort or skills. Time becomes a commodity similar to money. To utilize time efficiently, individuals have to schedule, synchronize, and allocate their time adequately. To schedule an event means organizing it according to an external calendar or clock. Synchronization is important in time management because the actions of one person are coordinated with the actions of another person. It is synchronization of modern society that organized subjective time

into objective, measurable time. People allocate time to tasks that have priority or value over other tasks. This time allocation through prioritization of tasks resolves some claims on a scarce resource and manages the inherent scarcity of time (McGrath & Rotchford 68-88).

McGrath and Rotchford researched the psychological time perspective. They view time as a fundamental dimension of social experience that should aid a person in living. Time in this model is not scarce, but psychological energy is. McGrath and Rotchford maintain that time should be used to conserve psychological energy (73). An important factor in the psychological time model is the idea that there is not a role overload for the individual. Doob sums up the research pertaining to psychological time in his book. The idea that people cannot affect the passing of time but can only make suitable adjustments to time plays an important role in the psychological time view (Doob 5). Individuals who adhere to the psychological time philosophy believe in immediate gratification, with minimum renunciation of instinctual impulses (Doob 95-99). Time is viewed as present-oriented, without much regard to the past or future. Psychological time is not measured against another time perspective. Unlike subjective time, which exists in relationship to objective time, psychological time exists without any other time reference.

In addition, the social conventions of Wilhelminian and Weimar Germany will be observed as they influence the dominant time perspectives of these eras. Included in this examination are the economic, political, social, and cultural influences on the view of time in the Wilhelminian and Weimar eras. The Wilhelminian era falls in the years from 1871-1918, while the Weimar era includes events from 1919-1933. From an economic

viewpoint, Germany changed from an agricultural to an industrialized nation. Industrial development raised the standard of living for many people and started a cult of work and money (Kitchen 225). During this time there were also many fluctuations in the stock market, which pointed out that times change and that at any moment changes can occur. Persons who experienced the innovations of these eras often had a feeling of inadequacy, believing that time, with its progress, was leaving them behind (Fischer 4). Political changes were also numerous in this era; they revolved around a power struggle between the aristocratic military elite, which embraced the feudalistic-aristocratic order, and the urban bourgeois, which valued a capitalist state. The power struggle between the military and industry resulted in the decline of the Prussian nobility and its morals and values (Zwiebel 3). Artistic changes and innovations occurred more frequently as artists pursued their own goals and feelings instead of giving people what they wanted and liked (Brower 306). During this era, art showed the clash between the uncritical confidence in technical progress and a deep-rooted fear that things would eventually go wrong (Kitchen 219). Industrialization during the Wilhelminian era was rapid and changes in the social and economic climate were beyond the individual's control. Changes that occurred during the Wilhelminian and Weimar eras impacted society's view of time. External, uncontrollable events caused people to observe the values of order and self-discipline with which they could control their personal lives, including the adherence to objective time. Industrialization and other social and economic upheavals increased in the Weimar era. Company owners controlled the way time was used on the job, and *temponomics* was observed to allow for maximum profit and organization. Persons scheduled their

time to meet employers' expectations. This scheduling of time allowed many persons to synchronize their time, allocating time more profitably.

Hesse outlines his personal philosophy in a short essay entitled "Ein Stückchen Theologie," in which he describes the Three Kingdoms of the Spirit (74-77). The First Kingdom of the Spirit is a state of innocence described as Paradise. Individuals in this kingdom do not experience guilt and are free to exist in a chosen time perspective, that is, to follow their inspirations. The Second Kingdom of the Spirit is a state of recognizing and living in guilt. According to Hesse, once humans attain the knowledge of good and evil demonstrated through society's morals, religions, and ideals, they are bound to feel guilt. Complete adherence to society's conventions is not possible, so that guilt feelings appear. A person can exist in this unfulfilled state or find relief from the suffering caused by guilt. The remedy to guilt is humor, because it bridges the gap between the ideal visions of an individual and the contrasting reality. An individual can also free him- or herself of living in the Second Kingdom of the Spirit by attaining a higher level of existence. The Third Kingdom of the Spirit can be reached by discarding guilt from the consciousness. By placing responsibility for life and all its contradictions onto a higher being, an individual is free to live life individually, that is, to exist in a state beyond morality, law, and time. The person views him- or herself as an eternal and indestructible entity and can participate or abstain from life. Morality, law, and time are not important--instead, conscious constructive activity is the goal of existence. Once individuals have attained the Third Kingdom of the Spirit and have consciously produced valuable creative works inspired by their own genius, they reach the Immortal state.

Der Steppenwolf will be examined with regard to time by dividing the text into four major segments: the narrator segment, the treatise segment, the first-person narration segments (pre- and post-treatise reflections), and the Magic Theater segment. The four time perspectives (objective time, aesthetic and instinctual subjective time, temponomics, and psychological time) will be examined for each section. These time models will demonstrate the dominant time viewpoint(s) in each segment and show how the perspectives relate to the overall content of Der Steppenwolf. The common denominator to all chapters is the influence of Wilhelminian and Weimar conventions on the way time is perceived.

Chapter two discusses the narrator portion of the novel. Since it is written from the perspective of the editor who lives a bourgeois existence, insight is gained into how middle-class society views Harry Haller and his lifestyle. Also illustrated in this chapter is how members of the bourgeoisie view themselves and their relationship to time. Wilhelminian time is personified in the character of the narrator's aunt, while the narrator participates in the typical Weimar lifestyle. The aunt abides by objective time, in that her life follows a predictable pattern, and she lives her life obeying clocks and calendars. Her nephew, the narrator, adopts the temponomics time model, because his life revolves around his job and the concept that time is money.

Chapter three focuses on the treatise section of Der Steppenwolf, which is handed to Haller one dark, rainy night by a stranger. The author of the treatise is unknown, but because of its encompassing knowledge of Haller and his situation, Hesse scholars have speculated that the authors are the Immortals, who live beyond time constraints. The

treatise illustrates the present conflicts of time Harry experiences and suggests how he can liberate himself from them.

Chapter four will focus on the pre-treatise first-person narration. Reflecting upon his situation, Haller explains how he views time and in what ways this approach to time affects him negatively and positively. It is in this chapter that he describes his daily routine, including his lukewarm days when he follows objective time. On other days when he observes subjective time, he experiences pain and agony.

Chapter five describes the post-treatise first-person narration, wherein Haller describes actions that he utilizes to achieve a higher state of being. In this segment, other important characters appear who abide by various time perspectives. Hermine is the activator who pushes Haller to move beyond objective time and makes him experience more instinctual subjective and psychological time. Hermine observes instinctual subjective and psychological time, but to achieve a higher state of being she needs to incorporate the opposing time views of Haller into her being. Maria, a prostitute and friend of Hermine, is an example of a person who acknowledges one time model only: psychological time. She is able to do this because she approaches life from the perspective of the "innocent" in the First Kingdom of the Spirit. Pablo, the jazz player, is a person who has achieved the Third Kingdom of the Spirit because he lives his life incorporating and accepting all time perspectives. Although he predominantly observes instinctual subjective and psychological time, he also accepts and occasionally exists in other time views. The main purpose of this portion of Der Steppenwolf is to prepare Haller to adopt opposing views of time into his being, as well as prepare him for the

Magic Theater, where he will encounter and exist in all time perspectives in rapid succession.

Chapter six treats The Magic Theater segment, in which Haller experiences all time perspectives and attempts to incorporate and accept them into his being. By stabbing Hermine, Haller demonstrates that he is still tied to the bourgeois concept of time and its morality. The novel, however, ends positively in that Haller recognizes humor as a relief to his suffering.

Chapter seven will summarize the temporal perspectives found in the different portions of Der Steppenwolf. Hesse demonstrates various opposing temporal viewpoints that define human states of existence ranging from misery to elation. These various time perspectives in Hesse's work offer another interpretation of this popular novel. Through characters that exist in various time perspectives and experience a variety of realities, Hesse strives to define the many layers of existence, including the higher realm of the Immortals.

Chapter 2

The Narrator Segment

The novel Der Steppenwolf commences with the reflections of the narrator, an editor who is a middle-class man living comfortably in Weimar society. He is an individual who is time-oriented and who has adapted well to modern industrial society. The editor's behavior exemplifies some of the characteristics of society during the Wilhelminian epoch in which he was raised, as well as the Weimar culture in which he lives. All of his actions are tied to objective time instruments, such as the calendar and clock. Most of the editor's descriptions of Haller include objective time descriptions, for instance, his portrayal of Haller's arrival, Haller's stay in the apartment--which lasted for about ten months--and Haller's experience of turning fifty. Other time observations include Haller's penchant for remaining in bed a long time, his daily habit of visiting libraries during the day, and his habit of frequenting restaurants and bars at night. The editor's objective approach to time, based on measured, orderly segments, is reinforced by his job, which requires him to be prompt and work certain paid hours. This continuous observation of time based on the belief that time is money is the concept of time referred to as *temponomics* (Doob 93).

During the Weimar period, mass production became more prevalent and required workers to complete only part of a product at a constant rate, in contrast to the previous mode of production, whereby an object was completed from beginning to end by one person (Lamb & Phelan 72). Mass production gave rise to workers who divided their lives into time segments to meet the requirements of company owners. Upon first meeting Haller, the editor has to leave, because his half-hour lunch break is over.

Although his curiosity about the prospective new renter is high, his notion, according to temponomics, that time is valuable and should not be squandered causes him to return to his place of employment punctually. His time is allocated to his employment, and a change would cause a scarcity of time in the future, since all his duties could not be accomplished in the designated time segment. The narrator's life follows a schedule, which is planned by utilizing objective means. Much temporal anxiety is removed from his life because he knows he is scheduled to work at certain times and engage in private activities at other times. Synchronizing his time with other employees avoids conflicts of time and maximizes productivity in business as well as in his personal life.

Haller is amazed at the editor's commitment to such a tightly synchronized schedule, especially at his ability to be punctual and arrive on time at his office. The editor characterizes himself, writing, "Ich bin nicht nur ein bürgerlicher, regelmäßig lebender Mensch, an Arbeit und genaue Zeiteinteilung gewohnt, ich bin auch Abstinenz und Nichtraucher, und jene Flaschen in Hallers Zimmer gefielen mir noch weniger als die übrige malerische Unordnung" (20). These words indicate that the editor views himself as a middle-class citizen who adheres to objective, and more specifically, the temponomics time view. Further, he believes in healthy living and an orderly environment, which was part of the Wilhelminian cultural legacy of military precision, self-control, and discipline (Lamb & Phelan 54). Mikhail Bakhtin states that time and space are inseparable (84). He explains: "Every time and space concretization [will] introduce its own rule-generating force, its own order, its inevitable ties to human life and to the time specific to that life" (100). By describing his approach to time (objective and temponomics time views) as well as his arrangement of his surroundings (neat and

orderly living space), the editor demonstrates that objective and temponomics time views are inseparable and tied to an orderly environment. The disorder in Haller's apartment indicates that he conforms to other time perspectives.

Although the editor is clearly oriented toward temponomics, which is a view reinforced positively by his culture, he experiences occasional urges to abandon his schedule to investigate the life of Haller. The editor writes about his immediate interest in Haller and admits to observing him to get more information. He notices signs that Haller lives a life filled with intellectual interests, that is, a life which is idled away and undisciplined and which causes the editor to feel abhorrence and distrust toward Haller. He is interested in Haller, because Haller approaches time in a manner that contrasts starkly with that of temponomics. Interestingly, the editor surmises that Haller's opposition to temponomics is a disease and, therefore, he resists this illness with all the instinct of a healthy person. He senses that Haller has difficulty balancing his various time perspectives when he observes that Haller alternates between being in awe of temponomics and leading a subjective way of life, i.e., staying up until all hours of the night, sleeping late, and living an unbalanced life. Haller eventually lives his life on the brink of suicide, at which point he lacks all ambition and has no regard for the future.

The editor's aunt who owns the house in which he and Haller have rooms, is a character who epitomizes Wilhelminian ideals. She immediately notices why Haller is attracted to her house, when he indicates that it smells so good inside. She explains to her nephew: "Es riecht hier bei uns nach Sauberkeit und Ordnung und nach einem freundlichen und anständigen Leben, und das hat ihm gefallen. Er sieht aus, wie wenn er daran nicht mehr gewöhnt wäre und es entbehrt hätte" (12). Indeed, cleanliness and

orderliness were values held in high esteem in the Wilhelminian era, but the aunt also notices that Haller seems to have lived without such values and now longs to be surrounded by them once more. The belief that habits such as discipline, order, and self-control can harness darker forces such as the irrational is an attitude typical of the Wilhelminian era (Lamb & Phelan 54). The aunt exhibits orderliness, and she wants to keep time constant and circumstances unchanged, as is illustrated by her slight displeasure that Haller is renting an apartment for a few months instead of a longer period. Her maternal feelings toward her renters suggest the nurturing feminine role that complements the patriarchal traditions of Wilhelminian culture. Her maternal feelings toward Harry dominate, and he is allowed to move into her house.

Another insight into Wilhelminian society is offered in the brief mention of Haller's parents. He remembers his mother also as a middle-class woman who guarded her house to give it as much cleanliness and orderliness as possible. The narrator surmises, "Obgleich ich über das Leben des Steppenwolfes sehr wenig weiß, habe ich doch allen Grund zu vermuten, daß er von liebevollen, aber strengen und sehr frommen Eltern und Lehrern in jenem Sinne erzogen wurde, der das 'Brechen des Willens' zur Grundlage der Erziehung macht" (17). Haller also describes the cleanliness and orderliness of the bourgeois:

Wie da der Geruch von Bodenwachs und ein schwacher Nachklang von Terpetin zusammen mit dem Mahagoni, den abgewaschenen Pflanzenblättern und allem einen Duft ergibt, einen Superlativ von bürgerlicher Reinheit, von Sorgfalt und Genauigkeit, von Pflichterfüllung und Treu im kleinen. Ich weiß nicht, wer da wohnt, aber es muß hinter

dieser Glastür ein Paradies von Reinlichkeit und abgestaubter Bürgerlichkeit wohnen, von Ordnung und ängstlich-rührender Hingabe an kleine Gewohnheiten und Pflichten. (22)

In addition to commenting on cleanliness, orderliness, and self-discipline, Haller also notices the practice of adhering to little habits and duties. It is this senseless concern with insignificant details that Haller feels makes bourgeois life predictable and monotonous.

Der Steppenwolf centers on an individual, Harry Haller, who is going through a mid-life crisis and who experiences various challenging situations. Upon closer reading, one discovers that the novel is a book that addresses many problems related to broader, more universal issues. The editor explains that Haller's manuscript reflects not just one individual who is struggling with modernity but a generation. Although the editor has adapted to modern life, he is aware that there are individuals who view the Weimar era negatively. By observing Haller, and his disorderly daily routine, the editor notices Haller's rebellion against objective and temporonomic time, which are the dominant time views of the Weimar era.

The positive attitude of the editor toward modern advances suggests that he believes that technological changes can aid society and improve human life. Persons who have a negative view of "modern" times feel that technological innovations have led to more complex problems, such as capitalism, and in some cases have deterred others from understanding genuine artistic and scientific thoughts (Lamb & Phelan 53-54). Thus, some individuals in Weimar society have not readily adapted to life in the industrial age of innovation because they are living the prior, familiar life of the Wilhelminian and pre-Wilhelminian eras. The aunt, for instance, is suspicious of her nephew's interest in how a

radio works, and she admits Haller into her house based upon her personal instincts rather than on a carefully formed rationale. These individuals feel helpless because life is changing, often at amazing speed, rendering long-held ideas and beliefs obsolete and out-dated. While valuing some of the ideas of the Wilhelminian and Weimar eras, such persons ultimately believe that modern changes will not aid humanity but, instead, distract from the teachings of past thinkers. New freedoms offered by the industrial age are greeted with confusion, because they contradict old values. Haller describes this dilemma:

Jede Zeit, jede Kultur, jede Sitte und Tradition hat ihren Stil, hat ihre ihr zukommenden Zartheiten und Härten, Schönheiten und Grausamkeiten, hält gewisse Leiden für selbstverständlich, nimmt gewisse Übel geduldig hin. Zum wirklichen Leiden, zur Hölle wird das menschliche Leben nur da, wo zwei Zeiten, zwei Kulturen und Religionen einander überschneiden. Ein Mensch der Antike, der im Mittelalter hätte leben müssen, wäre daran jämmerlich erstickt, ebenso wie ein Wilder inmitten unsrer Zivilisation ersticken müßte. Es gibt nun Zeiten, wo eine ganze Generation so zwischen zwei Zeiten, zwischen zwei Lebensstile hineingerät, daß ihr jede Selbstverständlichkeit, jede Sitte, jede Geborgenheit und Unschuld verlorengeht. (31)

Indeed, changes were occurring in society that dramatically altered life for individuals. Because of rapid industrialization most persons expected better economic conditions. These expectations were shaken when the stock exchange crashed in 1873 and caused

people to suffer unexpectedly and question their economic outlook (Lenman, Osborne & Sagarra 11).

Fragmentation in society--the division of each day into small time segments, the development of political parties and factions, the increase in income for many sectors of society--gave rise to diverse and conflicting elements in Weimar culture (Lamb & Phelan 62). Haller experiences these societal changes along with his intellectual alienation from society; the manuscript he leaves behind is his attempt to explain this sickness by making it "Gegenstand der Darstellung" (31).

While attending a lecture by a famous philosopher of history and culture, Haller vehemently condemns not only the speaker but also the whole cultural environment of the Weimar era. The editor describes Haller's emotions toward the philosopher:

Er durchleuchtete mit seiner verzweifelten Helligkeit nicht bloß die Person des eitlen Redners, ironisierte und erledigte die Situation des Augenblicks, die Erwartung und Stimmung des Publikums, den etwas anmaßenden Titel der angekündigten Ansprache--nein, der Blick des Steppenwolfes durchdrang unsre ganze Zeit, das ganze betriebsame Getue, die ganze Streberei, die ganze Eitelkeit, das ganze, oberflächliche Spiel einer eingebildeten, seichten Geistigkeit--ach, und leider ging der Blick noch tiefer, ging noch viel weiter als bloß auf Mängel und Hoffnungslosigkeiten unsrer Zeit, unsrer Geistigkeit, unsrer Kultur. Er ging bis ins Herz alles Menschentums, er sprach beredt in einer einzigen Sekunde den ganzen Zweifel eines Denkers, eines vielleicht Wissenden aus an der Würde, am Sinn des Menschenlebens überhaupt. (15)

Haller's critical view of society holds that intellectuals of the time were not concerned with questions of humanity, but were too interested in their personal gain and their image within society. Instead of producing a genuine exchange of ideas, the philosopher's self-important attitude and melodramatic theatrical behavior trivialize his lecture. Haller feels he is not experiencing an intellectual exchange of ideas but is simply watching the speaker's superficial acting job. The reaction or participation of individuals attending the lecture is secondary to the presenter's self-importance. During the Weimar epoch, individual reaction became less important than the mass audience's response to the popular press and commercial theaters. The audience is only seen as a mass of undifferentiated persons, rather than as individuals who could be affected by art, philosophy, and science (Lenman, Osborne & Sagarra 12). At issue is the elevation of the human spirit, which, in this situation and because of cultural commercialization and other changes in society, seems to Haller to be hopelessly unattainable.

Another instance of Haller's critique is revealed in the editor's discussion of the musical concert they attend, albeit separately. The editor observes that Haller appears content and in a joyful dream-state when a selection of classical music is played; however, once modern music by Reger is played, he becomes sad and soon angry. Haller feels that the modern symphonic form and technique are inferior to the standards of previous classical artists, and this reflects, among other things, his dissatisfaction with the cultural climate of the times. Haller is clinging to past artistic achievements, because many modern artists who proclaim German glory and aid political ideology (nationalism and militarism) do little to enhance human life (Lenman, Osborne & Sagarra 15-16).

The purpose of the editor's preface is to give the reader some ideas on the time issues confronting the Wilhelminian and Weimar periods. The aunt and parents of Haller show traditional Wilhelminian ideas, while the editor exemplifies the Weimar period. Through the eyes of the editor, Haller is described as being at odds with the dominant time views of objective and technocratic time.

Chapter 3

The Steppenwolf Treatise

The treatise that Harry Haller receives from an unknown man is entitled “Nur für Verrückte” and is meant as a guide for him. The pamphlet has two sections: one discusses the problems as well as the solutions to Haller’s predicament; the second defines and explains concepts such as multiple souls, nature and spirit, and the Immortals, who are misunderstood by most humans including Haller. Researchers such as Lynn Dhority, Mark Boulby, and Ernst Rose, state that the treatise is an observation of Haller depicted objectively in the third person and speculate that the tract was composed by the Immortals, because it contains a complete view of the world and its many facets (Richards 73-74). Theodore Ziolkowski, a noted Hesse scholar, contends that the treatise was generated from Haller’s own mind. Ziolkowski contends Haller is aware of the problems in and solutions to his situation, even though he is unable to apply any knowledge to his state until outside forces set the process of revelation in motion (189).

Discussed in this treatise are two separate states, wolf and human; Haller is aware of both, and both are opposed to each other. The wolf nature in Haller is wild, messy, and independent, while Haller’s human nature is intellectual, ascetic, and cultured. Both natures are outside the bourgeois range of acceptable behavior and do not adhere to the objective time valued by the “normal” person. The wolf nature in Haller follows its instincts regardless of measurable, objective time, while the human nature of Haller leads an ascetic, intellectual life that disregards objective time.

Haller experiences moments of joy when he is able to elevate himself above his personal destiny. On a visit to his regular bar Stahlhelm, Haller reflects about the

meaning of his life and about many great achievements generated by humankind, which give him the feeling that he, too, can achieve greatness through creative works. By visualizing his contribution to society, he experiences a moment of joy. These miraculous times occur in objective time, and their length to Haller is subjective in that he experiences these events as quick episodes of happiness. During these moments of joy Haller appears to be in a tranquil mood, which gives him the subjective impression that time is advancing rapidly, while in reality many hours pass. Ultimately, however, these moments are part of the psychological time view. These moments of joy stimulate Haller to continue living his "abnormal" life, and, therefore, the amount of time spent on them objectively or subjectively is irrelevant. Pleasure is not to be renounced for a life regulated by company owners.

Haller's rising time is usually late morning or afternoon, with his most productive hours being in the evening and at night. Industrialized society however, has demanded a time sacrifice from a segment of society which must appear at work early in the morning. To Haller, other senseless time sacrifices include having to schedule, synchronize, and allocate time to meet other individuals' needs. For him, it is important that the times when he experiences the moments of joy help him and that his psychological depression is temporarily lifted. Time itself is just the means to achieve psychological happiness. Often an immediate reward of this time experience is the feeling of ultimate moments of joy. Many great artists have experienced these moments of elevation of personal destiny, and, as is stated in the treatise, this time experience has resulted in the production of great masterpieces. Time is viewed with a focus on the present without much regard to the past or future. The treatise suggests that in order for him to achieve more moments of

joy, as well as to follow the Immortals, Haller must internalize psychological time and subjective time more frequently.

In addition his having the personalities of human and wolf, the treatise also discloses other traits that set Haller apart from the average middle-class citizen. Haller works late into the night; he is unable to produce work in the early morning hours and refuses to follow objective time, which dictates that work should be started in the morning. Instead, Haller focuses on his subjective time experiences that reveal his inclination to work late at night. A person's subjective time judgment is usually based on a standard that is most frequently or most recently reinforced by society (Doob 155). Haller's view of time, however, is not reinforced by society. Thus, Haller experiences a conflict of time perspectives. Because Haller achieves more productive work in the afternoon and evening hours, he reinforces his belief that he is better attuned to working at night. The adherence to his subjective time impulses places him in opposition to the mass adherence to objective time. Since Haller is still tied to the bourgeoisie and its commitment to objective time, an internal conflict arises. Feeling guilty that he is unwilling to accept the objective time of starting work in the early morning, Haller nevertheless decides to work in the late afternoon and evening, following subjective time impulses. This conflict of time views adds to his feelings of being an outsider.

Haller is also a lonely person who has divorced himself from personal relationships. Personal involvement includes a time commitment that utilizes objective time. Whether one is meeting friends or a date, adherence to measurable time is usually required. It is unacceptable not to appear for a scheduled meeting or date, but Haller's

subjective time sense, as well as his need to be independent of objective time, might lead him to miss an event. The treatise explains:

Er hat sich nie für Geld und Wohlleben, nie an Frauen oder an Mächtige verkauft und hat hundertmal das, was in aller Welt Augen sein Vorteil und Glück war, weggeworfen und ausgeschlagen, um dafür seine Freiheit zu bewahren. Keine Vorstellung war ihm verhaßter und grauenhafter als die, daß er ein Amt ausüben, eine Tages- und Jahreseinteilung innehalten, anderen gehorchen müßte. (60)

Meetings and dates in the early morning would be unacceptable, as would interruptions of valuable work time and moments of joy. Measurable events and activities such as engagements, weddings, and raising children intimidate Haller, since he knows these are middle-class events that ultimately lead to a life of objective time. Because of his abhorrence of conforming to an objective time pattern, Haller prefers a lonely life away from people and their time measurements.

Haller is also an independent man. He wants to be free from measurable time to pursue the interests (wolfish and human) that he values. For him, independence means not having a regular job or personal relationship. Nothing could be worse for him than having to work in an office or having to follow a daily and yearly plan. The treatise states: "Ein Bureau, eine Kanzlei, eine Amtsstube, das war ihm verhaßt wie der Tod, und das Entsetzlichste, was er im Traum erleben konnte, war die Gefangenschaft in einer Kaserne" (60). Regular jobs and personal relationships in the industrial age involve time measurements of scheduling, synchronizing, and allocating time adequately. To schedule an event means to organize it according to an external calendar or clock. Scheduling

avoids temporal uncertainty. Synchronization is important in time management because the actions of one person are coordinated with actions of another person. It is the synchronization of modern society that allocates subjective time to objective, measurable time. People allocate time to tasks that have economic priority and value over other tasks. This time allocation through prioritization of tasks resolves some claims on a scarce resource and manages the inherent scarcity of time (McGrath & Rotchford 68-88). Haller refuses to be governed by temponomics time constraints. He most values independence from time constraints and work, even at the risk of isolation.

The treatise explains that Haller belongs to a group of people highly prone to commit suicide. This group believes its ego is endangered. Feelings of guilt for not assimilating into bourgeois life and time patterns tempt these people to commit suicide. Instead of finding the courage to improve and perfect their lives, they would rather be liberated from life by death. In death, they return to the mother, God, and to the All. Death is also an escape from human measurable time. The treatise states that those who are prone to suicide are “. . . die vom Schuldgefühl der Individuation Betroffenen, [die] Seelen, welchen nicht mehr die Vollendung und Ausgestaltung ihrer selbst als Lebensziel erscheint, sondern ihre Auflösung, zurück zur Mutter, zurück zum Gott, zurück ins All” (64). Coming to terms with the idea of suicide as an emergency exit from life gives Haller and others like him strength to endure suffering. Because death is a constant presence, life is lived only in the moment. The future and past are unimportant, and a bourgeois lifestyle with its time rules can be ignored. Persons who are suicidal exist in psychological time, because time is considered insignificant, and only daily psychological health matters. Psychologically, Haller can exit from life whenever he

feels the need to do so; thus, he is liberated from the need to manipulate time in the present and future. If the agony of living in the bourgeois world with its focus on objective and temponomics time gets too unbearable, suicide offers a solution.

The treatise continues to describe suicide as a constant temptation for Haller and others like him, who instinctively feel it is also a sin. He strives to build a life modeled after the Immortals, but by committing suicide Haller would deny himself the opportunities to achieve such a life. In order not to succumb to his temptation to commit suicide, he decides to postpone ending his life until he turns fifty. Analyzing Haller's actions of setting a suicide date, shows that he uses time objectively to allow for a psychological time experience. Haller shows that he is still bound to objective time. In his intention to end his life on his fiftieth birthday, he uses objective time to solve a dilemma--the temptation to commit suicide--and thereby Haller integrates different time views that are otherwise incompatible. There is irony and humor in the idea that objective time is aiding psychological time. As mentioned in the treatise, humor is the ability to find life situations comical, even when these situations are serious and challenging to one's world view. Humor is a solution to the conflict generated by living in a real world but having ideal, unattainable ideas. Andrew Hollis writes: "Humor is politically ambivalent because it affirms everything, implies the overcoming of opposites, and requires no action, no attempt to change the world" (qtd. by Richards 114). Thus, Haller is already a step closer to the Immortals and their perspectives on time.

The treatise continues with an analysis of middle-class values and of the Steppenwolf's role with regard to those values. As previously explained, bourgeois persons usually adopt the two dominant types of time perspectives. Objective time as

manifested in clocks and calendars is of utmost importance (Doob 8). With the advent of modern times, temponomics becomes more prevalent. Industry and technological influences validate the concept that time is money (McGrath & Rotchford 84). Middle-class values include a family life and social ambition, and a focus on the future is necessary to achieve personal and professional success. Haller has neither a family nor social ambition; he prefers to live life in the subjective moment, although he is tied to the bourgeois life with its focus on objective and temponomics time. Haller does participate in middle-class pursuits such as banking, paying taxes, and wearing business-like attire. Temponomics is such a popular time concept for the bourgeoisie because it gives ease, comfort, and convenience by allocating time wisely (McGrath & Rotchford 88). Through using time adequately, i.e., not squandering a second, more financial gain is achieved, which leads to the building up of one's ego. Haller, however, is not very concerned with the maintenance and safety of his personal self. He is torn between ascetic human values and sensual, lusty, instinctual wolf values; both types of values lie outside the realm of a middle-class balanced lifestyle, in which all extremes are avoided, however, at the cost of living and feeling intensely. While determining to which extreme (human versus wolf) to yield, Haller also remains tied to the middle-class balance. He is not able to live his life outside bourgeois convention and thereby remains influenced by its time ideals. Surprisingly, it is people like Harry Haller who, though despised by bourgeois society for not adhering to the dominant view of time, actually stimulate society to eventually modify its ideas and ideals. The treatise explains:

In der Tat beruht die vitale Kraft des Bürgertums keinesweges auf den Eigenschaften seiner normalen Mitglieder, sondern auf denen der

außerordentlich zahlreichen outsiders [sic], die es infolge der
Verschwommenheit und Dehnbarkeit seiner Ideale mit zu umschließen
vermag. (70)

Creative ideas, art, and philosophy are given to the masses in this way. Haller prefers to live within subjective and psychological time, and the views expressed in his published works might influence middle-class society to re-evaluate its dominant time perspectives.

Besides explaining Haller's fragmentation of the self as well as bourgeois values, the treatise offers some options for existence. He has to choose between life and death. Haller can resign himself to his suffering and die, possibly by committing suicide. If he kills himself, Haller would not resolve his conflicts about time, he would eliminate the chance to achieve the life of an Immortal, and his life would be irrelevant. Another option for existence is that Haller might break through bourgeois conventions regarding time and values and strive for the life of an Immortal. This choice would mean breaking away from all time constraints and leading a life beyond time, that is, existing in the Third Kingdom of the Spirit. Existing in the Third Kingdom of the Spirit involves accepting the fact that there is a higher being (God or "It") who is ultimately responsible for all of life. This knowledge would allow Haller to participate in life without feeling guilty about his time perspectives and compel him to embrace various time views. Time would become secondary, and Haller would lead a life beyond time. Third, and most likely, is the option that Haller would remain tied to the bourgeois world but, utilizing humor, would learn to live at peace with himself and the world. This possibility for existence involves accepting all time views and regarding time paradoxes and conflicts of time with humor. The treatise explains:

Der Humor bleibt stets irgendwie bürgerlich, obwohl der echte Bürger unfähig ist, ihn zu verstehen. In seiner imaginären Sphäre wird das verzwickte, vielspältige Ideal aller Steppenwölfe verwirklicht: hier ist es möglich, nicht nur gleichzeitig den Heiligen und den Wüstling zu bejahen, die Pole zueinander zu biegen, sondern auch noch den Bürger in die Bejahung einzubeziehen. (72)

Haller would need to respect time, yet stand above it through the power of humor, thereby reaching the Third Kingdom of the Spirit. By attaining the Third Kingdom of the Spirit, he would be able to live beyond bourgeois morality, law, and time constraints. This life is possible through humor and the belief that all humans should strive to do good but are not responsible for the shortcomings of life and time. An entity (God or "It") responsible for life with all its paradoxes rules over people. Reaching this Third Kingdom of the Spirit could relieve an individual such as Haller of many of his guilt feelings about ideas, ideals, and time ("Ein Stückchen Theologie" 75). To be able to reach the realm of the Immortals or the Third Kingdom of the Spirit on earth, Haller must examine his inner self to confront the contradictions of his time perspectives. In addition, an encounter with the Immortals and a visit to the Magic Theater might allow him to face the time chaos within himself.

The second part of the treatise continues with the Immortals correcting the idea that some people have two selves within them. Indeed, all humans have multiple souls within them, and each individual soul can embrace a different time view. Knowing and coming to terms with the idea of having multiple souls and many time preferences is a positive step toward accepting all approaches to time. Haller does himself a great

injustice by seeing himself as being divided into a wolf/human who rejects bourgeois time perspectives. In addition to his internal time chaos, he is unable to understand the multiplicity of time perspectives, as his many souls perceive them. Haller is subconsciously aware of his many souls when he dreams and experiences other stages not under his control (such as moments of joy). By dreaming and having pure moments of joy, Haller is able to embrace many souls and all their time ideals. The treatise illustrates the concept of multiple souls with the example of a garden. If one were to divide plants into two categories, edible or inedible, one would miss the beauty and purpose of many plants. The treatise states:

Wenn nun der Gärtner dieses Gartens keine andre botanische Unterscheidung kennt als "eßbar" und "Unkraut", dann wird er mit neun Zehnteln seines Gartens nichts anzufangen wissen, er wird die zauberhaftesten Blumen ausreißen, die edelsten Bäume abhauen oder wird sie doch hassen und scheel ansehen. So macht es der Steppenwolf mit den tausend Blumen seiner Seele. (86)

This same idea can be applied to time. If one were to divide time into two categories, external (objective) time and internal (subjective) time, one would miss the beauty and purpose of many other time views. Only by embracing multiple time perspectives can Haller attain a more sublime existence.

The treatise states that the enlightened human being is a narrow and perilous bridge between nature and the spirit. Man's destiny is to strive for the spirit and God, while man's longing wishes for instinct and nature. Haller's ascetic lifestyle uses primarily subjective time as a guide. Subjective time is a need to define time internally.

Haller's longing to lead an instinctual life primarily requires psychological time as a guide, allowing him to use time for his pleasures. The bridge between both states is man. If middle-class conventions are the bridge, time confusions and guilt feelings regarding time occur. If the enlightened human being is the bridge, all time conventions can be embraced without guilt.

Finally, the treatise illuminates for Haller the path to innocence, to the uncreated, to God and to the Immortals. By suffering, Haller can lift his personality and expand his soul, experiencing many different time views until he can accept the All. If he is to believe in the All, Haller must integrate all time views into his soul and travel beyond to a sphere where all time dilemmas do not matter, but where life becomes timeless. Following this path, Haller can achieve his main purpose in life, which is to live a life in the Third Kingdom of the Spirit.

Chapter 4

First-Person Narration: Pre-Treatise Remembrances

Mikhail M. Bakhtin states: "Everyday life is that lowest sphere of existence from which the hero tries to liberate himself, and with which he will never internally fuse himself" (121). Haller's description of himself and his actions demonstrate his chaotic feelings toward everyday life, demonstrating that he will never live a complacent bourgeois existence. Haller explains:

Wenn ich eine Weile ohne Lust und ohne Schmerz war und die laue fade
Erträglichkeit sogenannter guter Tage geatmet habe, dann wird mir in
meiner kindischen Seele so windig weh und elend, daß ich die verrostete
Dankbarkeitsleier dem schläfrigen Zufriedenheitsgott ins zufriedene
Gesicht schmeiße und lieber einen recht teuflischen Schmerz in mir
brennen fühle als diese bekömmliche Zimmertemperatur. (35)

A segment of Der Steppenwolf focuses on Harry Haller's remarks regarding his struggles with everyday bourgeois life with its adherence to the monotonous and the recurring and to objective time. Although the mediocre days feel pleasant, a repetition of tranquil, uneventful days adhering to objective time generates "eine wilde Begierde nach starken Gefühlen, nach Sensationen, eine Wut auf dies abgetönte, flache, normierte und sterilisierte Leben . . ." (35). Haller describes two types of recurring days that are his current life experience. There are "maßvoll angenehme, durchaus erträgliche, leidliche, laue Tage" (33) that are uneventful and painless, evoking neither passion nor agony. He spends these days in a similar manner, usually adhering to objective time: working a few hours, reading, enjoying a warm bath, receiving mail, and going for an hour's walk. The

feeling of tranquility that Haller experiences, as well as the few simple tasks that he performs, give him the subjective impression that time is passing slowly.

There are days that are filled with physical and emotional pain and which Haller does not relish but looks forward to ending. Haller anticipates an end to his suffering days, and time subjectively passes more slowly for him, prolonging his suffering. Haller feels emotionally depleted because of changes which have occurred in society over a period of time. He describes corporations that leach off the earth and that value persons who follow time schedules allowing for the synchronization of many diverse activities (McGrath & Rotchford 71). Because people adhere to rigid time schedules and have diverse roles to fulfill, overloads in allotted time segments can occur, forcing people to follow *temponomics*, wherein time is treated as a scarcity. McGrath and Rotchford have shown that overcrowded time intervals give the impression that time is passing quickly, thereby adding to a person's perception of modern life as quick-paced and harried (64). Haller is also perturbed about modern culture, which includes the new technological artistic media of cinema, radio, and photography. The combination of modern technology and often trivial artistic expression stands in stark contrast to possible serious political changes such as war and dictatorship. Haller worries about these cultural and political changes that give him the unsettling feeling that what is valid at present might be outdated by the arrival of tomorrow's morning paper. He expects the current cultural and political situation to change rapidly, bringing a time segment to an end. As was noted by Doob, the expectation that a time interval might come to a rapid conclusion gives the subjective impression that time is passing quickly (133).

In his description of the repetitive pattern of these two types of days, Haller illustrates the similarities of each day. Life is not lived fully if each day brings the execution of predictable activities. Haller acknowledges the inadequacy of living lukewarm days when he states: "Schade war es um das Jetzt und Heute, um all diese ungezählten Stunden und Tage, die ich verlor, die ich nur erlitt, die weder Geschenke noch Erschütterungen brachten" (39). By following a pattern of daily activities, Haller resembles the average middle-class person who follows the predictable activity pattern of working, eating, and enjoying some family time. If Haller schedules his daily activities according to society's objective time plan, e.g. the opening of mail at the same time each day, he is an average person. He seems dissatisfied with his current life, because his various subjective time feelings are incompatible with each other. Describing his unpleasant days, he points out:

Wer die anderen Tage geschmeckt hat, die bösen, die mit den Gichtanfällen oder die mit jenem schlimmen, hinter den Augäpfeln festgewurzelten, teuflisch jede Tätigkeit von Auge und Ohr aus einer Freude zur Qual verhexenden Kopfweh, oder jene Tage des Seelensterbens, jene argen Tage der inneren Leere und Verzweiflung, an denen uns, inmitten der zerstörten und von Aktiengesellschaften ausgesogenen Erde, die Menschenwelt und sogenannte Kultur in ihrem verlogenen und gemeinen blechernen Jahrmarktsglanz auf Schritt und Tritt wie ein Brechmittel entgegengrinst, konzentriert und zum Gipfel der Unleidlichkeit getrieben im eigenen kranken Ich--wer jene Höllentage

geschmeckt hat, der ist mit solchen Normal- und Halbundhalbtagen gleich dem heutigen sehr zufrieden (34)

His painful, unpleasant days pass slowly as he looks forward to each day's end, while at the same time he is painfully aware of the fast pace of modern life. In addition, his monotonous days remind Haller of the mediocrity of the bourgeois way of life. To combat the emptiness of such mediocre days, he develops strong urges for deep feelings and sensations through which he might experience a vivid, exhilarated feeling. Resentment toward the wasted, predictable days in which he participates, accompanied by his strong urges, result in Haller feeling destructive anger towards his mediocre days. He knows that to achieve a turning point in his struggle between wolf and human and the time perspectives they represent, he must step outside the accepted boundaries of everyday life.

It is a given fact that time and space are inseparable; whenever something occurs in time it also has to occur in space (Bahktin 87). Haller's reflections illustrate an interesting time and space pattern. Whenever Haller reflects on objective time, he does so in relation to a neat, bourgeois house. The more neat and organized the environment, the more there is an adherence to objective time. This is exemplified in the orderly houses of middle-class citizens who live in objective and temponomics time. Haller comments on this principle when he states:

Nämlich im ersten Stockwerk dieses Hauses [von der Tante] führt die Treppe am kleinen Vorplatz einer Wohnung vorüber, die ist ohne Zweifel noch tadeloser, sauberer und gebürsteter als die andern, denn dieser kleine Vorplatz strahlt von einer übermenschlichen Gepflegtheit, er ist ein

leuchtender kleiner Tempel der Ordnung Ich vermute hinter diesem Vorplatz, gewissermaßen im heiligen Schatten der Araukarie, eine Wohnung voll von strahlendem Mahagoni und ein Leben voll Anstand und Gesundheit, mit Frühaufstehen, Pflichterfüllung, gemäßigt heiteren Familienfesten, sonntäglichem Kirchgang und frühem Schlafengehen. (38-39)

Haller lives in an apartment of this orderly, bourgeois three-story home. The reason he enjoys living in this environment with its adherence to objective time is the fact that it reminds him of his past life and upbringing. His decision to live in this particular house--when he could be living in another environment, such as a working-class dwelling--shows that he is still attached to and sometimes adheres to the objective time that the average middle-class person accepts. Another reason Haller enjoys living in this orderly house is the constant reminder of the differences between his own lifestyle and that of the orderly person. Once he enters his apartment, he finds a messy, neglected abode that stands in stark contrast to the orderly, well-cared-for apartments of the editor's bourgeois aunt. Whenever he has subjective and psychological time experiences, he does so in spatial relationship to his own disorderly apartment and other non-bourgeois residences.

Upon completing another cycle of mediocre, bourgeois days, Haller decides to escape this time rhythm by visiting the Gasthaus Stahlhelm: “. . . seit meinem ersten Aufenthalt in dieser Stadt, vor wohl fünfundzwanzig Jahren, [hat sich] nichts geändert, auch die Wirtin ist noch die von damals, und manche von den heutigen Gästen saßen auch damals schon hier, am gleichen Platz, vor den gleichen Gläsern” (44). The fact that the bar hostess and some guests are the same as they were twenty-five years ago confirms

Haller's fears that bourgeois life is ruled by objective time with its monotonous, wasted days. Thoreau stated: "The mass of men lead lives of quiet desperation" (7). Persons merely exist, they are not consciously living, but mentally dead, while still alive. The persons sitting in Gasthaus Stahlhelm, drawn to the bar by their homesickness, disappointments, and desire for a different, better life, are attempting to escape from their own mediocre lives. Haller finds quiet refuge in this bar, which also reminds him of his simpler past.

While sitting in the bar, Haller enjoys his instinctual need and desire for good food and wine. The wolf side in him is present and demands satisfaction of his instinctual needs. At the same time, Haller's human side is engaged in reflection about significant human achievements from the past. While occupied by both his wolfish instinctual and human aesthetic sides and at the same time participating in the bourgeois escape to the Gasthaus, Haller experiences hope for his future. He states, "Die goldne Spur war aufgeblitzt, ich war ans Ewige erinnert, an Mozart, an die Sterne" (47). This moment of joy occurs at a time when he is able to combine many different time concepts at once. Haller escapes to the bar, an activity which for most of the people there occurs objectively each evening at the same time. At the same time, he experiences psychological time by fulfilling his instinctual desire for good food and wine and yields to subjective time by indulging his aesthetic inspirations.

Moments of joy, however, can also occur when Haller experiences the impact of what he deems significant art. He describes one of his exceptional moments: "Es war bei einem Konzert gewesen, eine herrliche alte Musik wurde gespielt, da war zwischen zwei Takten eines von Holzbläsern gespielten Piano mir plötzlich wieder die Tür zum

Jenseits aufgegangen . . .” (39). The reason he experiences a moment of joy is that he sees a purpose to life through art. Haller, by enjoying the music, feels the victory of art over time. Art is eternal and, thus, timeless. Therefore, if a person can create eternal art, that person is also above timeless. Particularly important is the way this moment of joy manifests itself in Haller: “. . . ich hatte Himmel durchflogen und Gott an der Arbeit gesehen, hatte selige Schmerzen gelitten und mich gegen nichts mehr in der Welt gewehrt, mich vor nichts mehr in der Welt gefürchtet, hatte alles bejaht, hatte an alles mein Herz hingegeben” (39). These moments give Haller such peace within himself because he is able to accept all contradictions.

It is interesting to note what Haller classifies as exceptional art and what he deems unworthy art. A dissertation by Volker Knüfermann shows that Haller judges intellectual thought and art, as well as his reality, by utilizing the bourgeois philosophical-religious perspective of the Biedermeier era, even though this perspective is no longer natural for him (qtd. in Richards 76). Again, Haller is captive of two opposing time eras, i.e., he judges modern art and music against conventions from the past. This is the reason that he thoroughly enjoys classical music but condemns modern music. Haller’s suspicions of modern entertainment forms such as the theater, movies, books, and jazz are a result of his still clinging to old values. Haller states:

. . . wenn diese Musik in den Cafes, diese Massenvergnügungen, diese amerikanischen, mit so wenigem zufriedenen Menschen recht haben, dann habe ich unrecht, dann bin ich verrückt, dann bin ich wirklich der Steppenwolf, den ich mich oft nannte, das in eine ihm fremde und

unverständliche Welt verirrt Tier, das seine Heimat, Luft und Nahrung
nicht mehr findet. (40-41)

Haller admits to his difficulty in accepting modern entertainment, which results in his feeling out of place and time. Yet he is only intellectually opposed to modern art and music. While listening to jazz, he observes: “. . . immer hatte diese Art von Musik, so sehr ich sie verabscheute, einen heimlichen Reiz für mich” (49). Modern musical forms, including jazz, reflect modern attitudes toward time. Previously deemed thoughtful, precise art is now more harried, wilder, and more abstract. Haller is opposed to these less clearly defined approaches to art because they conflict with his inner slower pace. Therefore, he is suspicious and often rejects modern art forms that reflect this newer, faster pace in life. In addition, Haller feels that eternal art is trivialized if contemporary persons do not keep it alive. He subconsciously believes, as did Goethe, that productive actions make time and people eternal (Vincent 24). But only new observations keep art works alive, and if classical art is ignored, the eternal is reduced to something trivial. Again, Haller feels conflict because of contrasting time perspectives.

Haller's confused feelings and chaotic living lead him to be intrigued by an advertisement on an old wall announcing a Magic Theater, entry to which is not available to everyone. Hermann Hesse, writing a letter to Georg Alter, stated: “[Magie besteht darin] sich von der Zeit und vom Außen unabhängig zu machen und mit der Seele in dem zu leben, was uns schön, lebendig und heilig scheint . . .” (qtd. in Voit 19). It is for this reason that Haller experiences the desire to find and visit the Magic Theater. Most of the remembrances written by Haller before he receives the treatise are reflections about himself and the times he lives in. After he reads the treatise, Haller's memoirs are filled

with actions that propel him to encounter the conflicts of time perspectives and personality which he experiences.

Chapter 5

First-Person Narration: Post-Treatise Remembrances

Upon reading the treatise of the Steppenwolf, Harry Haller admits that the content reveals some truth about his situation. He feels that only two choices exist for him: he can kill himself or he has to destroy his current existence and recreate himself as a new being. The easier decision would be to end his life, which would end the conflicts regarding his personality and his various time perspectives. The long agony of transforming his current life, to achieve a more complete state of being, is more challenging than ending his life. This rebirth is not as appealing as death, because Haller has already experienced the destruction of former ways of life. Once he starts living one type of life, however, something occurs to change his existence and push him away from that time perspective.

At first, Haller lives an average middle-class life, in which he enjoys a favorable reputation and fortune. To achieve this success, he exists in objective time by utilizing clocks and calendars. Providing for his family includes having an occupation, which means adhering to a temponomics time pattern. His wife's mental illness, however, propels him to change his bourgeois way of life, which for Haller means abandoning objective and temponomics time. He turns to an intellectual life, following ascetic and meditative principles. Although this lifestyle departs from objective and temponomics time and allows Haller to use time subjectively, he eventually flees from this less ordered life by traveling. This escape from aesthetic subjective time hints that one time model alone might not aid Haller in leading a fulfilled life. He is moving away from the rigid, objective time to which he adhered as an average middle-class citizen toward the more

flexible subjective time. Yet Haller has not succeeded in leading a life in which his contrasting personality traits--wolf and human--and their dominant time perspectives are in harmony.

While searching for the person who handed him the illuminating tract, Haller meets a funeral procession, which he follows. This funeral signifies to him the measurable end of an unrealized human life. Haller observes that the mourners do not appear to miss their fellow human being; they are reflecting neither upon the wasted life of the departed nor on their own lukewarm life with its predictable pattern of timed activity. Haller is concerned about his death because he realizes the finiteness of life, which illustrates that he is tied to objective, measurable time. He wants to be mourned, because he is uncomfortable with his lonely, subjective lifestyle. This again demonstrates his incapability of uniting diverse time views. Haller reflects about the funeral: "Und während ich mich einseifte, dachte ich an das dreckige Lehmloch im Friedhof, in das man heut den Unbekannten hinuntergeseilt hatte, und an die verkniffenen Gesichter der gelangweilten Mitchristen und konnte nicht einmal darüber lachen" (100). This reflection demonstrates his inability to laugh, and it shows that he has not achieved the ability to regard life with humor, as suggested by the Immortals, Goethe and Mozart. He is unable to laugh at the conflicts he experiences.

Aware that he is currently living the intellectual life of the human side of his personality with a dominance of aesthetic subjective time, Haller wants to experience objective time again. Meeting an acquaintance of his with whom he used to discuss various topics, Haller lies about his subjective lifestyle and pretends he is more mechanical in his habits. He accepts the professor's invitation to visit him in his home

because he misses the comfortable, and to some extent reassuring, middle-class life with its observance of objective time. The human side that prefers subjective time, however, is unwilling to accept that Haller will participate in objective time. Thus, he engages in hateful, unproductive thoughts, unable to incorporate the treatise's illuminations into his own life. At the same time Haller thinks:

. . . so wie ich jetzt mich anziehe und ausgehe, den Professor besuche und mehr oder weniger erlogene Artigkeiten mit ihm austausche, alles ohne es eigentlich zu wollen, so tun und leben und handeln die meisten Menschen Tag für Tag, Stunde um Stunde . . . zwanghaft, mechanisch, ungewollt, alles könnte ebenso gut von Maschinen gemacht werden oder unterbleiben (102)

Haller is reflecting on what he perceives to be the outlook of Weimar society that utilizes objective time. He observes the increased automation of that era, which causes people to adhere to *temponomics*. These thoughts demonstrate that Haller is capable of visualizing two related time views at one time. The difficulty for him arises in accepting and living in diametrically opposite time models.

The professor in Der Steppenwolf exemplifies, according to Haller, the professional scholar of his day. Happy with his research that is limited to his subject, the professor feels he is making a significant contribution to culture. Haller observes:

. . . er glaubt an den Wert seines Tuns, er glaubt an die Wissenschaft, deren Diener er ist, er glaubt an den Wert des bloßen Wissens, des Aufspeicherns, denn er glaubt an den Fortschritt, an die Entwicklung. Er hat den Krieg nicht miterlebt, . . . er sieht nichts davon, wie rings um ihn

der nächste Krieg vorbereitet wird, er hält Juden und Kommunisten für
hassenswert (103)

Haller feels that the professor is living an unproductive life because he is not actively contributing to modern Weimar society. Unlike Haller, who does not see the positive progress and development in humanity, the professor believes in it. The professor is interested in the same scholarly pursuits he engaged in during the Wilhelminian epoch, although a new era has dawned. He is willing to ignore conflicts such as the war and racial hatred that ushered in the Weimar era. Instead of meditating on current political and cultural events, he works only on his own subject area and follows public opinion on current events. During the Weimar era, journals, newspapers, radio programs, and the theater reached out to the masses, attempting to provide entertainment for commercial success, as well as to educate and indoctrinate the people (Lenman, Osborne & Sagarra 23-25). The professor tells Haller about an article in a newspaper:

[Es] stehe etwas über einen Namesvetter von mir, einen Publizisten Haller, der ein übler Kerl und vaterlandsloser Geselle sein müsse, er habe sich über den Kaiser lustig gemacht und sich zu der Ansicht bekannt, daß sein Vaterland am Entstehen des Krieges um nichts minder schuldig sei als die feindlichen Länder Na, hier kriege der Bursche es gesagt, die Redaktion habe diesen Schädling recht schneidig erledigt und an den Pranger gestellt. (105)

Without analyzing the situation as discussed by Haller, the professor agrees with the newspaper's official opinion. The professor, although a scholar, has not attained a higher realm of existence and is an average man. According to Haller, the professor appears to

lead a life that incorporates the dominant perspectives of both eras. Haller, however, knows that objective and temporonomics time alone will lead him to an insignificant existence with minimal impact on culture and current events.

Besides the bourgeois manner of the professor and his wife, a sketch of Goethe that the couple keeps in the study also dismays Haller. The picture depicts Goethe in a manner that is unacceptable to Haller. He says about the sketch:

Es war [dem Zeichner] gelungen, diesem dämonischen Alten, seiner Tiefe unbeschadet, einen etwas professoralen oder auch schauspielerischen Zug von Beherrschtheit und Biederkeit mitzugeben und ihn, alles in allem, zu einem wahrhaft schönen alten Herrn zu gestalten, welcher jedem Bürgerhause zum Schmuck gereichen konnte. (104)

Haller is concerned that Goethe, an Immortal who led a life that contrasted starkly with bourgeois conventions and beliefs, is embraced by the middle class. Further, these middle-class persons have changed his image by having a drawing of him that reflects how they would like to envision Goethe. For Haller, Goethe lived beyond time constraints, such as objective time, and instead used time productively through conscious, creative output that was independent of time. Goethe, according to Haller, cannot be depicted in a mediocre drawing because he does not fit into the bourgeois class and would not accept one particular time view. The reaction of Haller to the sketch shows that he has not achieved the humor or distance necessary to incorporate time contradictions. As Goethe tells Haller in a dream that occurs at a later point: “Wir Unsterblichen lieben das Ernstnehmen nicht, wir lieben den Spaß. Der Ernst, mein Junge, ist eine Angelegenheit der Zeit; er entsteht, soviel will ich dir verraten, aus einer

Überschätzung der Zeit" (127). The Immortals would think it laughable that the bourgeoisie, who frown upon persons living in many time views, embrace Goethe, who lived his life existing in various time perspectives. Harry does not realize that his opinion of Goethe could also be incorrect and humorous to the Immortals.

Thus, disgusted by the picture and the life of the professor and his wife, Haller insults them and leaves in a rage. While he feels incomplete observing only aesthetic subjective time in his life, this visit highlights for him his complete rejection of the dominant time perspective. He states:

. . . diese unerquickliche Abendstunde hatte für mich viel mehr Bedeutung als für den indignierten Professor; für ihn war sie eine Enttäuschung und ein kleines Ärgernis, für mich aber war sie ein letztes Mißlingen und Davonlaufen, war mein Abschied von der bürgerlichen, der moralischen, der gelehrten Welt . . . (109)

Because of all his conflicts regarding time, Haller decides to end his life, but he is unable to do so, since he has a fear of ending objective time by death. The treatise describes the middle-class person's fear of death, explaining that people subconsciously know their existence is meaningless, since they do not produce anything significant. Feeling that he has led an insignificant life with no valuable contributions to humankind, that he has neither reached the Third Kingdom of the Spirit nor achieved the same stature as the Immortals, Haller also sees death as the culmination of unused opportunities to produce a significant contribution.

Running from his own suicide, Haller discovers the bar Zum Schwarzen Adler. Once inside the bar, Haller observes "Menschengetümmel, Rauch, Weindunst und

Geschrei, im hintern Saale wurde getanzt, dort wütete die Tanzmusik" (112). It is obvious that instinctual desires rule in this environment. Haller's recollections follow a time and space pattern, that is, a neat and orderly environment correlates with objective and temponomics time, while a loud, disorderly place correlates to subjective and psychological time. It is not surprising that instinctual subjective and psychological time events will occur in the bar. Zum Schwarzen Adler is where he encounters the prostitute Hermine, who activates Haller's need to live and experience life free of guilt. Freeing himself from bourgeois guilt aids Haller in his struggle to accept and live in all time perspectives.

Hermine is the opposite pole to Harry Haller. She is a prostitute whose daily existence revolves around the sensual and the instinctual spheres of life. In contrast, Haller's life consists of aesthetic and intellectual pursuits. Together they complement each other, forming a whole entity. Statements such as the following lead Ludwig Völker to conclude that Hermine is an integral part of Haller (48): "Begreifst du das nicht, du gelehrter Herr: daß ich dir darum gefalle und für dich wichtig bin, weil ich wie eine Art Spiegel für dich bin, weil in mir innen etwas ist, was dir Antwort gibt und dich versteht?" (140). Friedrich Voit observes that the mirror image described by Hermine symbolizes the reflection of herself in Haller, an observation which supports the idea that Hermine is an internal figure, that is, an alter ego of Haller (28-29). Ziolkowski, on the other hand, maintains that Hermine is an external figure to whom Haller attributes magical thoughts and qualities (206). Each of these opinions remains valid if one looks at the function of Hermine in Haller's life. After reading the treatise, Haller is aware of his situation and knows various solutions to his predicament. Instead of applying his newly acquired

knowledge thoroughly, he escapes to the comfortable, mediocre realm of bourgeois life by participating in a funeral and by visiting his professor friend. When Hermine meets Haller, she immediately senses his predicament, as is demonstrated when she states: “Merkwürdige Ansichten, die du vom Leben hast! Du hast also immer schwierige und komplizierte Sachen getrieben, und die einfachen hast du gar nicht gelernt?” (116). Hermine desires to be the force that pushes Haller to experience the underdeveloped side of his personality. She continues: “Du brauchst mich jetzt, im Augenblick, weil du verzweifelt bist und einen Stoß nötig hast, der dich ins Wasser wirft und dich wieder lebendig macht. Du brauchst mich, um tanzen zu lernen, lachen zu lernen, leben zu lernen” (143).

Indeed, Haller follows all her orders to join in the sensual life by learning how to dance, by engaging in sexual intercourse with Maria, and by frequenting bars that play contemporary music and jazz. All of these activities belong to the instinctual realm of his personality, and they are in contrast to the aesthetic, intellectual qualities of his human side, as well as to the orderly, mediocre life of the bourgeoisie. Hermine is the force that allows Haller to explore his instinctual side without feeling guilty. She lives life using instinctual subjective time, focusing on the moment at hand, while at the same time she utilizes psychological time to engage in her activities of pleasure and rewards. Haller observes that Hermine follows “das kleine Lebensspiel des Augenblicks” (146). Hermine fails to observe objective and teleonomics time, as well as aesthetic subjective time experiences. She hopes to experience these contrasting time views through her association with Haller. By socializing with Haller and visiting him in his apartment in a middle-class house, she is exposed to a different lifestyle and its time perspectives. By

allowing Hermine into his surroundings, Haller is mixing various perspectives on time, and this brings him closer to a peaceful existence. The acts of buying a gramophone and practicing the fox trot and Boston in his apartment show a combination of time perspectives. The purchase of this modern invention pushes Haller to participate in Weimar life, yet he follows the psychological time pattern by dancing instead of working. He practices dances in a bourgeois house whose other tenants exist in objective and temponomics time, and this permits Haller to exist in that time view as well to keep up appearances. All time perspectives are mixed, allowing Haller to experience a moment closer to his goal of attaining the Third Kingdom of the Spirit.

Interestingly, Hermine believes in the exemplary lives of the saints in the same manner that Haller admires the life of the Immortals. She explains:

Ich denke mir: wir Menschen alle, wir Anspruchsvolleren, wir mit der Sehnsucht, mit der Dimension zuviel, könnten gar nicht leben, wenn es nicht außer . . . der Zeit auch noch die Ewigkeit bestünde, und die ist das Reich des Echten. Dazu gehört die Musik von Mozart und die Gedichte deiner großen Dichter, es gehören die Heiligen dazu, die Wunder getan, die den Märtyrertod erlitten und den Menschen ein großes Beispiel gegeben haben Es ist das Reich jenseits der Zeit und des Scheins. Dorthin gehören wir, dort ist unsre Heimat, dorthin strebt unser Herz, Steppenwolf, und darum sehnen wir uns nach dem Tod. (196-97)

Haller and Hermine both believe that modern life is too base and insignificant. They realize nothing is great except death and eternity. To achieve eternity on earth, one must live in the Third Kingdom of the Spirit, which is a life beyond morality and law, where

responsibility is taken by a higher being. As Hesse explains in "Ein Stückchen Theologie": "... indem der aus dem Traum des Scheinleben Erwachende sich als ewig und unzerstörbar, als Geist vom Geiste, als Atman erkennt, wird er unbeteiligter Zuschauer des Lebens, kann es beliebig tun oder nicht tun, genießen oder entbehren, ohne daß sein Ich mehr davon berührt wird" (75-76). Living in the Third Kingdom requires mixing and acceptance of all time perspectives. Her admiration of saints, who primarily live in aesthetic subjective time, implies Hermine's lack of experience with other time perspectives. Haller's experience with other time perspectives is also incomplete, as is suggested in his admiration of the Immortals, who embrace many time views but utilize time to consciously achieve something that is constructive to society. Haller and Hermine have noble and ideal visions, but they do not realize these visions in their own lives. Haller illustrates his inaction to her when he states about himself:

Dieser begabte und interessante Herr Haller hatte zwar Vernunft und Menschlichkeit gepredigt und gegen die Roheit des Krieges protestiert, er hatte sich aber während des Krieges nicht an die Wand stellen und erschießen lassen, wie es die eigentliche Konsequenz seines Denkens gewesen wäre, sondern hatte irgendeine Anpassung gefunden, eine äußerst anständige und edle natürlich, aber doch eben einen Kompromiß. (167)

Condemning life's baseness and mediocrity, both Harry and Hermine demand something grand from life, but neither produces actions from their ideal thoughts. Analyzing their lives, Haller and Hermine realize that they may observe different time views, but ultimately they participate in the mediocrity of life. Völker observes that Hermine lives

outside bourgeois morality (45); this is evident, yet Hermine does not consciously engage in constructive activity. She states:

Ich war ein Mädchen von guten Gaben und dafür bestimmt, nach einem hohen Vorbild zu leben, hohe Forderungen an mich zu stellen, würdige Aufgaben zu erfüllen Und das Leben hat mir nur eben erlaubt, eine Kurtisane von leidlich gutem Geschmack zu werden--schon das ist mir schwer genug gemacht worden! (193)

Although she has advanced further in her quest to live in the Third Kingdom by consciously attempting to accept her position in life, she still feels she needs to embrace other time perspectives. Without embracing all time views, Hermine is unable to live in the Third Kingdom of the Spirit. She wants to learn from Haller how to think and be more intellectual and yet not be satisfied with life. He is still struggling with his participation in middle-class society, although it is contrary to his beliefs. He is against government and industry, might and power, yet he participates in them by owning stocks in industrial corporations. Haller, at times, does not look forward to a release from his current condition to a higher state of being; instead, he longs for the comfortable position he enjoyed in the past. Haller needs to resolve this discrepancies between noble thought and inaction. Although he is comfortable in bourgeois society, Haller refuses to live what he sees as an insignificant life. By reluctantly obeying Hermine, he is attempting to rid himself of guilt by accepting and participating in the instinctual and sensual realms.

Upon first meeting Haller, Hermine commands him to sleep while sitting in the bar Zum Schwarzen Adler. While in a deep sleep, he has a significant dream involving Goethe, the Immortals, and both the meaning of time and the resolution to his conflicts

with time. In the dream, the journalist Haller meets with Goethe. The fact that Haller is a journalist demonstrates that, compared to the elevated writer Goethe, he is an average member of the bourgeoisie, and it assumes that Haller abides by objective and temponomics time. Yet Haller demands more than that type of existence, as is evidenced when he thinks pleasant thoughts about Molly and Christiane Vulpius, and has the encounters with the scorpion and the ivory leg. According to Reso Karalaschwili, the scorpion is a folkloric symbol for sensuality, passion, and sexual desire (qtd. by Richards 101). Further, John Middleton writes that Molly and Christiane Vulpius had controversial sexual relationships with Bürger and Goethe respectively (qtd. by Richards 35). The above encounters are all symbols of the sensual and instinctual in that they conform to instinctual subjective and psychological time.

In his dream Haller is concerned about the scorpion's harming him, and he suspects the ivory leg of changing into the dangerous scorpion. Karalaschwili discusses dream symbols in which the scorpion stands for illness and death, whereas in folklore the scorpion is a symbol of sexuality (qtd. by Richards 101). Haller's fears of the scorpion underscore his extreme caution and fear of engaging in the sensual and instinctual aspects of life with their respective time views. Ziolkowski notes that the scorpion, Molly, and Christiane Vulpius reflect Haller's fascination with and fear of Hermine's sexuality (210). Haller finds her dangerous because of moral conventions, which in his life are linked to objective and temponomics time. Further, G.W. Field points out the superstitious belief that a scorpion's sting can be cured by the application of oil from the scorpion. If one applies this superstitious belief to Haller's dream, the scorpion symbol

suggests that Haller can overcome his fear of sexual relationships by participating in them (qtd. by Richards 101-02).

Besides confronting his aversion to sex, Haller can also overcome his fear of Wilhelminian and Weimar social conventions. For Haller, living complacently within Wilhelminian and Weimar society denotes acceptance of objective and temporomorphics time. By ignoring the moral conventions of those eras, Haller is allowing himself to embrace the opposite instinctual subjective and psychological time views. Once he meets Goethe, he accuses him of depicting life with too much optimism and ignoring the grim reality of everyday life. Haller asserts:

Sie haben, Herr von Goethe, gleich allen großen Geistern die
Fragwürdigkeit, die Hoffnungslosigkeit des Menschenlebens deutlich
erkannt und gefühlt: die Herrlichkeit des Augenblicks und sein elendes
Verwelken, die Unmöglichkeit, eine schöne Höhe des Gefühls anders zu
bezahlen als durch die Kerkerhaft des Alltags, die brennende Sehnsucht
nach dem Reich des Geistes, die mit der ebenso brennenden und ebenso
heiligen Liebe zur verlorren Unschuld der Natur in ewigem tödlichem
Kampfe liegt, dies ganze furchtbare Schweben im Leeren und
Ungewissen, dies Verurteiltsein zum Vergänglichen, niemals
Vollgültigen, ewig Versuchhaften und Dilettantischen--kurz, die ganze
Aussichtslosigkeit, Verstiegtheit und brennende Verzweiflung des
Menschseins. Dies alles haben Sie gekannt, sich je und je auch dazu
bekannt, und dennoch haben Sie mit Ihrem ganzen Leben das Gegenteil
gepredigt, haben Glauben und Optimismus geäußert, haben sich und

ändern eine Dauer und einen Sinn unsrer geistigen Anstrengungen
vorgespielt. (124-25)

Haller's observations demonstrate that he is aware of his unhappiness, but is unable to resolve the conflict between mediocrity and the sublime. Goethe, at first stiff and then rejuvenated, feels that life is fun and playful. He demonstrates to Haller that by engaging in conscious constructive activity, such as his own curiosity and explorations in life, by being surrounded and by producing works of music and art, and by surrendering to the beauty of nature, life is beautiful. More important is his lesson regarding the significance of time. In the dream Goethe states:

Der Ernst, mein Junge, ist eine Angelegenheit der Zeit; er entsteht, soviel
will ich dir verraten, aus einer Überschätzung der Zeit. Auch ich habe den
Wert der Zeit einst überschätzt, darum wollte ich hundert Jahre alt werden.
In der Ewigkeit aber, siehst du, gibt es keine Zeit; die Ewigkeit ist bloß ein
Augenblick, gerade lange genug für den Spaß. (127)

Goethe argues that time is not important, that all time perspectives should be embraced, and that Haller should live in the moment.

Hermine involves Haller in a sexual relationship with Maria to promote his acceptance of and participation in Hermine's lifestyle. He is, at first, reluctant to engage in sex without the required ideal love of his human side. Having sex with Maria is also in violation of his moral conventions that approve sex only after marriage. Hermine, however, is able to convince Haller not to take love and social conventions too seriously, and she pushes him to enjoy his time with Maria. Their first sexual encounter occurs in Haller's apartment. He is apprehensive when he discovers Maria there, because his

instinctual life is invading his bourgeois and intellectual life. By living in this middle-class house, Haller is exposing himself to objective and temponomics time and to the bourgeois routine. In his apartment Haller engages in aesthetic and intellectual ideas and adheres to subjective time. Maria observes psychological time, and her presence causes Haller to mix many time perspectives together. A mixing of objective, temponomics, subjective, and psychological times occurs, causing Haller to feel elated during the present love moment. Haller's love moment evokes images which suggest a mixing of many time views. He elaborates on his experience as follows:

Diese Bilder--es waren Hunderte, mit und ohne Namen--waren alle wieder da, stiegen jung und neu aus dem Brunnen dieser Liebesnacht, und ich wußte wieder, was ich lang im Elend vergessen hatte, daß sie der Besitz und Wert meines Lebens waren und unzerstörbar fortbestanden, sterngewordene Erlebnisse, die ich vergessen und doch nicht vernichten konnte, deren Reihe die Sage meines Lebens, deren Sternglanz der unzerstörbare Wert meines Daseins war. (182)

Maria is a person who wants immediate rewards and pleasure; therefore, she exists in the psychological time perspective. Being a prostitute, dancing, and loving many men are activities which allow her to engage in psychological time without causing conflict within her regarding other time perspectives. She is present-oriented, never knowing with whom she will spend the next night. Maria, like Hermine, is a person who refuses to accept a monotonous, ill-paid job where she would have to conform to objective and temponomics time. According to Haller, Maria exists only to experience, feel, and give pleasure. She is in love with life but not attached to it. Maria is able to live

satisfactorily in psychological time because she lives innocently. Maria does not have doubts regarding good or evil, nor does she question or follow a certain code of morality, religion, or have ideals. She exists in the First Kingdom of the Spirit, not taking responsibility for her life, but letting a higher being guide her. Since she believes that another force is responsible for her existence and her eternity, she is not afraid of death.

The description of Maria's physical appearance as a flower gives the impression that she is part of nature. By enjoying Maria as a part of nature and accepting Hermine's commands to enjoy his sensual experiences, Haller enjoys living in psychological time without feeling guilt. In Maria's company, Haller engages in modern social activities that he frowned upon prior to knowing her. He rents a room in another area, thereby escaping from his bourgeois environment. Haller purchases trivial gifts produced by modern industry to give to Maria. Instead of condemning these as useless items of junk and trash, he sees the objects as valuable expressions of love. He explains:

Ich lernte vor allem, daß diese kleinen Spielzeuge, Mode-und Luxussachen nicht bloß Tand und Kitsch sind und eine Erfindung geldgieriger Fabrikanten und Händler, sondern berechtigt, schön, mannigfaltig, eine kleine oder vielmehr große Welt von Dingen, welche alle den einzigen Zweck haben, der Liebe zu dienen, die Sinne zu verfeinern, die tote Umwelt zu beleben (185)

Through Maria, Haller expands his being by accepting aspects of Weimar society which he previously deemed trivial, insignificant, and inferior. Maria's role is to allow Haller to consciously experience other views to which he is opposed, including time perspectives.

By living other time perspectives, Haller is preparing to integrate all time views into his being successfully. He illustrates Maria's purpose when he states:

Meine Seele atmete wieder, mein Auge sah wieder und für Augenblicke
ahnte ich glühend, daß ich nur die zerstreute Bilderwelt
zusammenzuraffen, daß ich nur mein Harry Hallersches Steppenwolfleben
als Ganzes zum Bilde zu erheben brauche, um selber in die Welt der
Bilder einzugehen und unsterblich zu sein. (183)

Hermine also introduces Haller to Pablo, a Hispanic saxophone player who is the leader of his jazz band. At first glance, Pablo appears to be a shallow individual only interested in playing music, living the good life, and conforming to psychological time. Haller's immediate dislike of Pablo is a response from his bourgeois perspective. Haller cannot accept Pablo and the psychological time perspective he observes. Hermine, however, is infatuated with Pablo and tells Haller, "[daß Pablo] alle Instrumente spielen und alle Sprachen der Welt sprechen konnte" (156). This statement surprises Haller, because he does not see Pablo engage in conversation with others. His own attempts at discussing music theory with Pablo fail because of Pablo's lack of interest in the subject matter. After meeting with and obeying Hermine more frequently, Haller revises his opinion of Pablo. This revision is an indication that Haller has accepted psychological time into his own personality and is thus able to accept Pablo, who enjoys playing music and mixing drug potions. A revelation regarding Pablo occurs to Haller when he meets Pablo by chance walking on the street. A conversation starts, and Pablo explains his life and view of time to Haller. According to Pablo, discussions and thoughts about music are not stimulating, but performing music is of utmost importance. He explains:

Wenn ich sämtliche Werke von Bach und Haydn im Kopf habe und die gescheitesten Sachen darüber sagen kann, so ist damit noch keinem Menschen gedient. Wenn ich aber mein Blaserohr nehme und einen zügigen Shimmy spiele, so mag der Shimmy gut sein oder schlecht, er wird doch den Leuten Freude machen . . . (170-71)

Pablo believes in consciously engaging in activity to give his existence in time meaning. He acts on his musical ideas, in contrast to Haller, who only imagines and analyzes his thoughts without acting upon them. Before persons like Haller can analyze and discuss ideas, there first has to be an original work. Pablo feels he exposes original works to many diverse persons. When he is not providing musical entertainment, he is occupied with the enjoyment of the sensual and the instinctual. Haller knows of Pablo's sexual involvement with Maria and Hermine, among other individuals, and about his use of opium, cocaine, and other drugs. Demonstrating his freedom from moral conventions, Pablo even suggests a sexual orgy involving Haller, Maria, and himself. Haller declines this suggestion, for while he is adapting to psychological time, part of him still respects bourgeois conventions and time views. As a person who lives outside moral and legal conventions and who knows when and how to abstain from or participate in life, Pablo has reached the Third Kingdom of the Spirit. He knows that he is part of a higher being and that his essence will endure into eternity. Pablo is introduced to Haller to demonstrate the modern life of a human who has entered the Third Kingdom of the Spirit. According to Dhority, "Pablo has achieved complete liberation and identification with the Immortals of the Third Kingdom" (qtd. by Richards 86). Haller cannot see that Pablo resembles the "classical" Immortals Goethe and Mozart whom he admires. Haller, like

the professor and his wife, has been thinking of Goethe and Mozart in a restrictive manner. Sammons's article highlights the fact that Hesse's thoughts are tied to the education system of the Wilhelminian and Weimar society in which he was taught that Goethe, the German Romantics, and other traditional artists are capable of divine inspiration (118). This interpretation can also be applied to Haller, who seeks salvation and truth from traditional artists who lived in the past. Figures such as Goethe, Novalis, Mozart, Bach, and Haydn are worthy of being considered Immortals. According to Haller, contemporary artists are not worthy of attaining the higher state of the Immortals. Regardless of their individual talent, he excludes them from greatness because they are modern artists.

Haller's reflections after reading the treatise show a change from a frame of mind in which he ponders and analyzes his attachment to objective and temporal time to one in which he experiences different time views. Individuals such as Hermine, Maria, and Pablo are examples for Haller of how to integrate instinctual subjective and psychological time into his life. While they guide Haller in his experience of other time perspectives, he still has not reached the stage of the Third Kingdom of the Spirit. Pablo, who has attained that realm of existence, and Hermine, a reflection of Haller's internal sensual desire, prepare Haller for the experience in the Magic Theater, which will further remove him from one time view, allowing him to move into a life that embraces all time perspectives.

Chapter 6

The Magic Theater

Before Haller attends the masked ball, he has time to visit his previous favorite haunt, the bar Stahlhelm. The bar hostess and guests nod to him, admitting him to their escape from the stress and restrictions of everyday Weimar reality. Haller pauses to enjoy the atmosphere of the Stahlhelm as he bids that portion of his life farewell. He reflects:

Aber heut abend zog es mich ganz von selbst wieder [in den Stahlhelm];
in jener bangfrohen Stimmung von Schicksal und Abschied, die mich zur
Zeit beherrschte, gewannen alle Stationen und Gedenkkorte meines Lebens
noch einmal jenen schmerzlich schönen Glanz des Vergangenen
(204)

Because Haller is aware that his participation in the masked ball will change his life, he reminisces about his past visits to the bar, where he at one time, as a reluctant member of Weimar society, felt bound to objective time. Haller's memories also include his feelings as a young man toward the foreign, forbidden bar with its offers of beer, wine, and cigarettes--a time when ideas of order and self-control prevailed in his life.

Remembering the ball, Haller departs. Feeling some tension and resistance toward the new adventure, he is not ready to participate in the dance. Instead, he visits a movie theater that is featuring a film about Moses. By going into the movie theater, Haller demonstrates his willingness to accept technological progress, and he accepts this technological advancement primarily because of Hermine and Maria's influence. Thus, the movie theater represents another stage of his life through which he passes before embarking on a new stage at the ball. Since this modern medium is showing a film

dealing with the Old Testament, Haller is engaged with different time views. His aesthetic subjective time perspective responds to the portrayed events of the Old Testament, while the cinema utilizing a projector compels Haller to embrace the Weimar epoch, characterized by a focus on objective and temponomics time.

His ability to deal with opposing times shows Haller's advancement toward the Third Kingdom of the Spirit, which he has not reached, as is indicated by his critique of the cinema visitors. Haller believes that stories from the Old Testament are significant because they illustrate the possibility of a higher sphere of being. At the same time, he feels that the attitude of some of the members of the audience, who are eating snacks diminishes the events in the biblical story. He philosophizes about the lives of the spectators: "Mein Gott, um diese Schweinerei zu verhüten, hätten damals, außer den Ägyptern, auch die Juden und alle andern Menschen lieber gleich untergehen sollen, eines gewaltsamen und anständigen Todes, statt dieses grausigen Schein- und Halbundhalbtodes, den wir heute starben" (208). Haller's judgment of the other film watchers, who represent modern culture, illustrates that he has not incorporated and accepted all ideas and time perspectives.

Thus, having gone to his old hangout, which he often frequented prior to receiving the treatise, as well as to the modern cinema, which he learned to accept with Hermine and Maria's help, Haller pushes himself to attend the festivities. Arriving at the ball, Haller is greeted by sensual chaos. He observes, "In allen Räumen des großen Gebäudes war Festbetrieb, in allen Sälen wurde getanzt, auch im Kellergeschoß, alle Korridore und Treppen waren von Masken, Tanz, Musik, Gelächter und Gejage überflutet" (209). The way time and space are linked in this atmosphere indicates that the

ball in the Globussälen will focus on instinctual subjective and psychological time. The ball has a mysterious atmosphere, because people are wearing masks, and a room in the basement decorated as hell contains a band of people dressed as devils providing the entertainment. The masks and the room give Haller the impression that he is about to enter a magical realm away from reality. David Richards describes this entry into the world of images as “penetrating to the foundation of being, to the magical whole of life, to the magic center” (125). Haller hesitates to participate in this illusion without the help of Hermine or Maria; this fact suggests that he has not completely incorporated the instinctual subjective and psychological time perspectives into his being. The wolf side in him rejoices because the other portions of Haller’s soul are rejecting the instinctual pursuit of desire. The other portions of Haller’s soul are still attached to the Wilhelminian ideas of order and self-control, as well as to Weimar society’s moral conventions that frown upon sexual and other seductive pleasures. The act of following desires also contradicts the aesthetic lifestyle Haller previously followed. Hell is a place that for sinners conjures up images of suffering and pain. By visiting the room decorated as hell, Haller prepares to subject himself to the pain, agony, and self-confrontation which he knows he must endure before he can reach the next level of being.

Haller’s feelings vacillate between timid awe toward the festivities and disappointment in not participating in or enjoying the ball. Upon his arrival, he checks his coat, but anticipates a short stay:

Ich ging auf nichts ein, drückte mich in den überfüllten Räumen mühselig zur Garderobe durch, und als ich meine Garderobenummer bekam, steckte ich sie mit großer Sorgfalt in die Tasche, im Gedanken, sie

vielleicht schon bald wieder zu brauchen, wenn ich genug von dem Trubel hätte. (208)

His emotions are similar to his behavior upon visiting the professor's house. There, he felt out of place in a bourgeois environment, while he now feels nervous in the sensual, chaotic party. Haller is unable to surrender to instinctual subjective time, as demonstrated by his objective time observations, his boredom at the ball, and his attention to the ticket for his coat. He observes that at midnight he has not found Hermine or Maria, and, feeling like an old man, decides to leave the festivities at one o'clock.

Haller intends to leave the dance but is unable to locate the ticket for his checked coat. Instead, an individual in a devil's costume meets him and gives him a card, which mentions the time the Magic Theater will begin as well as Hermine's location at the ball. The devil symbolizes the importance which the experience of hell is to have in Haller's life. Haller must face himself, destroy some of his ideas, and be recreated to reach another stage of being. Hermine is already in hell, which signifies that if she is part of the internal Haller, the subjective instinctual side is persuading Haller to face himself. Hermine, seeing Haller's intended departure, lures him back into hell to discover himself. Indeed, Haller is rejuvenated as he remembers Hermine, whose actions are based on the sensual and psychological time perspectives. She activates in him his acceptance of instinctual subjective and psychological time, and this convinces him to participate in the festivities. Dashing to hell, he now feels equipped to deal with his personal self-encounter, which is also an encounter with opposing time perspectives. En route to hell, Haller meets Maria, with whom he dances. Sensing that his experience in hell, i.e., confrontation with himself, will change him and his need for her, Maria bids him

farewell. Hell is described by Haller: "Dort brannten an pechschwarzen Wänden grelle böse Lampen, und die Teufelskapelle spielte fiebernd" (212). Order and self-control are absent from this description, which suggests that objective and temporomorphics time perspectives will be insignificant.

Hermine awaits Haller in hell disguised as a young man. Surprised at her appearance, Haller observes: "Ist dies das Kostüm, Hermine, in dem du mich in dich verliebt machen willst" (213). This attraction to the masculine Hermine suggests that Haller is falling in love with a part of himself. Hermine who represents his feminine side with its reliance on instinctual subjective and psychological time, appears to reunite with Haller's masculine personality, which is attached to objective and temporomorphics time. Susanne Meinicke explains: ". . . to fall in love with [Hermine] means fully integrating her into himself--at which time she would cease to exist for him as an external entity" (qtd. by Richards 117). Haller and Hermine engage joyfully and without guilt in the sensual pleasure of the dance. During this phase Haller also incorporates objective time into his awareness, when he notes that he has danced for two hours but never in his fifty years enjoyed such an experience. Then, however, he muses: "Ein Erlebnis . . . wurde mir in dieser Ballnacht zuteil: das Erlebnis des Festes, der Rausch der Festgemeinschaft, das Geheimnis vom Untergang der Person in der Menge, von der Unio mystica der Freude" (216). Time becomes irrelevant, and only the community of dancers exists. The individual with internal conflicts about time and personality fades as he becomes part of one unified mass of people.

This unified state gives the temporary impression of his having attained the Third Kingdom of the Spirit. This belief in a higher unity frees them from time, society, and

personality restraints ("Ein Stückchen Theologie" 75). Although individuals rarely attain the Third Kingdom because of their internal conflicts, a group may suspend time, morality, and law (for a temporary period), and live in the moment of enthusiasm. Haller believes that diverse events such as artists enjoying a musical event, young soldiers going to war, and Pablo playing his saxophone in the orchestra all produce similar moments of enthusiasm that exist beyond time. Thus, Haller observes that something special is occurring.

The fact that Haller describes himself as a brother of Pablo hints that he is experiencing a momentary glimpse into the Third Kingdom of the Spirit, because Pablo already exists in this higher state. For Haller to be part of the unified mass, he has to accept and follow almost all time perspectives. He embraces the objective and temponomics time frames typical of the Weimar and Wilhelminian eras. In addition, he exists in instinctual subjective time as well as psychological time by engaging in sensual kisses, embraces, and dances. Aesthetic subjective time allows Haller to reflect on his altered state while he enjoys the festivities. Pablo observes Haller's changed state and acknowledges it with an extra special playing of the fox trot "Yearning." Seeing his usually miserable friend enjoying a momentary glimpse into the Third Kingdom of the Spirit, as part of a unified group, gives Pablo the motivation to introduce Haller to the Magic Theater. Enjoying the moments of enthusiasm, Haller states: "Das Zeitgefühl war mir verlorengegangen, ich weiß nicht wieviel Stunden oder Augenblicke dies Rauschglück dauerte" (218). Haller loses all sense of time, because he accepts all time frames into his being and experiences a moment beyond time. Subjectively, time is

passing quickly for Haller, in comparison to the actual objective time, since his time intervals are filled with dancing and meeting people.

Haller again meets Hermine, but this time she is a beautiful young woman wearing a mask. Not recognizing her at first, Haller soon discovers that the woman he loves is Hermine. A sensual wedding dance commences, which unites Haller and Hermine. Haller observes: "Vor [Hermine's] Blick, aus dem meine eigene Seele mich anzuschauen schien, sank alle Wirklichkeit zusammen, auch die Wirklichkeit meines sinnlichen Verlangens nach ihr. Verzaubert blickten wir einander an, blickte meine arme kleine Seele mich an" (221). Symbolically this unifies Hermine's instinctual subjective and psychological time views with Haller's various time perspectives--objective, temporonics, and aesthetic subjective time. For this unification to be final Haller has to make Hermine part of his internal self, thereby "killing" her external person. This is the act of killing to which Hermine alludes when she says: "Ich werde dir, wenn du in mich verliebt sein wirst, meinen letzten Befehl geben, und du wirst gehorchen . . . Du wirst es nicht leicht haben, aber du wirst es tun. Du wirst meinen Befehl erfüllen und wirst mich töten" (143-44).

Haller has almost internalized Hermine, i.e., fully comprehended and accepted the aspects of her personality, when Pablo invites him to additional entertainment in the Magic Theater, payment for which is the mind. For Haller, these statements signify a movement away from reality and time. Franz Baumer describes the Magic Theater as a magical place beyond space, time, and polarity of inner and outer worlds (qtd. by Richards 25). Since space and time in the Magic Theater are experienced outside the usual measured perimeters, Haller can relive the past, be in the present, as well as

glimpse possibilities of future experiences. All is possible, as long as Haller accepts all time views and moves beyond their boundaries. Pablo explains this movement beyond time further:

Sie sind oft Ihres Lebens sehr überdrüssig gewesen, Sie strebten fort von hier, nicht wahr? Sie sehnen sich danach, diese Zeit, diese Welt, diese Wirklichkeit zu verlassen und in eine andre, Ihnen gemäßigere Wirklichkeit einzugehen, in eine Welt ohne Zeit. Tun Sie das, lieber Freund, ich lade Sie dazu ein. Sie wissen ja, wo diese andre Welt verborgen liegt, daß es die Welt Ihrer eigenen Seele ist, die Sie suchen. Nur in Ihrem eigenen Innern lebt jene andre Wirklichkeit, nach der Sie sich sehnen. Ich kann Ihnen nichts geben, was nicht in Ihnen selbst schon existiert, ich kann Ihnen keinen andern Bildersaal öffnen als den Ihrer Seele. Ich kann Ihnen nichts geben, nur die Gelegenheit, den Anstoß, den Schlüssel. Ich helfe Ihnen Ihre eigene Welt sichtbar machen, das ist alles. (224)

The fact that Pablo calls Haller "Bruder Harry" implies that he feels Haller capable of reaching the Third Kingdom of the Spirit. One might speculate that Pablo is an internal portion of Haller's personality capable of a higher state of being. Both views of Pablo, i.e., as a symbolic representation of one aspect of Haller's personality and as an external influence on Haller, seem appropriate, since he represents life in the Third Kingdom of the Spirit and can be seen as an example of a contemporary Immortal.

To enable Haller to enter the Magic Theater, Pablo gives him a stimulant to remove him from reality into a magical realm. According to Doob, a stimulant causes a person to view time as passing slowly (34). This altered time perspective explains how

Haller can experience many long encounters in the various portions of the Magic Theater, while in reality the objective time is a short interval. Entering the magical realm, as Baumer explains, means reaching the soul, which can only occur through introversion; by frequenting the “hell” in the inner being, one embarks on the road to becoming an Immortal (qtd. by Richards 24). By taking the stimulant, Haller starts his “Weg nach Innen” (Hesse, “Kurgast” 158).

Before entering this mystical realm, Pablo explains to Haller the purpose of the Magic Theater: “Sie lachen zu lehren, ist der Zweck dieser ganzen Veranstaltung--ich hoffe, Sie machen es mir leicht . . . Sie sind hier in einer Schule des Humors, Sie sollen lachen lernen. Nun, aller höhere Humor fängt damit an, daß man die eigene Person nicht mehr ernst nimmt” (226-27). It is Pablo’s hope that once Haller accomplishes incorporating humor into his being, he will find conflicts with various time models and with aspects of his personality less troublesome. Indeed, he prepares Haller for the experience by showing him his current situation in a hand-held mirror, in which Haller sees the aesthetic human and instinctual wolf side of his personality. Both portions of Haller’s being are not reconciled, even with the liberating encounters provided by Hermine. Pablo is aware of Haller’s situation and hopes this split in his being will be resolved during the Magic Theater. First, however, Haller must pretend to kill himself. What Pablo hopes to gain by Haller’s self-destruction is a termination of the hopeless time and personality schisms within Haller. To kill his present self with its opposing time beliefs, Haller must genuinely find his existence humorous. By laughing at his inner being, Haller admits that his conflicts of time and personality are not so threatening, and according to Baumer, that they only merit sympathy, scorn, or neutrality (qtd. by

Richards 25). With the preparatory work of Hermine and the aid of the stimulant, Haller has the ability to step beyond his time and personality contradictions. Pablo, however, reminds him that his “suicide” is only a temporary escape from reality, meaning that later he will have to deal with reality again. Hesse contents that “humor [is] the old mediator between ideal and reality” (“Kurgast” 158).

Viewing himself in a large mirror, Haller sees many different configurations of his personality running about, all of which he recognizes and accepts. One figure jumping out of the mirror embraces Pablo and they leave together. By accepting this homosexual figure as being part of himself, Haller admits to his instinctual desires, which represent instinctual subjective and psychological time. Another figure inside Haller that jumps from the mirror is a young man, sixteen or seventeen years old, who enters into the Magic Theater’s illusion that all girls are his to have. By acknowledging this personality, Haller accepts the youth’s fantasy of sensual fulfillment with its embrace of instinctual subjective and psychological time

The first door in the Magic Theater that Haller explores in depth is the great automobile hunt. From the inscription on the door, Haller is aware that this segment of the Magic Theater focuses on modern Weimar society; indirectly, this suggests a focus on objective and temporomorphics time views. Eugene Stelzig points out that the Magic Theater is the place where Haller discovers the repressed and underdeveloped areas of his inner self (qtd. by Richards 104). In this surreal place, Haller is part of a war being fought between industrialists who gain from producing machines and humans who are skeptical of Weimar society and its emphasis on technological superiority. Not sure which side to take, Haller who has begun to accept multiple time perspectives, reads two propaganda

posters. The anti-machine faction describes the evil rich who only gain by exploiting poor factory workers, by forcing them to live in objective time and making them adhere strictly to the temponomics principles of synchronization, scheduling, and allocation of time. Along with abuse of factory workers, society contends with the impact of pollution on nature. The opposing view written on posters “. . . schilderten wahrhaft ergreifend den Segen der Ordnung, der Arbeit, des Besitzes, der Kultur, des Rechtes und priesen die Maschinen als höchste und letzte Erfindung der Menschen, mit deren Hilfe sie zu Göttern werden würden” (231). This faction attempts to persuade people to side with its view, by showing what will occur if society refuses to conform to objective time, which is also a part of the virtues of Wilhelminian order, and rejects the Weimar virtues of industrial progress, which utilize temponomics. Haller comes to the conclusion that both factions in this war have valid claims. Finally, he decides to support the anti-machine faction.

Meeting his friend Gustav, a former theologian who shoots at a car driver and then escapes in the vehicle, Haller wonders which side his friend supports. Gustav decides that, based on past historical events, such as Martin Luther’s decision to aid the rich against the peasants, he will fight against the rich industrialists. There is a dark humor in Haller’s and Gustav’s decisions about which side to defend. Haller has to be persuaded by posters to join the war, while Gustav, disgusted with theology, aligns himself with the faction that Martin Luther opposed. Outside of town, on top of a hunter’s outlook, Haller and Gustav kill people in automobiles. Haller states: “Komisch . . . daß das Schießen so viel Spaß machen kann! Dabei war ich früher Kriegsgegner” (240). Meinicke explains Haller’s ability to participate in war with the observation that even a pacifist is capable of destruction and violence if the purpose is a new and better

even a pacifist is capable of destruction and violence if the purpose is a new and better world order (qtd. by Richards 119). By killing people, Haller experiences another portion of his personality that is hidden within his soul. Accepting convincing propaganda as written on the poster, Haller participates in the war and allows a portion of his being, which includes his killer instincts and is related to his wolf personality, to engage actively in the war. Haller and Gustav shoot at an automobile and kill all the passengers, even though Haller comments against the idea of shooting beautiful ladies. While clearing the car out from the road, they discover a business card in a victim's pocket which says "Tat twam asi," meaning "that is you" (235). Gustav finds the card witty, because it suggests that all humans are in similar circumstances. The card, as well as Haller's attraction to a beautiful lady whom he kills, momentarily detracts from the gruesome situation, in that the humor is activated by the contrast between appearance and reality. The idea or appearance of saving the earth from machines and, indirectly, of releasing individuals from constrictions of objective and temporonomics time seems valid, while actual reality points to the serious and somber act of murder.

An additional shooting results in another encounter with a beautiful young woman. Again, Haller experiences sensual feelings while participating in a bloody war. Along with her in the car is the Attorney-General Loering, whom Haller and Gustav involve in a discussion on guilt and the existence in the Second Kingdom of the Spirit. Loering is a typical Wilhelminian member of the bourgeoisie who believes in order and duty. Gustav and Haller at one time lived their lives according to duty, which they believe arises from guilt feelings people have when they leave the age of innocence. No matter how individuals attempt to comply with society's rules and regulations based on

cultural tradition, morality, religion, and human ideals, they are always guilty of failing to fulfill their duty ("Ein Stückchen Theologie" 74-75). Even though Weimar society expects adherence to objective and teleonomics time, people occasionally deviate from the dominant time views by adopting subjective or psychological time. When the deviation occurs, people feel guilty and, in some cases, devastated for not fulfilling their duty. In this way Loering, Haller, and Gustav are similar. Yet Haller and Gustav kill Loering in a sardonically humorous situation. Only when a plunderer, who is in the innocent First Kingdom of the Spirit, arrives and takes dead individuals' belongings, which he regards as "treasures," do Gustav and Haller feel repulsion toward their previous actions. Guilt, which is part of the Second Kingdom of the Spirit, prevails, and Haller cannot integrate the perspectives of war, sensuality, and the peaceful man into his inner being. Hearing the laughter of the Immortals, he exits this experience by falling into empty space.

The next door in the Magic Theater Haller explores bears the inscription "Guidance in the Building of the Personality. Success is Guaranteed." It is interesting to observe that after failing in the previous section of the Magic Theater to accept various ideas and time perspectives, Haller now seeks more instructions to improve his being in his attempt to attain the Third Kingdom of the Spirit. A person resembling Pablo demands Haller's personality figures, and from this, Haller realizes that a person has many different personalities within him. This episode reminds Haller of "die fehlerhafte und Unglück bringende Auffassung, als sei ein Mensch eine dauernde Einheit . . ." (245). Further, the person in the Magic Theater explains: "Die scheinbare Einheit der Person in diese vielen Figuren auseinanderzuspalten gilt für verrückt, die Wissenschaft hat dafür

den Namen Schizophrenie erfunden" (245-46). In this section of the Magic Theater it is pointed out that modern researchers believe that a person is a unity and has one dominant time perspective; if that unity is broken into many personalities and many time beliefs, a mental condition called schizophrenia results. The person in the Magic Theater informs Haller that a healthy person may have many personalities as long as some order prevails. The order within a person can be rearranged to constitute a recreated existence. This rearranging "[ergänzt] daher die lückenhafte Seelenlehre der Wissenschaft durch den Begriff, den wir Aufbaukunst nennen Wie der Dichter aus einer Handvoll Figuren ein Drama schafft, so bauen wir aus den Figuren unsres zerlegten Ichs immerzu neue Gruppen, mit neuen Spielen und Spannungen" (246). Rearranging the order of personalities transforms life into an endless game with endless possibilities for personality types and perspectives on time. The art of life consists in being able to organize various figures and time ideas, meaning that Haller needs to be prepared to accept and integrate all personalities and time notions. Excited by future possibilities of life, Haller wants to commence playing the game. Instead, a door entitled "Wonders of Taming the Steppenwolf" lures him in. Here his being will be tested to determine if he has incorporated various aspects of time and personality.

Haller witnesses how a person resembling himself has tamed a wolf into complete submission. The human and wolf figures represent Haller's main contradictory personalities with their conflicting ideas and time perspectives. The fantasy pictures of the Magic Theater remind Haller of his own reality, causing his sad feelings to return. Instead of following animal urges and desires, along with instinctual subjective and psychological time, the wolf participates in actions of human nature, which can include

aesthetic subjective, objective, and temporomorphics time. Then roles of the wolf and human are reversed in the performance. The wolf commands the human to act like an instinctual beast. Haller feels misery during these taming exhibitions as he observes the wolf and human conforming to unnatural impulses, including acts which he associates with existing in opposing time frames. The wolf becomes a servant of the human by bringing him various objects and, while enjoying some chocolate the human gives him, he co-exists with a lamb and rabbit instead of eating them. This demonstrates that the wolf is trying to fit into the human's life and would also adhere to the human's time view. The human, once the roles are reversed, eats the animals and refuses chocolate, which illustrates his adherence to the wolf's instincts. By reversing roles, the wolf and human figures adapt to contradictory personality and time perspectives, but Haller flees in dismay from this segment of the Magic Theater. Although instructed by Pablo to view all experiences in the Magic Theater with humor, Haller fails miserably. This indicates that he has not learned to use humor to make objectionable situations acceptable.

Haller next wishes to explore further a young figure he earlier saw dashing into a section of the Magic Theater entitled "All Girls are Yours." He wants to escape from the torn Steppenwolf image to a unified sensual experience similar to what he already experienced with Maria. Haller explains:

. . . daß ich jetzt dies Stück von mir, dies nur zu einem Zehntel, einem Tausendstel erfüllte Stück meines Wesens und Lebens auslebte und wachsen ließ, unbeschwert von allen den andern Figuren meines Ichs, ungestört vom Denker, ungequält vom Steppenwolf, ungeschmälert vom Dichter, vom Phantasten, vom Moralisten. (257-58)

Haller organizes his many internal figures and their beliefs around the concept of sensuality, with its dominant perspectives of instinctual subjective and psychological time. Yet, by embracing many different women and men, Haller also accepts other situations, ideas, and time views. He realizes how many times in the past he had the opportunity to recreate himself and how he failed to take advantage of them. In the past, Haller focused only on one dominant time and lived the dominant lifestyle within him, missing opposing time views and moments of joy. While participating in this Magic Theater illusion, Haller imagines all sensual encounters through symbols of nature. Women are compared to beautiful flowers; his state of being he compares to a stream. Most of the sensual encounters take place outside, signifying a release from the closed spaces with their dominant time spheres. Outside in nature all time views are acceptable. Thus enjoying himself, Haller remembers Hermine. Only she remains to be loved, but Haller wants to meet her again in reality as a complete being.

While searching for Hermine, he encounters a door entitled "How one Kills Because of Love." Immediate dread strikes Haller, because he remembers Hermine's statement that she would command him to kill her. He reaches inside his coat pocket and, instead of the personality figures, finds a knife, which suggests to him the inevitable killing of Hermine. Haller sees himself in the mirror as a wolf, grinning happily, and, looking again, sees himself changed to a human. This rapid switch from wolf to human indicates that a struggle between the instinctual wolf and aesthetic human will occur. First, however, Mozart appears to give final instructions to Haller. Haller comments in an academic fashion on Mozart's immortal music. Mozart finds this too serious, and just laughs the laugh of the Immortals. Haller notices: "Da klang hinter mir ein Gelächter,

ein helles und eiskaltes Gelächter, aus einem den Menschen unerhörten Jenseits von Gelittenhaben, von Götterhumor geboren" (262). The Immortals are able to laugh in such manner because they see humor, albeit derisive, behind an ideal vision that is distorted by reality. Through humor they take life less seriously, for they are beyond feeling guilty or being restrained by time and social conventions. To them, all that is important is the conscious productive output created by their genius. Brahms and Wagner, each followed by sinners, appear. Mozart explains that they are guilty of producing imperfect music, which is a fault of social influences (with their dominant time views) on them. Both composers are in purgatory until they have paid the debt they have created by living closely bound to the conventions of their era, instead of following their artistic inspirations beyond social constraints.

Mozart highlights for Haller the nature of existence in the Second Kingdom of the Spirit, in which Brahms, Wagner, and Haller find themselves. After the guilt of following a given lifestyle in a particular epoch has been redeemed, people will be judged for their personal contribution to humankind. Haller panics at the remembrance of some insignificant essays and books he has produced; he feels guilty about producing materials influenced by external social factors. This indicates that he views himself as living in the Second Kingdom of the Spirit. Mozart, sensing Haller's attachment to his Second Kingdom existence, makes fun of him and arouses his anger. With Haller clinging to Mozart's pigtail, they travel through the icy sphere of the Immortals. Haller is almost at the point of laughing at himself--which would thereby move him beyond the Second Kingdom of the Spirit --when his consciousness deserts him.

Finding himself in the Magic Theater and knowing that he must find Hermine, he sees himself in the mirror. The Harry that is reflected in the mirror is a person who has experienced and suffered much, but must continue in his struggles. Haller reflects upon his perception of these lessons on time. He states: “. . . [Ich] hatte Goethe und Mozart angetroffen und verschiedene Löcher in das Netz der Zeit und der Scheinwirklichkeit gerissen, in dem [ich] noch gefangen war” (267). Haller notices that he is now more aware of the various time perspectives, yet he is still unable to release himself from time contradictions within his being. While contemplating his conflicts with time, Haller remembers the knife in his pocket with which he presumably is to kill Hermine. The thought of this task compels him to break the mirror into many pieces. By breaking the mirror, Haller admits his unwillingness to play the game of transcending time, and by revolting against the game, Haller hopes to avoid killing Hermine, whom he is not ready to incorporate into his being. Because he feels he has integrated instinctual subjective and psychological time into his soul, Haller understands that he should kill Hermine, but he wants her to remain a reality. Thus, unwilling to let Hermine die, he clings to instinctual subjective and psychological time, and he thereby sacrifices his entrance into the Third Kingdom of the Spirit.

In another part of the Magic Theater, Haller finds Hermine and Pablo sleeping next to each other after having engaged in sex. Haller stabs Hermine in the place where Pablo's love bite is reflected. Hermine's eyes glare at him painfully and with surprise. She knows that she has made all attempts to incorporate the lessons of sensuality and of instinctual subjective as well as psychological time into Haller's life. Instead of integrating Hermine into his soul, Haller kills her in the Magic Theater because he is

Pablo. Haller is ready to sacrifice the Third Kingdom of the Spirit to avoid "killing" her, but finds her sensually entwined with Pablo. His Weimar moral conventions lead him see this act of sex between Pablo and Hermine as objectionable and as an act of betrayal regarding his involvement with her. The game of the Magic Theater, which has already been shattered with the mirror, now becomes a horror at which Haller cannot laugh and which compels him to follow the beastly killing instincts of the wolf. Pablo, upon seeing the "murder," laughs because he is an Immortal and uses humor to live through this situation. Pablo acknowledges Haller's inability to play the game, his inability to reach the Third Kingdom of the Spirit, and his failed attempt to transcend time. He knows that Haller only killed Hermine symbolically, with an imaginary knife in the realm of the Magic Theater, and not in reality. Yet Pablo is aware that Haller allowed reality to enter into the time illusion of the Magic Theater.

Haller, confused about killing Hermine, does not know whether his action has a positive or negative impact on his personal development, and he feels the quiet coldness of the moment. This coldness reminds Haller of the realm of the Immortals. Verse which comes into his mind reminds him of the lessons of the Magic Theater. He recalls the following lines:

Wir dagegen haben uns gefunden
In des Äthers sterndurchglänzttem Eis,
Kennen keine Tage, keine Stunden,
Sind nicht Mann noch Weib, nicht jung noch Greis . . .
Kühl und wandellos ist unser ewiges Sein,
Kühl und sternhell unser ewiges Lachen . . . (269-70)

In remembering this verse, Haller attempts to use humor to salvage the moment. He has killed Hermine because he remains tied to Weimar social conventions. Haller shatters his vision of Hermine's reality before he can comfortably incorporate her into his being. Desperately, he wants humor to save him.

The game of the Magic Theater, however, is not over. Mozart appears again to explain to Haller the riddle of life and time. Turning Haller's attention to a radio, Mozart shows him that the inadequate technical machine cannot destroy Händel's beautiful music. This idea, according to Mozart, can be extended to the conflict between appearance and reality, finite time and eternity, or the human and the divine. It is not important how confused the initial idea, the opposing time views, and the human actions are. A sense of life's significance will always shine through and culminate in divine actions and appearances, as well as indications of eternity. Mozart's advice to Haller is: "Leuten von Ihrer Art steht es durchaus nicht zu, am Radio oder am Leben Kritik zu üben. Lernen Sie lieber erst zuhören! Lernen Sie ernst nehmen, was des Ernstnehmens wert ist, und lachen über das andre!" (273). Mozart knows that Haller is still too critical of his surroundings and himself, for Haller has not integrated time perspectives. He tests Haller's ability to use humor by accusing him of killing Hermine senselessly. Haller steps into Mozart's trap and attempts to defend himself. His defense changes rapidly from justified action commanded by Hermine to guilt feelings associated with the Second Kingdom of the Spirit. Mozart, however, is not willing to dismiss Haller's lack of humor. Instead he states: "Wie pathetisch Sie immer sind! Aber Sie werden schon noch Humor lernen, Harry" (274). He leads Haller to the Magic Theater door entitled "Harry's Execution."

Inside the door, Haller is judged for his transgressions against the Magic Theater. In addition to letting reality with its time measurements into the Magic Theater, where people transcend time, Haller has "killed" an imaginary woman, Hermine. Because this person is part of himself (even though he is not comfortable with this personality), he is guilty of attempting suicide. Haller has failed to use humor to endure various situations. His sentence is life, and the Immortals laugh at his humorless being. Mozart appears and explains the sentence to Haller, which is to live through all the baseness of life, yet be able to find the sublime in it. Mozart explains: "Nehmen Sie endlich Vernunft an! Sie sollen leben, und Sie sollen das Lachen lernen" (277). Only humor bridges the gap between life's baseness--including conflicts of time--and the sublime, with its transcendence of time.

Mozart continues to show Haller his ignorant adherence to mediocre ideas and time beliefs, which causes Haller to rebel against this authority. Mozart hands Haller a cigarette and is suddenly transformed into Pablo, who again reminds him of his failed attempt to move beyond the Second Kingdom of the Spirit, to learn to use humor, and to live beyond time. He also continues to believe that Haller can correct his mediocre being and learn to use humor to enter the Third Kingdom of the Spirit. Hermine becomes a small pawn, which Pablo puts into his pocket. This suggests that Hermine is a small part of the many personalities and time beliefs that are available to Haller. Meanwhile, the cigarette appears to be a depressant that is making Haller tired. According to Doob, objective time will appear to move quickly for persons taking a depressant (34). Upon waking, Haller has the feeling that time moved quickly during the Magic Theater in relationship to objective time. Before he drifts into slumber, Haller understands the

teachings of the Magic Theater. He realizes he must play the game of the Magic Theater many times and try to gain knowledge of his inner self with its many potentialities. Haller resolves to play the time and personality game better next time by utilizing humor. He sleeps with the knowledge that the Immortals Mozart and Pablo are waiting for him to join them in the realm of the Third Kingdom of the Spirit.

Chapter 7

Conclusion

Der Steppenwolf has been analyzed by many scholars and has been interpreted in various ways. Themes such as the outsider against society, symbolism in the novel, and its structural design are among the many ideas that have been examined. Missing in these examinations is a time analysis of Der Steppenwolf which sheds additional light on the characters and the segments within the novel, as well as the main idea behind the book. At various times Hesse discussed what he saw as the most important component in the novel: the Immortals. Friedrich Voit highlights this idea: “[Hesses wichtigstes Thema im Steppenwolf ist] die überzeitliche Welt der Unsterblichen” (7). A time analysis complements Hesse’s view that the Immortals transcend time and live a peaceful existence without conflict.

Hesse’s own philosophy of life as explained in “Ein Stückchen Theologie” proved helpful in analyzing time perspectives represented in the text. The First Kingdom of the Spirit is a state of being referred to as innocence, where people live free of responsibility. Persons who live within this dimension are able to conform to one time model without feeling guilty or inadequate because other time perspectives exist. Maria exists in this state of existence, living in psychological time only, without needing or wanting other time views.

The Second Kingdom of the Spirit is the realm characterized by guilt. Once people mature, they arrive at an understanding of good and evil. Dutiful service is demanded from people with ideas and ideals based on society’s culture. A dominant view of time is established. Most people, however, are unable to achieve the demands of

society with its dominant temporal view, and, thus feel guilty about their shortcomings. Soon they discover that total obedience to ideas and ideals is not possible. As morality, religion, and time views are questioned, despair arises. The majority of persons within the novel, who live in a variety of states of despair, exist in this dimension. Haller, living on the brink of despair, observes various time perspectives. He feels inadequate when he adheres to the dominant time views of the Wilhelminian and Weimar eras, which are dominated by objective and temponomics time. Exploring aesthetic and instinctual subjective and psychological time gives him guilt feelings about disobeying society's time expectations. Hermine, on the other hand, lives mainly in instinctual subjective time, but also participates in psychological time. She feels guilty for not observing objective and temponomics time as well as aesthetic subjective time and hopes to become more complete by internalizing these opposing time views.

The nephew of Haller's landlady seems obedient to modern society's time demand of following objective and temponomics time. Closer examination, however, shows that his interest in and observation of Haller reflects a desire to understand other time perspectives. Although a successful observer of objective and temponomics time, he is just beginning to question those models of time. The professor and wife, whom Haller visits, also live within this realm. Living successfully within society, they obey objective and temponomics time. The professor and his wife attempt to satisfy their social duties by adhering to majority public opinion. They are unable to grasp Haller's confused state, including his desire to live in subjective (aesthetic and instinctual) and psychological time. For them, not adhering to society's demands condemns a person to a life filled with despair and guilt. Haller's landlady also lives in the Second Kingdom of

the Spirit. She obeys the Wilhelminian time notion of objective time; therefore, she is somewhat bewildered by her nephew's adherence to temponomics time and by Haller's subjective and psychological time perspectives.

The Third Kingdom of the Spirit is an existence beyond morality and law, where a person believes that a higher entity regulates life. By believing in a higher being, a person is released from responsibility and duty. A higher force, freeing the person to live life without guilt, regulates all the incompleteness on earth and within a person. The individual escapes society's expectations, time becomes insignificant, and only conscious productive actions matter. By focusing on the divine in life and producing great works, one transcends time. The Immortals live in a higher realm of this dimension of existence, where things are without suffering and pain and everything is complete; they are in the eternal realm of existence. Pablo represents a contemporary Immortal, while Haller describes the traditional Immortals Goethe and Mozart. Pablo lives predominately in instinctual subjective and psychological time, consciously choosing those time models to produce his music. He does, however, accept and participate in all other time views. Focusing his life on his music, he lives beyond time.

Der Steppenwolf in many ways describes an individual on a quest to move from the Second Kingdom to the Third Kingdom of the Spirit. One of the requirements for achieving a higher state of being is the elimination of conflicting time ideas. All time perspectives need to be internalized, and participation in all time views must be accepted. Although society demands strict observance of dominant time views, an individual has to rise beyond expectations. Haller is unable to rid himself of guilt associated with deviations from social and personal time ideas. Der Steppenwolf illuminates a solution to

making life in the Second Kingdom of the Spirit tolerable. Through humor, one can bridge the gap between ideal and reality. Humor aids an individual in accepting the constraints of unpleasant temporal notions.

Each segment of the novel describes Haller from a different angle. The narrator portion gives the editor's impressions regarding Haller and focuses on Haller's unwillingness to participate in Wilhelminian and Weimar society, i.e., his unwillingness to observe objective and temponomics time. The treatise written by the Immortals is a reflection of a suffering and conflicted Haller who is torn between many time ideas and who is unable to liberate his being to transcend time. The first-person narration describes Haller's view of himself. There, the pre-treatise remembrance highlights the opposing time views of objective and temponomics time against aesthetic subjective time--in all of which Haller unsuccessfully participates. The post-treatise remembrance depicts Haller's attempt to escape his current time perspectives to engage in instinctual subjective and psychological time. Maria, Hermine, and Pablo, each an example of a different level of the three Kingdoms of the Spirit, are preparing Haller to enter the Magic Theater, where he is either to integrate all time views or learn to use humor to solve time discrepancies. Although Haller participates in all time perspectives, he is unable to fully integrate opposing time views into his being. He vows to utilize humor in his dealings with time, hoping to return for a successful visit to the Magic Theater, and to thereby reach the Third Kingdom of the Spirit, where time is transcended. In "Gedanken über Lektüre," published in the Berliner Tagblatt, Hesse's thoughts on time are illuminated. These thoughts, to some extent, sum up Haller's experience in Der Steppenwolf. Hesse states:

Und bei dem alten, scheinbar wirklich so hoffnungslosen Spiel gibt es für den Denkenden immer den einen Trost, daß alles Zeitliche überwindbar ist, daß alle Zustände, alle Ideale, alle Epochen des Lebens nicht nach dem Schulschema hintereinander verlaufen und kausal aneinander gebunden sind, sondern außerdem auch eine ewige, außerzeitliche Existenz haben, daß also das Reich Gottes, oder jedes andere scheinbar in selige zeitfernen projizierte Menschenideal in jedem Augenblick Erlebnis und Wirklichkeit werden kann. (qtd. by Michels 61)

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