

Spiritual Intelligence and Triadic Movements: A Study on Hermann Hesse's Protagonists

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Abstract

Spiritual Intelligence can be metaphorically compared to the framework of human awareness, which oversees creating meaning and developing moral character. Research has been done applying Spiritual Intelligence to different areas such as leadership, emotional intelligence, consumer attitudes, educational contexts, workplaces and human resource development, psychological well-being, and religious beliefs. However, there is a research gap in applying Spiritual Intelligence to fictional characters. This study applies the concept of Spiritual Intelligence to fictional characters of Hermann Hesse. He was awarded the Nobel Prize for his inspired writings which, while growing in boldness and penetration, exemplify the classical humanitarian ideals and high qualities of style. Hesse's protagonists are restless and on the way to their self-realisation. Conflicts with the family and its pietistic environment, with the school, with the world of the middle class, and with society at large are centred on all of Hesse's protagonists. The triadic movements of these characters have captured the special attention of youth. Much research has happened by applying Spiritual Intelligence to different areas such as management, leadership, educational contexts, economic and organizational contexts, and mental well-being. However, research has yet to be done applying Spiritual Intelligence to fictional narratives. Using the four-factor definition of David Brian King, this descriptive-analytical method study interrogates how far the protagonists' triadic movements: Intra, inter, and spatial, contribute to their Spiritual Intelligence development.

Keywords: Four-factor definition, Hermann hesse, Spiritual intelligence, Triadic movements.

Introduction

The term 'Spiritual Intelligence' refers to spiritual aptitude rather than the practice of a particularly spiritual or religious belief. It calls for the development of heightened self-awareness, the alignment of livelihood with purpose, the capacity to see obstacles along the way in life in the context of spiritual development, and awareness of interconnections (1). The ability to deeply comprehend existential issues and discern various levels of consciousness has been called Spiritual Intelligence (2). Gardner places his support for the idea that Spiritual Intelligence and interpersonal intelligence may be too closely related (3). Spiritual Intelligence refers to a kind of adaptability and problem-solving behaviour that requires the highest levels of development in various cognitive, ethical, emotional, and interpersonal fields and helps people work with their surroundings and achieve internal and external integration (4). Due to its power to affect people and communi-

ties, Spiritual Intelligence is regarded as the most significant type of intelligence (5). People with Spiritual Intelligence are better equipped to tolerate the challenges of life, find solutions, and give their lives dynamism and movement (6). Studies identify wisdom, a sense of meaning, a sense of community, self-awareness, humanization, compassion, and connectedness are important components of Spiritual Intelligence (7). Spiritually intelligent people transcend the physical and material realms, reach the highest state of consciousness, draw on spiritual resources to address issues, and are ultimately distinguished by humility, forgivingness, justice, and compassion (8). The transition from ego to higher self is the core of Spiritual Intelligence. Spiritual Intelligence is the capacity to act whatever the circumstance, with discernment and compassion while upholding inner and outer peace (9). Spiritual Intelligence to

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leadership (10), to examine the mediating role of emotional intelligence (11), in consumer attitudes (12), educational contexts (13,14), different workplaces and human resource development to examine its mediation moderated effects on mental well-being (15-17), psychological well-being (18), and to compare religious beliefs, intelligence and spiritual health (19). Another research investigates how young adult fiction might encourage young adults' exploration of self-awareness and nurture the continuous growth of concepts of connectedness, justice, and responsibility since he believes that these concepts determine Spiritual Intelligence (20). However, there is a research gap in applying Spiritual Intelligence to fictional characters. Spiritual Intelligence can be metaphorically compared to the framework of human awareness, which oversees creating meaning and developing moral character. The language of the heart is the language of spiritual wisdom, but to communicate it effectively, one must learn to speak the language of intuition, imagination, and creativity (21). This study applies the concept of Spiritual Intelligence to fictional characters of Hermann Hesse. Hermann Hesse is such an inspirational writer and the motivation to award the Nobel prize to him was, "for his inspired writings which, while growing in boldness and penetration, exemplify the classical humanitarian ideals and high qualities of style" (22). The ongoing dichotomy between the self and the outside world is depicted By Hesse symbolically through metaphorical self-representation rather than through dramatic action (23). Hermann Hesse's protagonists have attracted a global readership with the quest for self-realisation and the search for meaning in life. Conflicts with the family and its pietistic environment, with the school, with the world of the middle class, and with society as large are all of Hesse's protagonists (24). The dialectical triadic movements of these characters have captured the special attention of youth. It is interesting to note that though Hesse's protagonists are in constant conflict with the structures and established norms of society, none of the studies negates the fact of the self-realization of the characters at the end of the novel. This dichotomy necessitates interrogating Hesse's protagonists within the framework of Spiritual Intelligence to know how far the triadic movements of the pro-

tagonists contribute to their Spiritual Intelligence development. To study the characters, the analysis of the three-level movements of the characters, which are referred to as Triadic Movements are done since the character's movements are very specific to the narratives.

Material and methods

The descriptive-analytical method is used in the study. The materials collected are published works available online to a great extent. These materials are fetched through the Web of Science, Scopus Index, and Google Scholar platforms. The rest of them are availed from The National Library of India, Kolkata, India. The collected data are critically analysed and logically argued to draw the conclusions. The primary data of the study is four novels of Hesse such as *Demian*, *Steppenwolf*, *Narcissus and Goldmund*, and *The Glass Bead Game*. Different studies on these novels are the secondary sources of the study. David King's four-factor model which includes critical existential thinking, personal meaning production, transcendental awareness, and conscious state expansion is widely used to measure Spiritual Intelligence (25). This four-factor model is used to measure Spiritual Intelligence in this study. In Fig.1. CET stands for Critical Existential Thinking which is the capacity to thoughtfully reflect on existential issues, PMP stands for Personal Meaning Production which means having the power to create meaning and purpose, TA stands for Transcendental Awareness which means a person's capacity to rise above and transcend their limitations to embrace larger aspirations for their family, their community, and society, and CSE stands for Conscious State Expansion which refers to the capacity for achieving higher consciousness levels, also referred to as pure consciousness (26). In this analytical design Fig.1, Triadic Movements refer to movements of the characters in three levels such as spatial, intrapersonal and interpersonal. Spatial Movement means movement across different locations. Intrapersonal movements are psychic movements which refer to the expressions towards the body, behaviour, and representations. Interpersonal movements are movements that lead to interpersonal interactions in a social network.

Results

Emil Sinclair's quest for self-realization or his attempt to reconcile himself with himself and, in turn, with life, is the central theme of *Demian* (27). Hesse depicts the intrapersonal movements and interactions of Emil Sinclair in the novel *Demian* in line with Critical Existential Thinking (CET). He was born and brought up in a well-established, religious household but lacks the conviction to respect customs and ideals. There exist conflicts between right and wrong, moral and immoral, and good and evil inside him (28). All these conflicts prompt him to think about his existence. He finds difficulty integrating these into his life. His life was fragmented and disturbing. Harry Haller, the protagonist of *Steppenwolf* depicts the life of an intellectual in the novel who is looking for a way out of a place where superficiality, horror, and loneliness prevail (29). Like Sinclair, he is more of an introverted person. Haller initially struggles to exert control over a distinct vision that encompasses the entirety of both himself and the environment around him. The journey from a dual personality to a fragmented view of plurality is analogously depicted in the novel (30). Unlike Sinclair and Harry, Haller Hesse presents Goldmund (the protagonist of *Narcissus and Goldmund*) as a person of interpersonal as well as spatial movements and interactions. The spatial movements and interactions of Goldmund start at Mariabronn Monastery in the novel. Narcissus

motivates Goldmund for the spatial movement reminding him of his past. Goldmund was struggling inside. An intrapersonal movement was going on inside and the cause of that was the conflict generated due to the forgotten past. Joseph Knecht, the protagonist of *The Glass Bead Game* describes his inward search for a true comprehension of his innermost self throughout the entire novel. In the outside world, Knecht's inner desire shows forth as an expression of personality. The goal of Knecht is to help the world's difficult social and moral challenges be resolved. He discovers himself through the power of his imagination, his journey, and his gaming. The self-regulation process is where the discovery is made visible. According to Knecht, every inner development and breakthrough results in a new call due to a cyclical pattern. Every new call is required to discover a solution to ethical and societal problems in their daily lives (28).

In the case of Sinclair, the interactions with parents and classmates are not that of belongingness or reciprocity. Instead of integration, these interactions lead to more conflicts. For example, his interactions with Franz Kromer. The novel starts with the interactions of Sinclair with Max Demian as interpersonal interactions of classmates, later it transforms into intrapersonal and Demina becomes the metaphoric representation of Sinclair.

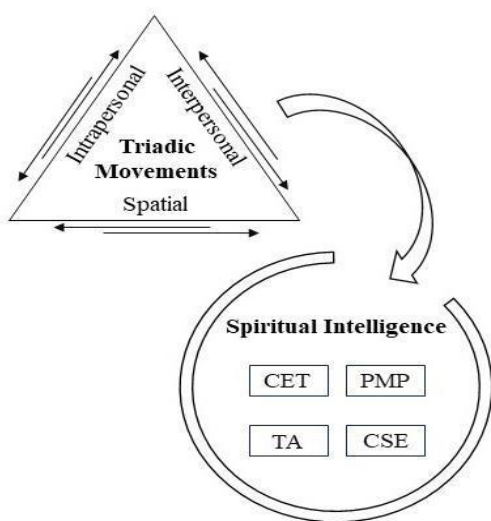


Figure 1: Analytical design

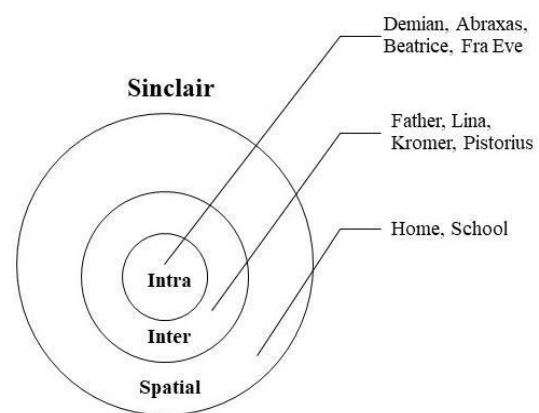


Figure 2: Triadic movements of Sinclair

Sinclair's journey is distinguished by the separation between the two worlds, which causes him to be flung back and forth. With each step, he learns something new about himself as he progresses toward self-knowledge (31). Sinclair describes home as a parents' house that is an ordered world- a world of quiet brilliance, cleanliness, good manners, and order. "In this world, you had to conduct yourself so that life should be pure unsullied, beautiful, and well orders" (32). In contrast to the ordered world, in the very middle of this, there existed another world- a world of disorder. This world is represented by servant girls and workmen. After introducing these two worlds the narrator explains the dynamics of these two worlds within the same person. Servant Lina is presented as the one who participates and represents two worlds at the same time. She stands here as a representative of every human who holds these worlds within, the forbidden world of disorder as well as the world of order. There exist conflicts between right and wrong, moral and immoral, and good and evil inside him (28). He often travels back and forth between the two worlds in childhood, "Indeed at times I preferred life in the forbidden world and my return to the world of light- necessary and worthy though it might be - was often at most like a return to something less attractive, something both more drab and tedious" (32). These interactions and movements lead to the self-exploration of Sinclair. In between these two worlds, the novel introduces a Kromer as a terrain of conflict. The episodes of bargaining of Sinclair with Kromer reveal the inner conflict that Sinclair going through to reconcile between the world of truth and the world of light. Sinclair's father is presented as the personification of an established and normative sanity world. The lie Sinclair said tormented him in his being. He considers it as a kick start of departure from the world of normative sanity. The crack that is created between two worlds within grows along with him. This entire experience he considers as the first rent in his father's holy picture, the first fissure in the columns that had supported his childhood. But it was necessary to be broken by every person before one can become oneself. He considers these unseen encounters as the steps of the inner, basic line of destiny and as the ladder to the world of the inner self. The commandments of the established and normative sane world push

him to the title 'Prodigal son' and 'Cain'. These titles are taken from the Holy Bible where these two titles represent the name titles of two characters who travel away from the so-called sane moral standards of the society. Sinclair's conversations with Pistorius are another example of interpersonal movements and these conversations help him to have integrated ideas. The scattered biblical concepts are clarified and reinterpreted by Pistorius along with Demian.

Demian is introduced as a friend of Sinclair in the school and gradually he becomes the inner voice of Sinclair. Demian's voice is the explicit representation of Sinclair's intrapersonal interaction. Demian is Sinclair's companion and mentor in addition to being his alter ego and even his guardian angel who has almost magical skills, including the ability to read minds (31). Demian's presence and voice were so close to Sinclair and it filled with joy and surprise. Sinclair narrates, "I succumbed to his voice and influences as in a dream. All I could do was nod. It was like a voice that could only emanate from myself. A voice, indeed, that knows everything and more clear than myself" (32). The conflict that emerged in Sinclair was moving to a synthesis in the presence of Demian restoring a wonderful harmony. First Demian was portrayed as a student in college and later he is portrayed as omnipresent. Symbolically, Demian represents Sinclair's innermost self, an archetypal hero that dwells within everyone (33). Sinclair draws the picture of Demian and says about the picture, "I hung it on my wall the same evening, pushed the study lamp in front of it and stood similar to the previous one, similar to my friend Demian and it some ways resembled me" (32). To help Sinclair endure chaos and danger, particularly throughout his adolescent years, Demian gives him a redeemed understanding of the timeless being that resides within him (33).

The cult of Beatrice was a dream-like intrapersonal movement and interaction that happened in his insane world. This works as another means of self-exploration as well as a medium to transform himself into pure, noble, and worthy for interpersonal interactions. Beatrice stands for a god-image or sacred mask, half-male, half-female, ageless, purposeful yet dreamy, frozen yet mysteriously alive and it was Demian. His life was dramatically altered by the Beatrice cult. Demian's mother recognizes the intensity of Sinclair's

suffering and explains that these emotions are normal during the birth and development procedures. She becomes Frau Eve, which for him means the mother of all. He realizes that she is no longer to be seen as a personal figure but rather as a composite anima figure—an archetypal creature embracing both divine and human parts of the feminine essence. Now that Beatrice has been sublimated, he perceives her not just subconsciously but consciously as well, fusing spirit and matter in his mind. She “leads Sinclair into the deepest layers of his being, making it possible for him from now on to know the give and take of meaningful human relationships” (34).

Abraxas was another intrapersonal movement of self-exploration. This intrapersonal movement honoured the whole world, a world that places God and the Devil side by side. Abraxas was the reconciliation of what was godly and satanic. There is a deeper importance to Abraxas. Interactions with Pistorius, the music teacher led Sinclair deep into his inner self through the mysteries of Abraxas and other meanings (35). Abraxas, Cult of Beatrice, and the image of Frau Eva reveal the intrapersonal movements of Sinclair which led him to integration. All these intra, as well as interpersonal movements, help him to develop belongingness, reciprocity, and integration. He gradually becomes aware of himself and finds harmony. The novel ends with a beautiful analysis of the world and the purpose of his life.

In the analysis of Harry Haller, one understands that he firmly believes that his personality is divided into two separate parts that watch and mock each other in turn, making him a powerless victim in their struggle for control of his soul. Haller experiences conflict within himself between his two selves—a man and a wolf—and depicts the duality of human nature. Longing for life without wolves, he learns to reconcile his thousand different personalities by switching from his rational to affective side (36). Like Sinclair, Haller also was not able to integrate these and conduct himself. He was an isolated person who belonged nowhere. However, his movements with Pablo, Maria, and Hermione transform him. Hermione consistently serves as Haller's guide to the innermost depths of the self. Her significance for Haller is expressed in his final realization that she represents the flesh of his spirit, the side of himself that he has denied and that he must accept and incorporate into his entire being (37). Haller's interaction with Hermione is unmistakably symbolic, much like the relationship between Sinclair and Demian, but unlike the former, it is also and most immediately excitingly actual. Even though this period in Haller's life may not always seem entirely plausible, its fundamental reality is still present (38). Hermione helps Haller learn to enjoy and appreciate a variety of new areas of life, and her pals Pablo and Maria support her efforts (39). All these interactions lead him to self-consciousness

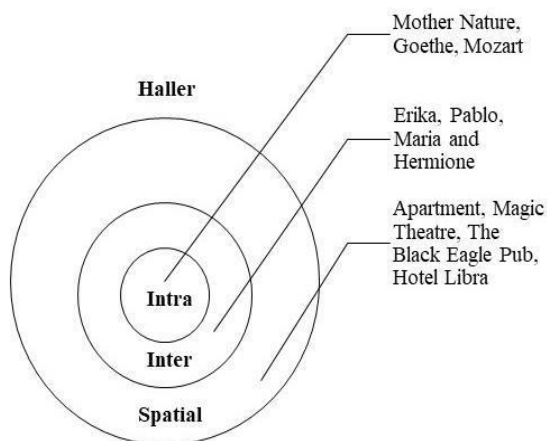


Figure 3: Triadic movements of Haller

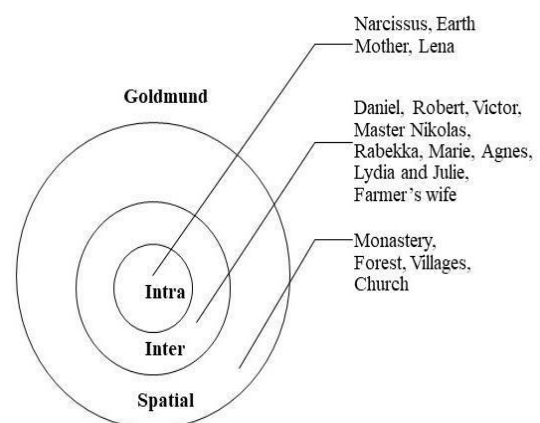


Figure 4: Triadic movements of Goldmund

and harmony. He experiments with new things and learns to adapt to the ways of the world that Hermione teaches. However, the novel ends with a note of the transformation he must undergo. Haller must learn to recognize the eternal spirit hidden underneath the illusory occurrences of outer reality. He also needs to learn to take seriously only those things that are worthy of it—the essence, not the outward appearance (39).

Haller's interaction with Hermione is unmistakably symbolic, much like the relationship between Sinclair and Demian, but unlike the former, it is also and most immediately excitingly actual. Even though this period in Haller's life may not always seem entirely plausible, its fundamental reality is still present (38). On a practical level, Haller's interactions with Hermione serve as the initial setbacks to the idealized and simple life he had created for himself in his isolation. Through her, he realizes that his 'ideals' were primarily a façade and that, in reality, he lived in a world that was more crowded than the typical bourgeois (39). By highlighting the importance of sincere introspection and an unwavering reckoning with the situation of our inner lives, Haller challenges the decadence of society. Haller calls his apartment a 'pseudo-home' since he is not at home in the apartment (40) and his movement from the apartment to Black Eagle Pub and Hotel Libra where he interacts with other people with the help of Hermione, Maria and Pablo changes him. Later, he was taken into the Magic Theatre, where his transformation happened. His relationship with Erika (40) and Rosa Kreisler -the First Love (40) is incomplete and later gets completed and healed in the Magic Theatre (40). The long and detailed dream episodes of immortals, Goethe and Mozart (40). The Magic Theatre is the culmination episode in the movements of Haller where all triadic movements clubbed together helping him to integrate and realize himself. He came to understand that they are the centre of a polarity between the opposing forces of spirit and nature when they take the inner path into the turmoil of their nature. He embraces this duality and magical thinking—the quest for a new totality via the acceptance of chaos—in this process of spiritual re-evaluation through which this occurs (39).

Hesse examined the tension between sensual life affirmation and otherworldly wisdom in the titular pair of outcast characters, Narcissus and Goldmund in the novel *Narcissus and Goldmund*. The 'wholeness' they both want may be found in their interaction and not in one working independently (41). The presence of Narcissus can be understood through the struggle between two opposing aspects of the human mind for dominance and control over the Self. However, none prevails; their conflict continues (42). The Earth Mother, in Goldmund's conception, harmoniously unifies all antinomies and the various streams of life (43). As a wayfarer, Goldmund finds inner peace and the search for the meaning of life. In this journey, he carries the Narcissus through the memories. His intrapersonal, interpersonal, and spatial movements are vast. He attempts to eliminate all differences through unification and flux in both love and art (39).

All the interactions that he had with Abbot and Narcissus remain a positive experience and now and then he cherishes them in memory. If Goldmund interacted with Abbot Daniel as a teacher and his interactions with Narcissus were as with the teacher as well as with an elder brother. Apart from them Victor, whom he murdered, Robert- his co-traveller, Lena, Rabekka (Jewish Girl), Marie, Agnes, Master Nikolas, and his daughters Lydia and Julie, the farmer's wife, etc. all become part of his interpersonal movements. All these happened due to the spatial movement from the monastery to the forest, then to different villages, and finally back to the monastery. All the relational experiences that happened through the movements, enrich Goldmund's relational entities: belongingness, reciprocity, and integration. In his journey, he grows in self-consciousness, increases his adaptability, finds meaning in his as an artist, forgives his father through the memories of his mother, and finds harmony with life at large.

Goldmund, who is unaware of his memories about his mother, re-ignites his missing half after stumbling out of the monastery one night and into a nearby village, which deeply disturbs him emotionally. Although Narcissus is aware that Goldmund embodies his mother's character, his father has attempted to force a different fate upon him. Narcissus perceives an artist in Goldmund,

which appears to be the outcome of his complex relationship with his mother figure's feminine psychological dynamics. Narcissus figures out that Goldmund mistook his father's directives for his desires, preventing him from realizing himself at the monastery. He helps him to start his movement from the monastery to the outside. He transformed from a little kid into a man after meeting and courting a mysterious woman in the fields near the monastery (42). Outside he listens to the call of Lisa- the all of mother nature and he says, "Everything was transformed, enchanted. Everything acquired meaning. She taught me what a woman is and the secrets she holds. Within half an hour she made me many years older. I know many things now" (44). In his movements to villages, Goldmund meets a variety of women who show him the art of love while journeying to his mother. Each of them is significant in his life and serves as a conduit to his mother. He admires women, follows them, seeks them out, and enjoys having them in his life because of his feminine origins. They each brought out something new in him and gave his inner feminine new characteristics. Goldmund's mother is a composite of all the women in his life (31). At the end of his journey, he transforms this mother concept into the idea of the primal mother which can be seen as an extension of Mother Eve in *Demian* (39). Mother Eve represents a life that holds all paradoxes and Goldmund says, "The mother was Eve: she was the well-spring of happiness and the well-spring of death, giving birth eternally, killing eternally. In her, love and cruelty were one, and the longer he carried her image within him, the more it became for him a parable and sacred allegory" (44).

His movement to the forest was as a stranger and when his journey through the forest is finished, he gets transformed. He wished to make the animals and vegetation like his heavenly father. In his slate pencil, he occasionally drew the outlines of various plants and animals. When he was away from the forest, it was a game. The transition is now in progress. Goldmund now wants to change into a woodpecker as the animal and plant shapes on the slate change into actual creatures and plant life. If the life of nature was a dream life and an unreal life from the standpoint of reason, now Goldmund realizes it as real life. His terror of the wilderness started to fade. Here he needed no language, it is a life of feeling. He says, "It was a

blessing that love needed no words; otherwise it would be full of misunderstanding and folly" (44). He surrenders to life in the forest with renewed enthusiasm, but he continues to move forward and follow the sun. He learns through movements that through art, opposites can be brought together, the threat of death can be eliminated, the entirety of life can be eternalized, and the simultaneity of spirit can be expanded to embrace the natural world.

He learns through movements that through art, opposites can be brought together, the threat of death can be eliminated, the entirety of life can be eternalized, and the simultaneity of spirit can be expanded to embrace the natural world. Goldmund discovers early on in his travels that words are useless in the world of love. According to Goldmund, the initial inspiration for a great work of art comes from the artist's spirit as an image in their soul, not from their physical body. The artist's task is to make his inner world evident via visuals (39). Apprenticeship with Master Nikolas helped him to become a real artist (44). Interactions with Master Nikolas and his stay in that village were like an educational process for him. The three confessional episodes (44) can be considered very effective intrapersonal movements he reflects on his life and these episodes reveal his gradual and steady transformation. By reflecting on his life, he decides that his identity is the identity of an artist, "He thought how he and every human being was carried along through constant change to final dissolution whereas the image as created by the artist remained forever fixed and immutable" (44). Goldmund's memories as a wayfarer listening to the call of nature and his imagination perfect artist in him. He searches for meaning and purpose in his life all through these experiences. The three confessional episodes (44) can be considered very effective intrapersonal movements he reflects on his life and these episodes reveal his gradual and steady transformation.

Joseph Knecht, the Magister Ludi of Glass Bead Game develops through the awaking calls he receives through different movements and interactions. Knecht believes that since truth is the most important principle, one must oppose propaganda and conflicts of interest whenever they pose a threat to diminish, distort, or otherwise harm the truth. He experienced changes and growth, as well

as new conflicts and harmonies between himself and the outside world. Knecht's friendship with Plinio Designori. Designori acts as a constant counterbalance to Knecht's ideals as he develops an intellectual life in Castalia. Their interactions help Knecht to better understand the life he has chosen, and they are a constant presence throughout the rest of the novel. The Music Master, who served as a significant mentor to him during his youth and adolescence, is greatly admired by him. Father Jacobus, Plinio Designori, Fritz Tegularius, and the Music Master are all part of Knecht's journey. The Music Master, Designori, Fritz, Father Jacobus, and other individuals Knecht interacted with significantly influenced Knecht's development as a person and his legacy as Magister Ludi. Knecht is introduced to the first level of the life succession by the music master in the life cycles.

When Knecht transfers from the Eschholz school to the Waldzell school, he first encounters the Master. Knecht is taught to think differently by the Music Master. To comprehend himself and to resolve internal and external contradictions, he develops consciousness and comprehension (28). Through Father Jacobus, he gains a deeper understanding of the significance of history; through Designori, he gains some awareness of the outside world and a willingness to question and discuss ideas; and through the Music Master, he discovers the value of humility and dedication, among other virtues. Perhaps the most important decision Knecht makes in his life to leave the Order could not have been made without the impact of these individuals. His opinions have also been impacted by the opposition he faces from the Castalian hierarchy, in addition to these favourable influences. He is persuaded of some of the drawbacks of the Castalian system by the rigidity, coldness, and lack of understanding displayed by Alexander and the Board of Educators in response to his Circular Letter asking for his leave from the Order. To this resistance from the hierarchy, Knecht can answer quietly, with dignity and composure, but also with a certain quiet firmness and strength of will. Knecht gains knowledge from the Board's response to his proposal in the same way that he All these spatial movements are preceded by awakening calls. The narrator describes, "The same strict, clear, unequivocal, straight path that had brought him to Waldzell, to Mariafels, into the

gains knowledge from the helpful influences of Designori, Father Jacobus, and the Music Master (45). A tentative active life of commitment to the world is what Knecht is ultimately driven to abandon in favour of the isolated contemplative life of Castalia as a result of this awakening (39). Knecht departs from Castalia's fabricated harmony to engage in the 'real world' i.e., the world outside. The momentous decision to step down from his role as Magister Ludi and leave the Order was ultimately the result of internal conflicts with his thoughts and feelings that created tensions, paradoxes, and doubts. It is possible to view Knecht's sudden death as a type of freedom or liberation. Despite admitting that he was unsure of what lay beyond the death of the physical body, Hesse felt confident that life continued after death (46). Thus, his intrapersonal, interpersonal, and spatial movements make him more self-conscious and harmonious. relational entities such as belongingness, reciprocity, and integration are explicit throughout the novel. His relationship with the Music Master is beautiful and exemplary. His concern for Fritz Tegularius and long-lasting friendship with Plinio Designori are proof of his relational qualities. All these interactions happened in different places such as Castalia elite school, Waldzell, Benedictine monastery, Castalia, and Belpunt and all these contributed to making his life meaningful.

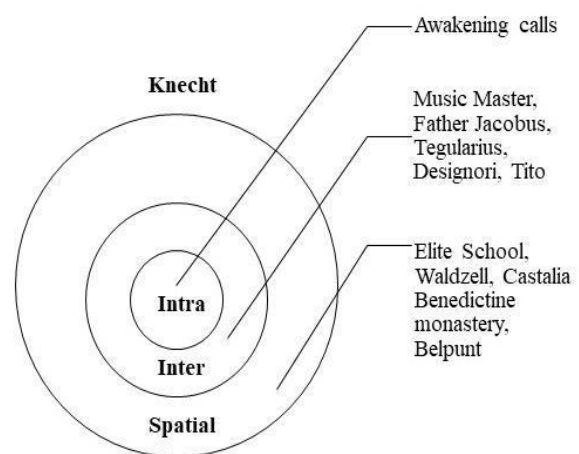


Figure 5: Triadic movements of Knecht

Order, into the office of Magister Ludi, was now leading him out again. What had been a consequence of acts of awakening had likewise been a consequence of partings" (47). Their journey to

Belpunt becomes the last spatial movement where he fulfils his call and purpose in life. All his interactions with Tito become effective in this journey. His sacrifice (drowning in the river) itself becomes a great life changer for Tito. The narrator says, "And since despite all rational objec-

Discussion

All these triadic movements of the protagonist, help in their spiritual development. About Critical Existential Thinking (CET), Hesse's characters are very reflective about their existential issues. Sinclair faces constant conflict inside him from childhood onwards. His ideals and order exist in his parents' house and school are not in sync with his thoughts. The conflict presented through Kromer is symbolically the constant existential crisis that he faces. All his intra-interpersonal and spatial movements nourish Critical Existential Thinking (CET). Haller is presented as the epitome of existential crisis with his name Steppenwolf. His existence as a wolf in the steppes becomes a symbolic representation of his existential conflict. His critical thinking is explained through his notebooks. In the case of Goldmund, his critical existential thinking starts with his interactions with Narcissus. Through Narcissus, he critically thinks about his past and lost memories of his mother. Through the call of village girl Lena, he starts his journey in search of meaning. For Knecht, though he was trained in a well-protected educational system, the presence of Designori and his interactions with him helped Knecht to think critically about his existence. It was furthered through the Music master and Father Jacobus.

In the case of Personal Meaning Production (PMP), Demian and Pistorius in Sinclair, Hermoine, the dream episodes with immortals like Goethe and Mozart become, and Magic Theatre in Haller, Narcissus and Master Nikolas in Goldmund and Music Master and Father Jacobus in Knecht, play a vital role. The concepts of Abraxas and Frau Eve become the core of Sinclair's meaning production. Haller realizes the many personalities inside him when he is passed through the Magic Theatre. Through each stage of the Magic Theatre experience, he was curing himself and realizing himself. Whereas in the life of Goldmund, as a wayfarer he finds meaning in his life realizing that his life is for lovemaking and later he evolves as an artist where he finds his meaning in life.

tions he felt responsible for the Master's death, there came over him, with a premonitory shudder of awe, a sense that this guilt would utterly change him and his life, and would demand much greater things of him than he had ever before demanded of himself" (47).

Through each statue he makes, he crystalizes his experiences and existence. Knecht's life gradually developed as a student, as Castalian, and later as Magister Ludi. At each stage he finds meaning in his way, however, his desire to participate in the real world in a meaningful way grows along with him. At last, he quits Castalia and finds meaning and fulfilment as a tutor of Tito.

All these protagonists create Transcendental Awareness (TA) where rise above and transcend their limitations to embrace larger aspirations. Sinclair makes a beautiful analysis of his society and commits himself to contribute to the development warless, peaceful society. Haller, being aware of the limitations of his modern society recommits himself to play the game of life in a better and wholistic way. Goldmund transcends all his aspirations and reinstates Mother Nature into society. Whereas, Knecht transcends the divide between Castalia and the outside world through his awakened pupil Tito. None of these characters run away from their limitations but, transcend their limitations and after the triadic movements again approach the same society in a transformed way. At the end of the novels, all these protagonists, evolve and land in higher consciousness, Conscious State Expansion (CSE).

Through deep existential reflection, enhancement of meaning, and recognition of a transcendent self, Hesse's protagonists achieve a harmonized and integrated self. Thus, through the triadic movements of the characters, Hesse presents the transformed lives of his protagonists. These triadic movements help to develop the capacity to thoughtfully reflect on existential issues, the power to create meaning and purpose, the capacity to rise above and transcend their limitations, and the capacity to achieve higher consciousness levels ultimately contributing to the development of their Spiritual Intelligence. This development is not static in the case of Hesse's protagonists. In *Demian* Hesse narrates Sinclair's life from his teenage to youth life, in *Steppenwolf* he narrates two years of Haller, whereas in *Narcissus and Goldmund* and *The Glass Bead Game* Hesse nar-

rates the protagonists' life from teenage to their death. Since the triadic movements as well as the experiences of the protagonists vary in their contexts the developmental process of Spiritual Intelligence among protagonists cannot be compared. However, this analysis affirms that the triadic movements concerning their specific contexts contribute to their Spiritual Intelligence development.

Abbreviation

CET: Critical Existential Thinking
 PMP: Personal Meaning Production
 TA: Transcendental Awareness
 CSE: Conscious State Expansion

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Author contributions

Antony Jose conceived the idea, analysed the material, and prepared the original draft.
 VM Berlin Grace structured the manuscript.
 D David Wilson edited the manuscript and supervised the study.

Conflict of interest

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