

ISSN 2321-0818

INDIAN CHRONICLE OF ENGLISH LITERATURE

A bi-Annual International Peer-reviewed /Referred Journal for Critical and Creative Works

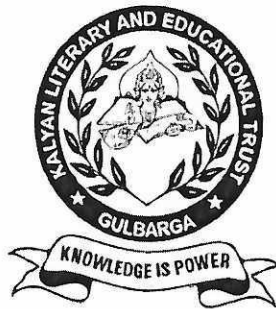
▣ Vol. X. ▣ Issue I & II. ▣ June- December 2021

Chief-Editor

Dr. B.O. Satyanarayana Reddy

Editor-in-Chief

Dr. U.S. Patil



Editorial Advisory Board :

- Prof. N.D.R.Chandra.** Vice-Chancellor, Bastar University, Chattisgarh
Dr. V.Sangeeta. Periyar University, Salem. Tamilnadu.
Prof. G.Damodar, Kakatiya University, Warangal.
Prof. Christian M.I.M. Matthiessen, Hong Kong Polytechnic University, Hong Kong.
Prof. Ghanim Samarraï, University of Sharja. Dubai.
Dr. V. Srinivas, Professor, Kakatiya University, Warangal
Dr. Shamala Ratnakar, Professor of English, Karnataka University, Darwad

Chief-Editor :

Dr. B.O.Satyanaarayana Reddy, Veerashaiva College, Bellary. Karnataka.

Editor-in-Chief

Dr. U.S. Patil, Karnataka College, Bidar, Karnataka

Co-

Editors

Dr. M.Suresh Kumar. Acharya Nagarjuna University. Guntur. Andhra Pradesh.
Ms. Evangelin Nerella. Veerashaiva College. Bellary. Karnataka.

Editorial Board :

- Dr. D. T. Angadi,** S.S.K. Basaveshwara College, Basavakalyana, Karnataka
Prof A. Mallikarjunappa, Veerashaiva College. Bellary. Karnataka.
Prof. V.S. Suryan, C.B. College, Bhalki, Karnataka
Dr. S.G. Dollegowdar, S. B. Commerce College, Kalaburgi, Karnataka
Prof. Rajesh Ajabsingh, Govt. F.G. College, Chittapur, Karnataka

Legal Advisor:

Sri Sharanabasava N. Majge, Advocate, High Court, Bangalore

Subscription Charges					
		In India		Other Countries	
	Annual	Five Years	Annual	Five Years	
Individual	Rs.1000	3000	\$ 25	\$ 75	
Institutional	Rs.1200	4000	\$ 35	\$ 125	

Subscription may be sent by D.D./Cheque in Favour of **Deccan Literary Journal** payable at Kalaburgi

CONTENTS

No		Page No.
1.	The Smile of the Perfect One: A Reading of Hermann Hesse's Siddharth Prof. Roshan Lal Sharma	1
2.	Negritude is a means to an end rather than the ultimate purpose: A Study Dr. D.T. Angadi, Patil Sheshikant	14
3.	"The old Diaspora - the product of 'classic capitalism,' while the modern Diaspora -the product of 'late capitalism,'" -Vijay Mishra Dr. Umakant S. Patil ,Mr. Bhagwat Prashant Pandurang	18



The Smile of the Perfect One: A Reading of Hermann Hesse's *Siddhartha*

Roshan Lal Sharma

Professor

Department of English

Central University of Himachal Pradesh

Dharamshala (HP)

And all these *forms* and faces *rested, flowed*, reproduced, swam past and merged into each other, and over them all there was . . . Siddhartha's smiling face . . . this mask-like smile, this smile of unity over the flowing forms, this *smile of simultaneousness* over the thousands of births and deaths—this smile of Siddhartha—was exactly the same as the calm, delicate, impenetrable, perhaps gracious, perhaps mocking, wise, thousand-fold smile of Gotama, the Buddha, as he had perceived it with awe a hundred times. It was in such a manner, Govinda knew, that the Perfect One smiled [*italics mine*]. (*Siddhartha* 118)

The above excerpt exemplifies notions of 'fixity' and 'flux' with profound bearing on Buddha's "smile of simultaneousness." Each points towards the other thereby revealing itself in turn. 'Flux' may be viewed as synonymous with the "smile of simultaneousness"/ wholeness of movement, whereas 'fixity' apparently signifies arrest of the same. Technically, the "smile of simultaneousness" in the novel is 'smiled' by Siddhartha, the protagonist who having attained Buddhahood (that is the ability to see the truth of the eternality of flux amidst the apparent fixity of things/ forms/ thoughts) exhibits the same "calm" as that of Gotama, the Buddha who appears as a character in the third chapter. Moreover, the "smile" emerges as a leitmotif (as also the beacon light) in Siddhartha's quest to attain selfhood. Nevertheless, it is not delineated in the novel as a snapshot that is fixed and temporally still; it rather has a gentle inwardness and an "invulnerable" sense of peace and quiet (23). This paper has been divided into two parts. The first seeks to analyze various stages of Siddhartha's journey in the light of Joseph Campbell's schema of quest as expounded in *The Hero with a Thousand Faces* and Jungian thought; and the second part deals with Siddhartha's eventual realization of Buddhahood/ selfhood, which will be examined in view of the implications of 'fixity,' 'flux' and Buddha's "smile of simultaneousness" in *Siddhartha* (1922) that evidences Hesse's fascination with Hinduism and Buddhist thought.

I

Siddhartha, the Brahmin's son and a child prodigy, exhibited certain extraordinary traits of behaviour from the very beginning of his life. He had a highly developed intellect with tremendous spiritual potential to boot. His proficiency in religio-spiritual practices, his ability to pronounce "Om silently" and his capacity to "recognize Atman within depth of his being" (3) evidenced Siddhartha's evolved spiritual status. There are intimations of greatness and distinctness in whatever he thinks, speaks, does or practices. Despite this, there were "seeds of discontent" (5) within him as he had realized the limitations of love for his kith and kin. He also suspected the wisdom passed on to him by wise Brahmins and his worthy teachers but nothing could satiate his soul. Govinda was devoted to Siddhartha and followed him like his true friend, companion and "shadow" (4). Nevertheless, Govinda was aware of restlessness in Siddhartha's soul given his nature of questioning things around him and eventual spurning. His seeking was unflinchingly non-compromising and so was his enquiry:

[W]here was Atman to be found, where did He dwell, where did his eternal heart beat, if not within the Self, in the innermost, in the eternal which each person carried within him? But where was this Self, the innermost? It was not flesh and bone, it was not thought or consciousness. That was what the wise men taught. Where, then, was it? To press towards the Self, towards Atman – was there another way that was worth seeking? Nobody showed the way, nobody knew it – neither his father, nor the teachers and wise men, nor the holy songs. (5)

Thus, Siddhartha is a relentless quester who has a strong inclination of the Atman, the Supreme Spirit that lives in all. While meditating with Govinda, Siddhartha recites, "*Om is the bow, the arrow is the soul, / Brahman is the arrow's goal / At which one aims unflinchingly*" (7). In *Chandogya-Upanishad*, it is said, "Brahman is Satyam" (Truth). Siddhartha, in fact, wants to experience this most profound knowledge. He wants to actualize Atman in Self as well as in speech and action since he has read in the *Upanishads* of the *Samaveda*: "Your soul is the whole world" (6). He thought that the Brahmins were able to preserve this knowledge, but he did not know anyone, who having experienced it, could retain the same "in consciousness, in life" (6). As such, Siddhartha seeks to actualize the Self through the Atman.

Like *Siddhartha*, Hesse's another novel *The Journey to the East* (1932) also presents the spiritual journey to "the realization of the self." Walter Sorell observes:

The Journey to the East was another attempt at reaching and embracing a timeless, non-

geographic concept of unified existence. It is another journey in which departure and destination are as vaguely defined as our life which is only seemingly determined by both. Hesse's goal is again the realization of the self. (Sorell 49-50)

Himself a literary journeyer, Hesse had certain ambivalent feelings toward the East. Nevertheless, he visited India in 1911 and took eleven years to write *Siddhartha*. *The Journey to the East* was published ten years later followed by *The Glass Bead Game*, which took twenty-one years to see the light of the day. These three novels reveal Hesse's perception of the East in simple and poetic manner. In *The Glass Bead Game*, "[. . .] the world of Castalia which Hesse created was projected into an unspecified future, a world of order and measure, of awe and discipline pitted against the chaos of reality" (Sorell 51). The timeless and ageless dimension of the quest motif becomes evident in Hesse's *The Journey to the East* when Hesse talks about the visit to the magical Theatre:

We not only wandered through Space but also through Time. We moved towards the East, but we also travelled into the Middle Ages and the golden Age; we roamed through Italy and Switzerland, but at times we also spent the night in the tenth century and dwelt in the patriarchs and the fairies. [. . .] For our goal was not only the East, or rather the East was not only a country and something geographical, but it was the home and youth of the soul, it was everywhere and nowhere, it was the union of all times. (*The Journey* 50-51)

Siddhartha's goal is the same—"the home and youth of the soul." Despite his affluence and prosperity, Siddhartha (*a la* Gautama, to speak historically) "seeks to attain the greatest prize of all—enlightenment" (Leary 10). Siddhartha's life as depicted in the novel may be viewed in the light of Joseph Campbell's schema of quest as enunciated in the book *The Hero with a Thousand Faces*. According to him, "[. . .] the standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: *separation – initiation – return*: which might be named the nuclear unit of the monomyth." ¹ (Campbell 30)

The first stage called *separation* marks complete severing of the family bond in response to the primordial call or the mythic "summons" (Campbell 51). The call designated as "The Call to Adventure" comprises the first stage in the hero's journey. The hero is in no position to reject the call. This is what precisely happens in Siddhartha's case. The "seeds of discontent" that may also be understood as the symptoms of transformation in Jungian sense are clearly visible in his clear eyes, exquisite grace of his movements and manner, an eternal sense of joylessness in his

heart and the restlessness of his soul.

Having an irresistible urge to know the essence of the Self, which he perceives as the “innermost” in a person’s being, Siddhartha decides to leave the Samanas the very next day. The sheer intensity of Siddhartha’s resolve and tenacity of his will impel his father to consent him to depart and pursue his own path in life with a view to eventually establish his own worth. The second stage of the Campbellian quest cycle is *initiation* in which the seeker may come across some “supernatural aid:” “Not infrequently, the supernatural helper is masculine in form. In fairy lore it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears, to supply the amulets and advice that the hero will require” (Campbell 72-73). Siddhartha decides to try the path of the Samanas, the wandering ascetics known for their un pitying self-denial.

Propelled by the enthusiasm of youth, Siddhartha along with Govinda took up the arduous spiritual journey *a la* the Samanas. Siddhartha also undertook the vow “to become empty of thirst, desire, dreams, pleasure and sorrow – and to let the Self die” (11). He learnt a great deal from the Samanas by way of the absolute denial of the self, abandoning the body, fasting and the holding of breath. He also learnt to loose his self for days on end and to dwell “in non-being” (13). So much so that on one occasion he becomes a dead jackal and watches his physical being decaying gradually, becoming a skeleton and mingling with the dust. As such, Siddhartha abandons his body many a time but gets back to feel the tormenting life cycle again and again, feeling a “new thirst” (13). As his seeking deepens, he questions Samanic way of life and one day astounds Govinda by saying: “What I have so far learned from the Samanas I could have learned more quickly and easily in every inn in a prostitutes’ quarter, amongst the carriers and dice players” (14).

Siddhartha enquiry becomes all the more relentless as he questions all Samanic practices such as meditation, fasting, holding of breath and flight from the Self. He rejects them all as he escapes and is clear in mind that the core of true spiritual seeking eludes most of the Samanas. He knows that most of them live out their lives without having even a glimpse of enlightenment. As such, camaraderie with the Samanas hardly bears any meaningful fruit and Siddhartha walks away by humbling the eldest and most arrogant Samana by demonstrating his spiritual superiority.

In his quest to know the truth, Siddhartha and Govinda go to Jetavana Grove where Gautam, the Illustrious One preaches. Govinda is impressed by the Buddha’s teachings and decides instantaneously to seek His discipleship. Siddhartha, on the

contrary, is undoubtedly impressed by the presence of the Buddha, but not by his teachings. He persists in his objective enquiry. His query becomes pin-pointedly sharp when he enquires thus:

The teachings of the enlightened Buddha embrace much, they teach much – how to live righteously, how to avoid evil. But there is one thing that this worthy instruction does not contain; it does not contain the secret of what the Illustrious One himself experienced – he alone among hundreds of thousands. (28)

The sharpness of Siddhartha's acumen is evident here. He is intently focused on knowing nothing short of the "secret" of Buddha's experience. Siddhartha also realizes that nobody else can guide him on the path to self-actualization. Since Gautama had to realize it on his own through experience, so is the case with everyone. Howsoever noble the teacher may be, the truth cannot be realized by any form of imitation. That is why Siddhartha decides to go on his own way "not to seek another and better doctrine, for I know there is none, but to leave all doctrines and old teachers and to reach my goal alone – or die" (28).

To all who meet the Buddha, there is no doubt that he is complete and has attained enlightenment. His enigmatic smile is an outward expression of a soul that is 'at-one-ment' with everything around him. This precisely is that state of being which Siddhartha has been seeking and the absence of which is the cause of his present sorrow and wanderings. Upon seeing the Buddha, he desires: "I, also, would like to look and smile, sit and walk like that, so free, so worthy, so restrained, so candid, so childlike and mysterious. A man only looks and walks like that when he has conquered his Self. I will also conquer my Self" (29). In fact, Siddhartha is humbled in the overwhelming presence of the Buddha and lowers his eyes out of reverence. He thinks that the Buddha has robbed him of his friend, Govinda, but credits Him for having made him see/ know the actual Siddhartha. It is self-discovery of a sort that the Illustrious One has triggered in Siddhartha.

Thus, Siddhartha's meeting with the *guru* figures (viz. the Samanas) who actually become pointers on his way to the actualization of the Self, gives a new turn to his spiritual journey. The figure of the Buddha may be viewed in the light of the Jungian archetype of the wise old man, which represents the archetype of the "Self" – a symbol of wholeness. Like the archetype of the spirit, the wise old man, through liberality and spontaneity, unshackled by time and space, inspires, stimulates, vivifies and spurs the disciple to unlock the hidden potentialities within. He has the power of

piercing through “the chaotic darkness” of life and replacing it with the “light of meaning.” In this sense, the wise old man is a guru, a teacher, a psychopomp and an enlightener who is the “[. . .] carrier and mouthpiece of his own Dionysian enlightenment and ecstasy” (Jung 37). The wise old man appears when the seeker is in a desperate condition; he gives him some hints without helping him unnecessarily. He makes him face the problem thereby inculcating a spirit of self-dependence in him. The method is subtle and precise, yet flexible: “The wise old man helps one emerge from depression, from a hopeless and desperate situation and points towards the right path in life’s journey” (Jung 217). In Siddhartha’s case, Buddha does the same while bidding farewell: “Be on your guards against too much cleverness” (29).

Siddhartha approaches the world afresh at this point. He perceives multiple hues of the world as “divine art” (33). In a moment of deep reflection, “the awakened” (34) Siddhartha shudders that he is utterly alone in his spiritual journey. Nevertheless, he moves on, reaches a river and spends the night at a ferrymen’s straw hut. He saw a woman in his dream and drank milk from her breast. Viewed in Jungian terms, the dream suggests the repressed content of his psyche seeking an outlet. Siddhartha’s plunge into the world of physical and sensual pleasure plays a vital role in his holistic psychological growth. His encounter with his anima (in the form of Kamala, the courtesan) helps him advance in his spiritual journey as deprivation of the same could have impeded his growth. Viewed in the light of the *Shakti-shakta* paradigm, Siddhartha’s meeting with Kamala endows him with *prana* (life force) to pursue his journey even more forcefully and authentically as laid down in the Tantras that “[. . .] without a knowledge of Shakti, Mukti (liberation) is mere mockery” (Avalon 396).

As such, life of the senses with the charming courtesan, Kamala and successful business career with Kamaswami characterize Siddhartha’s quest to attain wholeness of being (Self). Siddhartha outrightly tells Kamaswami that he has never been in need of anything and that he has been with the Samanas for a long time (51). This shows that Siddhartha wants to be in the world (*samsara*) without being of it. He has realized the essence and importance of thinking, waiting and fasting—a tripartite psycho-spiritual tool to attain/ overcome everything in life. Siddhartha shares this with Kamala: “Siddhartha does nothing; he waits, he thinks, he fasts, but he goes through the affairs of the world like the stone through water [. . .]. Everyone can perform magic, everyone can reach his goal, if he can think, wait and fast” (49).

Having gone through twenty years of dissolute life, Siddhartha is disillusioned and fed up with himself. He goes to the river and decides to end his life: “A chilly

emptiness in the water reflected the terrible emptiness of his soul" (70). As he is about to jump into the river, the remotest part of his soul echoes forth the "holy Om" which implies "the Perfect One" or "Perfection" (70). As he pronounces the long lost "Om" inwardly, a "deep," "dreamless" sleep overwhelms him. As he comes to, Govinda is right there guarding his sleep. Siddhartha tells Govinda about the changes that have occurred in his life. As Govinda is about to depart, a deep sense of "joyous love" permeates his being. The contempt and the mocking disdain for man's "satiated, tepid, insipid existence" (63) had vanished from his soul as "The bird, the clear spring and voice within him was still alive [. . .]" (78).

As Siddhartha reaches the river, he feels profound love for the flowing water and decides to stay on as the ferryman's helper. Siddhartha learns a lot from the river as well as Vasudeva, the ferryman. The fundamental lesson that the river teaches Siddhartha is that of the apparent fixity and the actual flow of water. He observes that "the water continually flowed and flowed and yet it was always there; it was always the same and yet every moment it was new" (81-82). Nevertheless, this is not all. Amidst such subtle realizations, Kamala, who is snake-bitten, arrives with Siddhartha's son (born after he left her) who is eleven. After she breathes her last, the son is left with Siddhartha. He is arrogant, defiant and accustomed to luxurious life of the rich. At this juncture, Siddhartha feels love and the tormenting pain of attachment. The son as he grows up spurns his father's life style and eventually runs away. He tries to look for his son but gets back empty-handed. The river seems to mock at Siddhartha's pitiable condition. In a flashback, he visualizes his father suffering the same pain. Vasudeva is sharp enough to point out Siddhartha's folly as he did not learn from his own experience. He forgets what he had told the Buddha as he walked away that he cannot judge for anyone else, and that he has to judge for himself.

The last phase of Siddhartha's life is marked by the culmination of his spiritual journey in the form of enlightenment. In Campbellian terms, it may be viewed as the third stage designated as *return* in the quest cycle. Till now, Siddhartha has experienced pain and pleasure emanating from the worldly involvements and attachments. Spirituality, however reigns supreme as wisdom dawns upon Siddhartha. The perennially flowing river becomes his teacher and his learning is further deepened by Vasudeva's enlightened guidance. He has finally established a silent communion with the river and is in perfect sync with Vasudeva's spiritual vibes. The flow of the river, the enlightened state of Vasudeva's being and Siddhartha's actualization of Selfhood harmoniously blend with one another.

Siddhartha's enlightenment surfaces during his final meeting with Govinda in which he says that "Wisdom is not communicable" (111) and that "in every truth the opposite is equally true" (112). He also talks about the illusory dimension of time and says that it is possible to "dispel" it. During deep meditation, it is possible to simultaneously see the past, present and future. According to him, the existence of contraries baffles us; in fact, they co-exist and therefore, a sinner is a "potential hidden Buddha" and "everything that exists is good—death as well as life, sin as well as holiness, wisdom as well as folly" (113). Siddhartha attains ultimate sense of serenity with the realization of the 'unitive' character of all things. His vision becomes cosmic as he realizes that even an apparently insignificant object such as stone shares a common existence with the noblest aspects of creation. He respects and loves it not because "it was one thing and will become something else, but because it has already long been everything and always is everything [. . .]" (114). Govinda's cosmic vision as he kisses Siddhartha on his forehead bespeaks of all-inclusive and encompassing serenity and love that the latter has become through actualization of the Self.

In Jungian terms, Siddhartha's journey can be analyzed in terms of the individuation process, ² which is an "ideal psychological state" (Segal 262)—indivisible, whole and complete in itself. Jung also has used the term 'individuation' to denote "the process by which a person becomes a psychological 'individual', that is separate, indivisible unity or whole" (Jung 275). As such, individuation process may be understood as a quest/ journey/ seeking for selfhood/ indivisible wholeness. Viewed in Campbellian terms, the *return* in Siddhartha's case is not literal; it is rather symbolic as he becomes a powerful and pervasive spiritual presence concretely influencing the world around him represented by Govinda. Unlike Buddha, Siddhartha does not stage a formal come back (*return*) to teach the suffering humanity (or bestow the boon on community at large *a la* Campbell); he instead goes silent having realized the futility of the spoken "word." The idiom through which Siddhartha conveys his enlightened state of being is his "smile of simultaneousness" which is akin to that of the Buddha and is capable of triggering transformation as it happens in case of Govinda.

II

Siddhartha's selfhood/enlightenment is akin to Gautama's Buddhahood. By juxtaposing Siddhartha and Gautama in the novel, Hesse underscores his homological concerns in regard to Buddhism and Hinduism even though a slight sense of skepticism obtains in regard to the former for destroying old beliefs without providing effective guidance in the search for selfhood/Buddhahood. As evident from the text,

Siddhartha's search for "Self" is *Upnishadic* in the sense that it has been perceived as well as presented in terms of the *Atman* (Soul). Of course, Hesse extends this search metaphorically to signify the search of man to realize the futility of existence. Nevertheless, it is worthwhile to mention here that after attaining Buddhahood, Gautama emphatically denied *Atman* thereby postulating the doctrine of *Anatma*—total emptying of the self. Nevertheless, Buddhism and Hinduism beautifully coalesce in the novel as Siddhartha attains the same state of being as that of the Buddha, the Illustrious One despite following his own path. Siddhartha leads a life deeply enmeshed in commercial enterprise and sensuality, though a life which nonetheless brings even deeper insight than the one gained by his friend, Govinda after spending decades as a Buddhist monk. Siddhartha is more interested in example called *Buddha's life* than the literality of his teaching. Having carved out his own path, Siddhartha attains wisdom and is 'at-one-ment' with the Buddha. Hesse himself shunned the literality of Buddha's teaching and embeds its essence in the "age-old Eastern concept of unity" to make the actual purport shine forth. In a note on *The Speeches of Buddha* (1922), Hesse writes:

As soon as we cease to regard Buddha's teachings simply intellectually and acquiesce with a certain sympathy in the age-old Eastern concept of unity, if we allow Buddha to speak to us as a vision, as image, as awakened one, the perfect one, we find in him, almost independently of the philosophic content and dogmatic kernel of his teaching, a great prototype of mankind. Whoever attentively reads a small number of the countless "speeches" of Buddha is soon aware of a harmony in them, a quietude of soul, a smiling transcendence, a totally unshakeable firmness, but also invariable kindness, endless patience. (*My Belief* 383)

As such, the point which is being derived is that of Buddha as the "prototype of mankind." It will be fallacious to conceive of the Buddha as a human being. The term 'Buddha' denotes "a particular level of insight and understanding." It "defines a state of consciousness" (Hetzl 34).

Nevertheless, Siddhartha's Self-actualization cannot be misconstrued as a static state of being. It is inherently dynamic. Govinda perceives it the moment he kisses his forehead: "[. . .] he no longer saw the face of his friend Siddhartha. Instead he saw other faces, many faces, a long series, a continuous stream of faces—hundreds, thousands, which all came and disappeared and yet all seemed to be there at the same time, which all continually changed and renewed themselves and which were yet all

Siddhartha" (117-18). This explicitly points towards the notions of fixity [changeless/permanent] and flux [changing/transient] vis-à-vis Siddhartha's face which can be metaphorically extended to represent the phenomenal world as depicted through the fictional universe of *Siddhartha*.

Hesse has used the motifs of "smile" and "river" to characterize the state of being of Siddhartha. The smile on his face is akin to that of the Buddha, the Perfect One, which fills the onlooker with a sense of timelessness, holiness and great love. This "smile of simultaneousness over thousand of births and deaths" and "smile of unity over the flowing forms" (118) corresponds with Buddha's "calm" and "impenetrable" smile. It is ever in a state of flux and signifies "the changing manifestation of eternally creative immortal life [. . .]" (*My Belief* 38). This eternality of flux as represented through the smile of Buddha and Siddhartha is in fine consonance with the Buddhist notions of the "change" and "emptiness" (changelessness) as quoted in *A Buddhist Bible* by Dwight Goddard:

*Everything changes, everything passes,
Things appearing, things disappearing,
But when all is over – everything having appeared and
having disappeared,
Being and extinction both transcended. –
Still the basic emptiness and silence abides,
And that is blissful Peace.* (Goddard 84)

This is what Buddha's radiant smile epitomized—an endless process of "change" along with the "basic emptiness" that transcends all. Siddhartha's smile, likewise, has the same "silence" and "blissful peace." He takes a long time in attaining this mystically radiant smile that signifies serenity like that of Vasudeva, the ferryman, who eventually merges with "the unity of all things" (108). Siddhartha's self too merges into "unity" thereby attaining rare radiance that "hovered brightly in all the wrinkles of his [Vasudeva's] old face" (107).

The "river" is a powerful motif in the novel. It suggests fluidity as well as the paradoxical union of permanence (fixity) and flow (flux). It emerges as a powerful character in the novel. It apparently seems motionless even though it is constantly changing due to its perennial flow. Heraclitus (535-475 BC) wrote that "Everything flows and nothing abides; everything gives way and nothing stays fixed. You cannot step twice into the same river, for other waters and yet others, go flowing on" (Wheelright 1960).³ Thus, flux is fundamental as per Heraclitian view vis-à-vis the phenomenological world. Hesse has employed the leitmotif of river actually to

represent consciousness, the flux of life as well as Siddhartha's river of reflection mode. Towards the end of his quest, he is at one with the river. The river holds the middle ground between the world of Samanas and the material world and helps Siddhartha synthesize both.

As Siddhartha acquires wisdom, he learns from the river that there is no past or future and that everything exists in the present moment since there is a mystical unity that permeates the eternal continuum called time. He observes that there is no sense of novelty in anything and that everything is integrally related to a unified whole. He also experiences various voices of the river, the laughter and the sorrow, finally merging with the mystical sound "Om." Viewed in Jungian terms, the river vis-à-vis Siddhartha's spiritual journey may be placed in the locale of the 'wise-old-manhood.' Vasudeva appropriately points out that the river is all-knowing and that truly receptive seekers can learn a great deal from its profundity, sacredness and endless flow. In Jungian sense, the river metaphorically becomes Siddhartha's teacher representing the archetype of wise old man in the sense of an 'enlightener.'

Summing up, it can be said that through *Siddhartha*, Hesse has beautifully blended the Hindu and Buddhist thought and thereby offered a lot of scope for the inter-religious dialogue. Siddhartha's path of self-realization, though formally different from that of Gautama Buddha, leads him to the same experience of the 'unitive' vision of life as well as that of the phenomenal existence. Buddha's "smile" represents perfection, completeness, "a continual quiet, an unfading light, an invulnerable peace" (23), but Siddhartha's smile of "unity" and "simultaneousness" is cosmic (in the sense of the *Viraat* in the *Gita*, 11: ix-xiv) in spirit. Whereas the goal of Gautama's teaching is "salvation from suffering" (27), Siddhartha is content with the knowledge of the Self, the *Atman*, which, as per Govinda's perception represents "Siddhartha, or a Gautama, a Self and others" (118). After Govinda witnesses Siddhartha's cosmic face, the latter "smiled peacefully and gently, perhaps very mockingly, exactly as the Illustrious One had smiled" (119). As such, Siddhartha's "smile of simultaneousness" in the present context is not only holistic/cosmic thereby representing a simultaneous co-existence of fixity and flux; it also suggests a sense of serene inwardness synchronizing perfectly well with gentle peace which is the hallmark of Buddhahood.

Notes

1. Regarding the quest process of the hero, Campbell further avers: "A hero ventures forth from the world of common day into a region of supernatural wonder [separation]: fabulous forces are there encountered and a decisive victory is won

[initiation]: the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man [return]" (Campbell 30).

2. In his book *Psychological Types* or *The Psychology of Individuation* (1946) Jung also equates individuation with a *process of differentiation*, which, however, aims at the "development of the individual personality" (561). By *differentiation*, Jung means "the development of differences, the separation of parts from a whole" (539). Jung is quite logical in this regard. For him "individual standpoint" may be "differently oriented" but is certainly not "*antagonistic* to the collective norm." Moreover, this leap into the process of individuation may at best be construed as beginning of the realization of the Self, which is cosmic as well as collective in character. To quote Jung: "Since the individual is not only a single, separate being but, by his very existence, also presupposes a collective relationship, the process of individuation must clearly lead to a more intensive and universal collective solidarity, and not to mere *isolation*" (562-63).

3. "For Heraclitus, *everything* is in this process of flux, and nothing therefore, not even the world in its momentary form, nor the gods themselves, can escape final destruction. That will apply to the world at large (macrocosm) and also to the soul of humans (microcosm)." (*Encyclopedia Britannica*)

Works Cited

- Avalon, Arthur (John Woodroffe). *Principles of Tantra*. Shivalik Prakashan, 2002.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton UP, 1968.
- Goddard, Dwight. *A Buddhist Bible*. 1938. Book Faith India, 1999.
- Hesse, Hermann. *Siddhartha*. 1954. Translated by Hilda Rosner. Picador, 1991.
- . *The Journey to the East*. 1956. Translated by Peter Owen. Panther, 1972.
- . *My Belief*. 1976. Translated by Denver Lindley. Triad/Panther, 1985.
- . *The Glass Bead Game*. 1969 Translated by Richard and Clara Winston. Cape, 1972.
- Hetzl, Harald. *Buddha's last sermon – in hell*. Translated by Mark Foster. Wassermann Publications, 1995.
- Jung, C. G. *The Archetypes and the Collective Unconscious*. Translated by R. F. C. Hull. Princeton: Princeton UP, 1968.
- . *Psychological Types* or *The Psychology of Individuation*. Kegan Paul, 1946.
- Leary, Timothy. "Poet of the Interior Journey" in Hermann Hesse. *The Journey to the East*, pp. 7-31.
- Mileck, Joseph. "Trends in Literary Reception: The Hesse Boom." *The German Quarterly*, vol. 51, no. 3, 1978, pp. 346-354.
- www.jstor.org/stable/404751. Accessed 23 May 2019.