Chapter II

From Restlessness to Serenity

One of the most important motivating forces in human life is the ‘desire’ which drives man into actions for the realization of the desire. If man is unable to fulfill his need, restlessness sets in. Stronger the need, greater is the restlessness. Desire itself can be broadly classified into three areas viz: physical, mental and spiritual. Whether trivial or lofty, man consistently strives hard to achieve his goal. When the strong need is beyond the imperceptible, then, it is transformed into a spiritual quest. In some people this quest is predominant. “Hesse’s Siddhartha is a novel about the Soul’s journey to enlightenment and awakening” (Bhambar 53). The protagonist Siddhartha is on such a quest for unfolding the real nature of the Self, which, according to the Hindu philosophy, is Universal Brahman and so all-pervasive. Hermann Hesse says, “Only within yourself exists that other reality which you long. I can give you nothing that has not already its being within yourself. I can throw open to you no picture gallery but your own soul”, (Baral 8). In the novel Siddhartha, Hesse expresses the ten-year old boy Siddhartha’s state of restlessness. “Dreams and a restlessness of the soul came to him, arising from the smoke of the sacrifices, emanating from the verses of the Rig-Veda, trickling through from the teachings of the old Brahmins…. Siddhartha had begun to feel the seeds of discontent within him” (Hesse, Siddhartha 5). When man begins to ruminate upon the purpose of his very existence, the real quest begins. There is a certain universal pattern in the quest after the origin of the Self. This quest is evident through the lives of the
Buddha, Jesus the Christ, Saint Mahaveera, Adi Shankara, Thiruvalluvar, the Tamil poet-saint, Swami Ramakrishna Paramahamsa, Swami Vivekananda, Bhagavan Sri Ramana Maharishi, the preceptor Paramahansa Yogananda and so on. When this pattern manifests in a literary hero or a common man, it becomes an archetype. An author has his own pattern of images, themes, and symbols. When the same images, themes and symbols are widely used by the authors, they tend to become a pattern universally acceptable to all. The analysis of this chapter is based on archetypal criticism, which traces out the experience of Siddhartha, the protagonist, through symbols, “myths, religion, dreams and private fantasies” in the novel *Siddhartha* (Abrams 13)

“Ontologically, *Siddhartha* exemplifies that the physical and the mental states of being are not final; there is something beyond the realms of senses and of thought: *Siddhartha* is a journey beyond these and yet into man’s own abyss where alone can he discover his real Self, the nucleus of all things” (Kher 17-18). The inner evolution of Siddhartha into a final and complete man in a spiritual sense can be analysed through three phases of his life. The first phase is his years of preparation for his life with Vedantic scholarliness and his assiduous mastery over the tedious arts as a Samana, the follower of Jainism. The second phase is the period where he develops his aesthetic sense and skilfully masters the art of business and love, evidently leading the life of a Samsari. The third phase of his life is the years of mellow fruitfulness, where he gains maturity physically, mentally and spiritually, when he was given salvation by Vasudeva. Each phase consists of twenty years.
From the beginning of the first phase, Siddhartha’s search for the origin of the soul is evident. He hates to be an ordinary priest performing rituals, offering sacrifices and reciting mantras. His friend, “Govinda knew that he would not become an ordinary Brahmin, a lazy sacrificial official, an avaricious dealer in magical sayings, a conceited worthless orator, a wicked sly priest, or just a good stupid sheep amongst a large herd” (Hesse, Siddhartha 4). When Siddhartha has been analysed as a handsome Brahmin’s son from the vistas of his parents, scholars and friends, he had a healthy childhood. “There was pride in his mother’s breast” and “happiness in his father’s heart because of his son who was intelligent and thirsty for knowledge; he saw him growing up to be a great learned man, a priest, a prince among Brahmins” (Hesse, Siddhartha 4). His friend Govinda, “the Brahmin’s son, loved him more than anybody else. He loved Siddhartha’s eyes and clear voice… and above all he loved his intellect, his fine ardent thoughts, his strong will, his high vocation” (Hesse, Siddhartha 4). The satisfaction of Siddhartha’s biological need, maternal and paternal love and a companionate of his age are evident. He was a dutiful son and his needs were fulfilled.

Though he excelled in scholarly debate, his desire for the Ultimate Knowledge was not yet quenched. Even though his father and the scholars had emptied the best vessel of their knowledge and wisdom to him, his vessel of intellect remained unsatisfied. He practised the art of meditation and contemplation. He was satisfied with the theoretical knowledge but found it difficult for practical application. Samaveda says, “Your soul is the whole world” (Hesse, Siddhartha 7). Chandogya Upanishad says, “In truth, the name of Brahman is Satya. Indeed, he who knows it enters the heavenly world each day” (Hesse, Siddhartha 8). He was astonished that people spoke about the Self but
nobody showed the way to realize It. The next stage is spiritual satisfaction, which is possible only when he realizes the Ultimate Truth. Despite his intellectual satisfaction which his arguments reveal, his quest for the Indestructible knowledge became deep-rooted; so he delved deep in himself and probed towards his goal.

Thus through introspection he found that detachment is the stepping stone and attachment is the stumbling block of Self-Realization. Hence he decides to live detached from his family and to enter the forest of Samanas. As he wants to get permission from his father, he attempts a ‘Satyagraha’ by standing in the same place throughout the night. His father enquires him,

“Will you go on standing and waiting until it is day, noon, evening?”

“I will stand and wait.”

“You will grow tired, Siddhartha.”

“I will grow tired.”

“You will fall asleep, Siddhartha.”

“I will not fall asleep.”

“You will die, Siddhartha.”

“I will die.” (Hesse, Siddhartha 11)
His success shows the power of his will and determination. He stood in the same place rigidly throughout the night and finally got his father’s permission. Siddhartha’s firmness in his goal was evident through his non-violent stubbornness, which pleased his father, who with a great pain permitted him to march towards his goal. Hence he deserted his parents in order to lead a Samana life in the forest.

Jainism is also called Samanism. Jains are known as Samanas. The word ‘Samana’ literally means a Sanyasi, who renounces everything so as to achieve Self-Realization. A Samana is considered to be a person who has conquered the five senses, and his “Karma” (Venkatasamy 1). The word Jainism has been derived from Jaina. Ji means to conquer (Mohapatra 144). He is also called “Tirthankra” (Mohapatra 144). Rashava was the first Tirthankra and Mahaveera was the last of the Tirthankras. The latter was born in 1599 BC at Vaishali, Vihar. He practised meditation and yoga intensely for twelve years and after attaining enlightenment, he began to spread his system of religion known as Jainism. Mahaveera is the founder of Jainism. It preaches Right Faith, Right Knowledge and Right Conduct known as ‘Triratna’ or three jewels together which constitute the path of salvation.

Siddhartha’s understandability of people’s follies shows that he seeks beyond the materialistic world. People add beauty and comfort to their perishable body. It is their folly that they do not know the worries, passions, beauty, status, enjoyment and so on are all mere vanishing mirages. Siddhartha has contempt for worldly pleasures as, “they were all illusions of sense, happiness and beauty” (Hesse, Siddhartha 14).
As a Samana he masters the art of overcoming hunger, thirst, pain, hot sun and cold winter. He crouches among thorns until he feels numb to the pricking pain from bleeding ulcers. He also gains skill in the art of decreasing the heart beat to the count of zero. In that stillness, his soul transmigrates into the body of a heron and lives its life. He enters the body of a dead jackal and experiences the process of the flesh turning into dust. He slowly realizes that this path is in spirals. He continuously goes into the cycle of birth and death. He understands that merely to go round and round in circles will not allow him to reach his goal. Though his Self is capable of dwelling in thousand different forms including those of non-living beings, it has only been a temporary relief. Its return to his body is inevitable. Thus he learns to have a complete control over his physical body, especially the five senses.

Siddhartha does not lead a contented life even as a Samana. Initially, he thinks that when selfishness dies the magnanimous innermost being will appear. So to control the senses and selfishness, he ejects the Self from his body and resides in living and non-living beings. Instead of conquering himself by dwelling in his body, he lives away from it. Later he understands that his escapism is not a permanent solution to the torment of the egoistic-self. He finds that even the eldest of Samanas, who is around sixty years, has not yet attained Nirvana. If Siddhartha continues to be a Samana, he too will grow old and die without attaining Salvation. Hence he tells Govinda that he could have learnt the art of abandoning the body and holding the breath from a driver of oxen, a prostitute and a dice-player. Even a drunkard, when highly intoxicated escapes from the torment of life and gets relieved of the pains of life. Hence he shares a similar experience of a drunkard...
by dwelling in non-self. Siddhartha’s thirst for the Ultimate Reality is not quenched by practising the cumbersome life of a Samana. Hence he decides to forsake it.

When Siddhartha informs the old Samana that he and Govinda want to quit Samanism, he is angry and scolds them. Siddhartha is able to conquer the mind of the old Samana.

He stood near the Samana, his mind intent; he looked into the old man’s eyes and held him with this look, hypnotized him, made him mute, conquered his will, commanded him silently to do as he wished. The old man became silent, his eyes glazed, his will crippled; his arms hung down, he was powerless under Siddhartha’s spell. (Hesse, Siddhartha 23)

The old samana bows and blesses them for their journey. Hence Siddhartha has learnt to master not only his body and mind but also the eldest of the Samanas. They have quit the life of a Samana and gone in search of Illustrious Buddha to learn His doctrines at Jetavana Grove.

In the town of Savati, Buddha in yellow robes begs for alms once in a day and eats very little that would not satisfy even a bird. Siddhartha quickly identifies Him.

His peaceful countenance was neither happy nor sad. He seemed to be smiling gently inwardly. With a secret smile, not unlike that of a healthy child, he walked along, peacefully, quietly. He wore his gown and walked along exactly like the other monks, but his face and his step, his peaceful downward glance, his peaceful downward – hanging hand, and every
finger of his hand spoke of peace, spoke of completeness, sought nothing, imitated nothing, reflected a continuous quiet, an unfading light, and invulnerable peace. (Siddhartha 27-28)

Buddha in his preaching teaches the Four Noble Truths and the Eight Fold Path, which brings man Salvation. Siddhartha accepts the cause and effect theory of Buddha, which has not been so clearly presented by any one. But he says that no one can describe what happens during the time of enlightenment and its significance cannot be revealed. Moreover Buddha does not follow any teaching to attain Nirvana. So Siddhartha too decides to seek Realization on his own.

Siddhartha realizes the impermanence of life for the first time, when his childhood friend Govinda, who has tread Siddhartha’s path like a shadow, submits his allegiance to Buddha with the least knowledge that Siddhartha does not confine himself to Buddha. Simultaneously Siddhartha acquires confidence from Buddha that anybody can achieve the Ultimate Truth. Siddhartha, who opines that Buddha is a Self-Realized soul, says, “A man only looks and walks like that when he has conquered his Self. I also will conquer my Self” (Hesse, Siddhartha 35).

Buddha, who is neither happy nor sad, has non-egoistic glance that has the satisfaction of completeness. Stillness reflects in each part of His body. “The ego-principle, ahankara is the root cause of dualism” says Yogananda (38). Dualism is the illusion that separates man from his Creator. Though Siddhartha knows that Brahman is the nucleus of every being, the transplantation of his Self from his body to other creations does not help him to understand the vibrant energy that sustains within them. Maya
projects dualism through its subtle veil with which it attitudinizes the difference between Atman and Brahman. Hence under the spell of ignorance man discriminates polarity.

It is said that there are three states of consciousness – wakeful, dream and deep sleep. “The phenomenal world is perceived by us only in one state of consciousness – the waking one” says, Adi Shankara (Menon 76). The consciousness of dream is a private world, which is limited to the dreamer. The consciousness of the wakeful state is that with which we perceive this phenomenal world, which is explicit to all the people. So there is a consciousness underneath, in which there are both dream and sleep states. Hence Shankara says, deep sleep, the third state of consciousness, is that in which “…the jiva merges completely in Brahman. There is no longer differentiated consciousness or individuality, but one undifferentiated consciousness” (Menon 77-78). Hence it is said that the Atman dwells in Brahman, when man is in a dreamless state of sleep. Man enjoys this state unconsciously in his sleep, but when he has awakened, he is unaware of the blissful state. Man strives for this conscious fusion of Atman with Brahman, which sustained ever-enjoying peace in a Self-Realized man like the Buddha. The movement, the glance, the speech and each part of the body of Buddha were vibrant with stillness and tranquility.

Even though the Vedas and Upanishads, Samanism and Buddhism paved various paths to Self-Realization, nobody directed him to the right path leading to his Ultimate Goal. Despite his difficulty in trying three different ways, Siddhartha marched confidently towards his goal. His desire, which was a budding leaf in his childhood, had taken a deep root and grown into a huge tree. Day by day, his intension grew stronger and
stronger. This proves Siddhartha’s strong will power to know the Sanctum Sanctorum of the Self.

Siddhartha goes in search of the Indestructible Knowledge from person to person. This invariably represents his search for a guru or preceptor to unfold the secret of the Self. A parallel situation can be drawn from the life of Swami Vivekananda who goes in search of a guru before he meets Sri Ramakrishna Paramahamsa. But Siddhartha can not realize the Self through a mission or religion but by letting it to unfold naturally without following any doctrines and with the help of Vasudeva, whom he has meant at first to be a mere ferryman. It is at the time of realization in which he understands him as a Self- Realized person and his guru.

After conversing with Buddha, he stops running behind doctrines. While Siddhartha returns from Jetavana grove, he decides to relinquish his desire for doctrines because they can not help him for his realization. He is resolved to find his own way to the goal of “Know Thyself” (Narasimhaiah 55). One can publish book after book, to explain the taste of sugar, but until a person has really tasted it, he will not know its real taste. Finally Siddhartha decides to follow his inner-voice and not any more doctrines. Meanwhile on his way, he identifies that he is not a youth but a mature man. Youth is only a part of man’s life. It sheds like the dead skin of a snake. His introspection helps him to understand that instead of moving towards the Self, he has been fleeing from It. He who had been living the life of a Samana, detached from the world and its affairs, chooses to give up his way of life and to enter the world of men and matters. Thus introspection helps him to overcome the present problems.
As a corollary of the continual upgradation through his strivings, Siddhartha learns new things at every step of his life. As a Brahmin’s son, he understands that the sense perceptions are illusions, which will mislead and will divert him from the Self. So he ostracizes the beautiful world as a mere illusion and does not enjoy the beauty of nature. But after practising asceticism, it is revealed to him that mere practice of yoga and exercise of self-denial do not guide him in spite of his hardship. After conversing with Buddha, he ruminates upon this goal. There comes a shudder of awakening that the invisible Self, which he yearns to realize, is also present within each creation. In “Grecian Urn”, Keats says,

‘Beauty is truth, truth beauty,’ - that is all

Ye know on earth, and all ye need to know. (49-50)

These lines unfold the secret that the vibrant energy which is in every thing has an inherent beauty. Initially Siddhartha thinks that the beautiful world in reality is only an illusion and nothing else, but he understands that the omnipotent reality is behind that beauty. Therefore beauty is not an illusion. As he indulges in the perception of the senses, he rejoices at the world of nature like a child. He understands that “Meaning and Reality were not hidden somewhere behind things; they were in them, in all of them” (Hesse, Siddhartha 40). Hence he decides to live among people in order to unfold the mystery of the Self.

Hesse has used the tool of demythologization, to represent the symbol of ‘crossing the river’. “Whenever myths are transposed from one level to another – be it
anthropological to literary, or oral to written, or ancient to modern times – demythologization is operative…. When novelists and dramtists [dramatists] employ mythical themes or structures in their works, they have already demythologized the classical myth, for they have transposed them from the mythical level to the literary level, and also from the mythical themes to their times” (Dorairaj 93-94). The origin of the myth of ‘crossing the river’ is traced from Siddhartha to the Mahabharata and the grail myth of Perceval. In the beginning of the second phase, Siddhartha goes from the forest to a village, where he meets the ferryman, Vasudeva, who helps him to cross the river in his bamboo raft. ‘Crossing the river’ is an archetypal symbol, which represents the movement of the quest hero from asceticism to eroticism. The crossing of the river by Siddhartha symbolizes that he enters the opposite side of the ascetic life, which is called Samsara. Indulgence in sense pleasures and attachment to the material desires are rejoiced in the life of Samsara. A man, who leads the life of Samsara, is called a Samsari. Siddhartha’s crossing of the river to Kamala’s town depicts his transmission from the control of the senses to the freedom of the senses. In the Mahabharata, the character of Rishyacringa can be paralleled with Siddhartha. Rishyacringa is a young Brahmin, who has been brought up by his father in the woods. As drought has affected the neighbouring kingdom, the king sends a temptress in a ship to fetch him to his kingdom in order to break the spell and to bring rain to the country. The temptress, in the disguise of a hermit, brings him to the raft. “So soon as Rishyacringa is safely on board the ship sails, the lad is carried to the capital of the rainless land, the King gives him his daughter as wife, and so soon as the marriage is consummated the spell is broken, and rain falls in abundance” (Weston 31).
Some versions say the king’s daughter herself has played the role of the temptress. So, the temptress crosses the river in a “ship or raft” and “takes him across the river” (Weston 30).

Similarly, in the myth of grail, the hero, Perceval lives in the forest. The crossing of the river represents the movement of the hero from the land of sterility to fertility.

The practice subsists in Indian ritual to this hour, and the surviving traces in European Folk-custom have been noted in full by Mannhardt in his exhaustive work on Wald und Feld-Kulte; its existence in Classic times is well known, and it is certainly one of the living Folk-customs for which a well-attested chain of descent can be cited. (Weston 31)

In Queste and Manessier, Perceval is tempted by “a fiend”, who in the disguise of a fair maiden “comes to him by water in a vessel hung with black silk, and with great riches on board” (Weston 32). Hence ‘crossing the river’ is an archetype, as it identifies the “elemental patterns of myth and ritual” which Frazer claims recurs in “the legends and ceremonials of diverse and far-flung cultures and religions” (Abrams 12). In the novel Siddhartha, the hero too crosses the river to indicate the change of the climate of his life-cycle from winter to summer. There are two extremities similar to the extreme ends of a riverbank, which represent the austere life and the fertile life. Hence the river separates Asceticism and Samsara, which are its banks. All the sense pleasures were ostracized in the ascetic life. Thus the river contains everything within: good and bad, light and dark, joy and sorrow and so on. As the river had polar ends, it is left for man to select his path. Misra quotes in the words of Townsend, “Hesse considers art, music,
poetry, meditation, and humour as eternal values, i.e., phases of the absolute, the awareness of which makes man’s striving worthwhile” (121). “In the context of demythologization, it has to be noted that no interpretation of myth can lay bare its soul and explain its character thoroughly, for myths are couched in symbolic language, and symbolic language can never be emptied of its meaning nor can it be transposed to another level or medium satisfactorily” (Dorairaj 93). In some versions, as soon as the hero enters the land, the spell is broken and it starts to rain.

Siddhartha crosses the river early in the morning and bids farewell to Vasudeva. In the afternoon he reaches a small village. “At midday he passed through a village. Children danced about in the lane in front of the clay huts. They played with pumpkin-stones and mussels” (Hesse, Siddhartha 49). It is evident that as soon as Siddhartha has crossed the river, and stepped on the land, there should have been a heavy rain. In the afternoon, the children are dancing and playing with mussels, which are the fresh-water living-beings. When there is a heavy rain, mussels are carried away by the over-flowing river to its bank. Hence, mussels symbolically represent the freshwater or the recent rain. When Siddhartha meets Kamala, on the sedan chair, in the evening, she is seated below a “coloured awning” (Hesse, Siddhartha 51). People generally use awning to prevent sun and rain. As this procession takes place in the evening, it can be assumed that the awning has been raised as a precaution to protect her from rain. The children playing with mussel represents an ordinary activity done naturally after a rain. Thus the lofty myth of ‘crossing the river’ is demythologized into an ordinary incident in which a ferryman helps Siddhartha to move across the river in his raft.
Though Siddhartha learns the art of love from Kamala, the beautiful courtesan, and the art of business from the rich merchant, Kamasamy, he remains indifferent. He accepts profit calmly and laughs at loss. Though he mingles with people, he remains detached. Suffering of the people and their toil for money, pleasure and honour seem trivial to him. He gives a ridiculous laughter, when people lament over pain, suffered at deprivation and scorned one another. To show his contempt for riches, he gambles with money, house and jewellery.

Even though Kamala is a courtesan, she has the qualities of an awakened person. Despite many acquaintances and customers, Kamala does not build any intimate bondage or relationship with anyone. Siddhartha says to Kamala, “You are like me; you are different from other people. You are Kamala and no one else; within you there is a stillness and sanctuary to which you can retreat at anytime and be yourself, just as I can; few people have that capacity and yet everyone could have it” (Hesse, Siddhartha 71-72).

This shows that only a person who has inner peace can enter the serene sanctum sanctorum of the Self at any time irrespective of worries, hatred, fear, anger, jealousy and happiness. Though Siddhartha and Kamala have spent a lot of time together, they do not love each other and do not love anyone so dearly in the world. “She surrenders her love unconditionally when” Siddhartha “surrenders his male ego unconditionally. Kamala’s union with Siddhartha symbolizes this expressive mutuality, indeed the total expressive energy of the active principle of femaleness that binds them together to the orginal [original] substance of the controlling principle of the universe, both active and passive”
(Mohan 85). Siddhartha and Kamala achieve “a fusion of ‘anima’ and ‘animus’ in Jungian terms, an aesthetic blend of human counter parts” (85).

As Siddhartha indulges in sense pleasure the inner voice, which has been strong during his Samana life, diminishes gradually. He has learnt to lead a luxurious life. “He had learned to eat sweet and carefully prepared foods, also fish and meat and fowl, spices and dainties, and to drink wine which made him lazy and forgetful” (Hesse, Siddhartha 77).

He is in fact moving away from the Self. Hence his inner voice becomes inaudible. Dramatically, properties and possessions which he considers to be vices and follies trapped him. He becomes a non-vegetarian and drank wine. He also acquires some of the characteristics of an ordinary man like envy, anxiety, childishness and impatience. “But strongly and imperceptibly, with the passing of the seasons, his mockery and feeling of superiority diminished” (Hesse, Siddhartha 77).

Siddhartha notices the marks of wrinkle on Kamala’s face, which are the indications of old age, and death. There is also weariness in Kamala’s face. Siddhartha is almost in tears and despair. “His heart was so full of misery; he felt he could no longer endure it” (Hesse, Siddhartha 81). He sits under the mango tree and ruminates on his past life. There is a call from his inner voice. “A path lies before you which you are called to follow. The gods await you” (Hesse, Siddhartha 83). This inner voice guides him and conducts him right from his childhood, especially when he has come out of his house to lead the life of a Samana. Suddenly he realizes that he has to shed the life of a Samsari
and he renounces the beautiful Kamala, the pleasure garden, and all his properties and walks away from them.

Kamala’s rare variety of a golden song-bird, which is treasured, has been let free as soon as Siddhartha leaves Kamala. Hence the golden song-bird symbolically represents Kamala, who in the pleasure garden entertains all the visitors like the song bird. The golden cage of the song-bird also represents the confined luxurious existence of Kamala. The freedom of the bird conveys that it will no more entertain the visitors. Kamala too closes the pleasure garden forbidding visitors, so as to lead a life of her own choice. Hence the golden song bird is a symbolic representation of Kamala, the courtesan.

In the third phase, Siddhartha wanders in the forest with a sense of guilt for having indulged in sense pleasures. When he reaches the bank of the river, he even wishes to commit suicide by drowning in the river, as he feels ashamed of his meaningless life. He realizes that instead of moving forward towards eternity, he has gone backward astray. At that moment, he perceives the sound of “Om” – “the ancient beginning and ending of all Brahmin prayers, the holy Om which has the meaning of the perfect one or “perfection” (Hesse, Siddhartha 89). The sound Om is Brahman. “The rishis and sages practised austerity to realize that Sound-Brahman. After attaining perfection one hears the sound of this eternal Word rising spontaneously from the navel” (Nikhilananda 404). “Om is something that is eternally there in one’s being and the realization of this does not come from listening to it with the organic ear” (Narasimhaiah
He pronounces Om inwardly and falls asleep on the bank of the river. Om is a symbol of divine manifestation.

Archetypal symbols are rich in the sense that they are largely pan-human with different degrees of displacement. They are polysemous which means that these symbols have accumulated layers of meanings and significance over time, and inexhaustible in the sense that these symbols can never be drained of their meaning and significance nor explained away. (Dorairaj 80)

A similarity has been drawn between Hinduism and Christianity on the yet debatable idea of Om. Yogananda quotes from the Bible (John I: 1-3), “In the beginning was the Word, and the Word was with God, and the Word was God… All things were made by him [the Word or Aum]; and without him was not any thing made that was made” (Yogananda 237n). This statement has almost a parallel verse in the Rig Veda. “In the beginning was Brahman, with whom was the Word; and the Word was truly the supreme Brahman” (Prabhavananda 32).

According to the Bible and the Veda, the Word and God are same says Yogananda. Taittreya Upanishad says, “The Aum vibration that reverberates throughout the universe (the “word” or “voice of many waters” of the Bible) has three manifestations or gunas, those of creation, preservation, and destruction” (Yogananda 17n). It even says that “food should be looked upon as Brahman, for from food are born all beings, by food do they live, and they become food at their death. It is by food, one for another, that all
beings are made interdependent and made into one linked whole in the world” (Rajagopalachari 46).

Om is pronounced as [aum]. Swami Vivekananda explains the word “Aum” as follows. The first sound [a] is produced without touching any part of the tongue or palate and the last sound [m] is pronounced by the closed lips. The second sound [u] is rolled from the first sound “to the end of the sounding board of the mouth” (Prabhavananda 33). Therefore it represents the phenomenon of producing the basic speech sound through creation, preservation and destruction of sounds. Hence Om is the root word for producing any speech sound. Hence Yogananda says, “Aum of the Vedas became the sacred word Hum of the Tibetans, Amin of the Moslems, and Amen of the Egyptians, Greeks, Romans, Jews and Christians” (Yogananda 237n).

When Siddhartha wakes up from deep sleep, he feels that he is reborn. Govinda, who passes by the way with other monks, is surprised to see Siddhartha in rich clothes. Siddhartha explains that the appearance of the world and people’s life style are all transitory right from: an embryo to a child; a child to a boy; a boy to a youth; and a youth to an old man. In each fraction of a second, there occurs a change in each cell of the body. Cells grow, mature, die and reproduce anew. This represents a complete cycle, in which, changes occur from time to time. These changes are invisible to the naked eye. Grey hair announces the forthcoming old age and death. A person who is seen an hour ago is not the same an hour later. Innumerable changes have taken place in his body. Old cells die and new cells grow. Hence everything is transitory.
Formerly, Siddhartha has conquered his senses, “Everyone can perform magic, everyone can reach his goal, if he can think, wait and fast” (Hesse, Siddhartha 60). But those days are gone. He realizes that he acquires impatience and has lost the power of thinking. So like a child, he has to start his hunt with new efforts. At that time of waking up, he perceives that “This path is stupid. It goes in spirals, perhaps in circle, but whichever way it goes, I will follow it” (Hesse, Siddhartha 97). This shows his constant struggle to attain his goal.

As a boy, through Vedanta he knows that the worldly pleasures are not joys forever. He indulges in pleasures until he gets satiated. The very thought of pleasure nauseates him. Thus he experiences this stage and realized it for himself. Finally self-enjoyment “died today in the wood by this delightful river” (Hesse, Siddhartha 99). Now he is fearless, confident and happy. His entire struggle to achieve this stage in his ascetic life has been fruitless because too much knowledge, mortification of the flesh and eagerness has hindered him from this goal. This is the reason why Buddha warns him, “Be on your guard against too much cleverness” (Hesse Siddhartha 35). Through worldliness, he learns the futility of life.

Siddhartha is given a shelter by the ferryman Vasudeva, who helps him before twenty years to go to Kamala’s town. Siddhartha too leads a life of a ferryman and learns many things from the river. After a few years Siddhartha meets Kamala who has been bitten by a snake on her way to visit the dying Buddha. She is accompanied by her eleven year old son, who is also named Siddhartha. That night she dies leaving her son under the care of Siddhartha, the father of her child. Though Siddhartha suffers after Kamala’s
death, sadness does not enter his heart. He is content with the arrival of his son. Instead of bringing happiness, his son brings only troubles and sorrows. Siddhartha is enmeshed in the strange bond of love and affection towards his son. He remembers Kamala’s words that he cannot love anybody. His superiority and egoism that he is above ordinary man and cannot be trapped by earthly love stand shattered by his son. He also feels that these follies are to be experienced. Life is an experience of everything. His son has run away from him and has given him a permanent smarting sorrow. Only at this stage Siddhartha realizes the affinity among people. At present people are not alien to him. He treats them with warmth, sympathy and brotherliness. Their trivialities and vanities are no longer absurd to him. He sees Brahman in people’s desire.

He obtains a higher stage of self-discipline. Gradually the knowledge of the Divine Wisdom begins to unfold in him. “It was nothing but a preparation of the soul, the capacity, a secret art of thinking, feeling and breathing thoughts of unity at every moment of life” (Hesse, Siddhartha 131).

Siddhartha realizes the subtle cord of life, which hangs from the Creator to the puppet of the mankind. When Siddhartha sorely suffers his son’s separation, Vasudeva comforts him. When Siddhartha looks into the river, it reflects his father’s image. He realizes that this is how his father must have suffered, when Siddhartha forsook him and chose to lead an ascetic life. The law of Karma plays a vital role in human life, which is a cycle: birth, growth and death come in circles. What-so-ever a man does, it returns to him like Newton’s third law of motion. “To every action, there is an equal and opposite reaction” (Prakash 49). Thiruvalluvar also says,
“The suff’rings which the men inflict on them [others] alone rebound.

The men desiring no suff’rings must cause no painful wound”. (Kural 320).

Paramahansa Yogananda in his autobiography discusses the cause and effect theory as follows:

The stars have no conscious benevolence or animosity: they merely send forth positive and negative radiations of themselves, these do not help or harm humanity, but offer a lawful channel for the outward operation of cause – effect equilibriums that each man has set into motion in the past (Autobiography 161).

When a man does good deeds, he is rewarded. When he commits a sin, he is punished as a result. This is the function of the wheel of Karma according to Yogananda. Hence in order to experience his father’s pain, Siddhartha is pulled into Samsara from the life of a Samana.

It is Vasudeva, who guides him from the beginning and says that the river teaches everything. Though Vasudeva is weak, his face radiates. It beams with serenity, happiness and childlike innocence. When Siddhartha confesses his anguish to Vasudeva, he feels that he has taken bath in the river to cleanse him. This represents the Hinduistic belief that man’s sins will be washed off in the Holy Ganges, when he drenches in it.
Suddenly, Siddhartha “felt that this motionless listener was absorbing his confession as a tree absorbs the rain, that this motionless man was the river itself, that he was God Himself, that he was eternity itself” (Hesse, Siddhartha 133). There is no change in Vasudeva from their first meeting to the end. It is Siddhartha who does not recognize Vasudeva’s Godliness. But Vasudeva, it would seem, has been patiently waiting for this hour to raise Siddhartha’s consciousness to the cosmic level. The guru or the master, at the final stage of his spiritual evolution, ushers his disciple into cosmic consciousness to help the disciple attain Self-Realization. This is called mukthi diksha.

On the flowing water, Siddhartha sees the pictures of all the people including his parents, neighbours, son, Kamala and strangers suffering and toiling towards their goal. He hears the echo of the rivers, it reflects sorrow and joy, good and evil, lament and laughter and a thousand other voices. The world is composed of this mixture. Siddhartha feels that he is entirely absorbed in it and has learned the art of listening from the river. Suddenly he is unable to distinguish the different voices.

He could no longer distinguish the different voices - the merry voice from the weeping voice, the childish voice from the manly voice. They all belonged to each other: the lament of those who yearn, the laughter of the wise, the cry of indignation and the groan of the dying. They were all interwoven and interlocked, entwined in a thousand ways. And all the voices, all the goals, all the yearnings, all the sorrows, all the pleasures, all the good and evil, all of them together was the world. All of them together was the stream of events, the music of life. When Siddhartha listened
When Vasudeva throws a radiant smile, Siddhartha reflects the same. Siddhartha is relieved from the suffering. “His wound was healing, his pain was dispersing; his Self had merged into unity” (Hesse, Siddhartha 136). The radiant smile appears only when one is completely absorbed in peace and serenity.

When Vasudeva bids farewell to Siddhartha, his footsteps are “full of peace” and his form emitted “full of bright” light. (Hesse, Siddhartha 137). This radiant light and peace are similar to that of Buddha. Once Siddhartha asks Vasudeva “will you take me across?” (Hesse, Siddhartha 102). Though literally it means to take him across the river, metaphorically Siddhartha asks him to help him to cross the river of life. It is rooted in his “unconscious” that Vasudeva can solve out his problem. Hence Vasudeva like a guru leads him to salvation. Vasudeva says, “The river knows everything; one can learn everything from it” (Hesse, Siddhartha 105). So he guides Siddhartha and asks him to listen from the river.

The “beatific smile” is a symbol of complete satisfaction (Ziolkowski 171). The radiant smile on Vasudeva, Siddhartha and Govinda is apparent with Buddha’s smile. Siddhartha says about Buddha, “I have never seen a man look and smile, sit and walk like that, he thought. 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” (Hesse, Siddhartha 35). This smile appears after attaining Self-Realization. The legacy of the sacred smile of Buddha is passed on to Vasudeva, Siddhartha and Govinda. The beatific smile has been referred in *The Steppenwolf*, *The Journey to the East*, *The Glass Bead Game* and *Narcissus and Goldmund*. “The beatific smile is the symbol of fulfillment: the visual manifestation of the inner achievement” (Ziolkowski 171).

The realized man’s mind remains calm and peaceful even when he faces disaster and sorrow. He goes beyond the existence of duality. Siddhartha achieves the same state. “There shown in his face the serenity of knowledge, of one who is no longer confronted with conflict of desires, who has found salvation, who is in harmony with the stream of events, with the stream of life, full of sympathy and compassion, surrounding himself to the stream, belonging to the unity of all things” (Hesse, Siddhartha 136). This proves that Siddhartha is a Self-Realized person.

People consider Siddhartha to be a sage. Govinda meets this sage to clarify his doubts. Siddhartha gives the difference between seeking and finding. “Seeking means: to have a goal: but finding means: to be free; to be receptive to have no goal” (Hesse, Siddhartha 140). Siddhartha explains to Govinda that time is a mere illusion. Therefore the bisecting line between events is also Maya. Hence past and future, good and evil, worldliness and eternity, sorrow and happiness are also illusions. Siddhartha, a sinner, can attain Brahman and can become Buddha. Here the sinner does not travel to become a Buddha one day. But the Buddha already exists within him. The future exists there already. It is his illusion that a sinner turns a new leaf. The reality is that he does not
realize or recognize the Buddha who exists within him when he is a sinner. No man is completely good or bad; neither a sinner nor a holy man. Hence “During deep meditation it is possible to dispel time, to see simultaneously all the past, present and future, and then everything is good, everything is perfect, everything is Brahman” (Hesse, Siddhartha 144). A stone can become a plant, soil, animal, human being and Brahman. Therefore everything is Brahman. “Words do not express thoughts very well. They always become a little different immediately they are expressed, a little distorted, a little foolish. And yet it also pleases me and seems right that what is of value and wisdom to one man seems nonsense to another” (Hesse, Siddhartha 137). Hesse repeats these words in The Journey to the East where Siddhartha is considered to be an enlightened soul, who comes from the east which is a symbol of enlightenment. Therefore the author considers that all the enlightened souls belong to the east.

When Govinda kisses Siddhartha’s forehead, he finds different faces merge in Siddhartha. This indicates him that nobody dies. They are only reincarnated with a new face. They are all inter-related to one another.

No longer knowing whether time existed, whether this display had lasted a second or a hundred years, whether there was a Siddhartha or a Gotama, a Self and others, wounded deeply by a divine arrow which gave him pleasure, deeply enchanted and exalted, Govinda stood yet a while bending over Siddhartha’s peaceful face which he had just kissed, which had just been the stage of all present and future forms. His countenance was unchanged after the mirror of the thousand-fold forms had
disappeared from the surface. He smiled peacefully and gently, perhaps very graciously, perhaps very mockingly exactly as the Illustrious One had smiled. (Hesse, Siddhartha 151)

Now Govinda’s smile also reflects exactly like that of Buddha which sustains peace, gentleness, mock and grace. It reminds him of everything. Hence Govinda is made a Self-Realized soul by Siddhartha who is a guru to Govinda. Hence realization has passed from one generation to another through the Realized-People like – Buddha, Vasudeva, Siddhartha, Govinda and so on.

Siddhartha at the end of the novel tells Govinda that love, admiration and respect for the world form the pedestal of the Divine in the sanctum sanctorum of man. In the beginning of the first phase, Siddhartha considers love as a hindrance for Self-Realization and as a corollary he gets detached from his parents and people. At the end of the second phase he wanted to live amongst the people and yet leading a detached existence. Towards the finale he realizes that “love is the most important thing in the world” (Hesse, Siddhartha, 147).

Hesse has foretold the experience of Siddhartha through a subtle premonition. The important land marks of his journey of life were pre-visualized through dreams. Dream is a medium through which Siddhartha gains divine guidance until he attains Self-Realization. When Hesse introduced Siddhartha, it was well-wrought that Siddhartha brought happiness to everyone but Siddhartha himself was not content and joyful. “Dreams and restless thoughts came flowing to him from the river, from the twinkling stars at night, from the sun’s melting rays” (Hesse, Siddhartha 5). They indicate him that
all the worldly relationships, materialistic desires and life of man are all impermanent. Hence the impermanency of life is the first stimulator which kindles the fire of quest for the Self.

Siddhartha’s stepping into Samsara has been projected as a dream when he sheltered at Vasudeva’s hut even before crossing the river. In his dream, Govinda who was in the robe of an ascetic asked Siddhartha “why did you leave me?” Thereupon he embraced Govinda, put his arm round him, and as he drew him to his breast and kissed him, he was Govinda no longer, but a woman” (Hesse Siddhartha 48). Siddhartha is not conscious of his indulgence in Samsara. According to Jung, a man’s unconscious mind not only contains the primitive processes which are repressed and forbidden from entering into the consciousness, but also the different aspects of mental life which are neglected in the due course of development (Barol 107). Siddhartha neglects family attachment and strictly leads a Samana life. Hence this dream represents Jung’s “collective unconscious” or his intuition which tells him that he should enter into the life of fertility (Barol 107). Persona is the one side of the individual and the shadow is the other side, which is found in the personal unconscious. This shadow emerges in the dreams, in which it is moulded as an inferior and primitive person with unpleasant qualities and is disliked by the people. So an element that is strong in the conscious is weak in the unconscious, which balances by playing an opposite role of the conscious. Hence it is proved that duality exists within man’s consciousness. Though Siddhartha practises celibacy his dream projects ideas of fertility. In his consciousness he adores austerity whereas his unconscious wishes him to be fertile. “The accumulated archaic and primitive ideas in the unconscious are called archetypes”, says Jung (Barol 108). Fate has
separated Govinda from Siddhartha. It is his intense love for Govinda that has been redirected towards a woman. Hence the dream foreshadows Siddhartha’s plunge into the ecstasy of the senses. This dream emerges at the start of the second phase of his life.

During his life of a Samsari, he dreams about Kamala. It reveals that in future Kamala will be a devotee of Buddha and will donate her pleasure garden to the Buddha. Siddhartha speaks about the Illustrious Buddha for a long time. “Kamala had sighed and said: ‘one day, perhaps soon, I will also become a follower of this Buddha. I will give him my pleasure garden and will take refuge in his teachings’ ” (Hesse, Siddhartha 80-81). Her devotion towards Buddha is evident when she comes as a pilgrim to visit the dying Buddha and the donation of her pleasure garden to Buddha is evident in the third phase, when Govinda rests in it before meeting Siddhartha.

Siddhartha notices fine lines and wrinkles on Kamala’s face, which trumpets the forthcoming old age and death, “weariness was written on Kamala’s beautiful face, weariness from continuing along a long path which had no joyous goal, weariness and incipient old age, and concealed and not yet mentioned, perhaps a not yet conscious fear – fear of the autumn of life, fear of old age, fear of death. Sighing, he took leave of her, his heart full of misery and secret fear” (Hesse Siddhartha 81). Sigh shows discontentment.

In another dream, the song bird which Kamala keeps as a treasure is dead. After this dream, Siddhartha deserts Kamala, the pleasure garden and the riches. “It was about this bird that he dreamt. This bird, which usually sang in the morning, became mute, and as this surprised him, he went up to the cage and looked inside. The little bird was dead
and it lay stiff on the floor” (Hesse, Siddhartha 82). This symbolizes that enjoyment of the world of the senses is not permanent. For Kamala, the bird is a representation of Kamala herself. The golden cage is a symbolical representation of her caged existence. As the bird entertains the on-lookers, Kamala entertains her customers. Hence dream does not merely project the past but also an indication of the future events. “To Jung, the dream is not only a symbolized account of what has happened already, but also a symbolic guidance for the present and the future” (Baral 112).

Hesse used ‘river’ as a symbol of life. “The river, as so often in literature from Heraclitus to Thomas Wolfe, is a symbol for timelessness”, says Ziolkowski (157). The author gives a beautiful description of the river. Siddhartha’s inner voice says “Love this river, stay by it, and learn from it” (Hesse, Siddhartha 101). The river unfolds the hidden truth. Though it seems that water is same and still, it flows continuously. Water is always fresh in it. “That the river is everywhere at the same time, at the source and the mouth, at the water fall, at the ferry, at the current, in the ocean and in the mountains, everywhere, and that the present only exists for it, not the shadow of the past, nor the shadow of the future” (Hesse, Siddhartha 107). A river is a natural stream of water, which has a tendency to flow. This natural stream flows from the source, mouth to an ocean. As a whole, the basic characteristic features of the river exist everywhere. Hence it is the same river at the mouth, source, waterfall, current, mountain and ocean. Siddhartha is same but his appearance changes from a child to boy, young man and old man. His ever changing physical forms are mere shadows and they are not real. Though the visible Siddhartha grows old and perishes, his invisible Self cannot be destroyed through an aging factor.
Hence his Self is real, where as his stage of the mortal body is an illusion. “Nothing was, nothing will be, everything has reality and presence” (Hesse Siddhartha 107).

Man’s life on earth is a shadow. It is merely a motion picture, which is unreal. When man gets an awakening, he will realize this as if he has just awakened from a dream, in which he has suffered in the role of a man.

Motion pictures with their life like images, illustrates many truths concerning creation. The Cosmic Director has written his own plays and has summoned the tremendous casts for the pageants of the centuries. From the dark booth of eternity He sends His beams of light through the films of successive ages, and pictures are thrown on the back drop of space. Just as cinematic images appear to be real but are only combinations of light and shade, so is the universal variety of delusive seeming. (Yogananda 273-274)

Siddhartha finds that the river had many voices. “Vasudeva said that, the voices of all living creatures are in its [river’s] voice” (Hesse Siddhartha 108). The river, pronounces the thousands of voices at the same time. When man perceives the unity of the voices, “Om” is heard.

Siddhartha’s affinity to river is not without its significance. The river, its holiness apart, is a symbol of the Eternal Present, forever running and yet it is static in its appearance. Its messages to Siddhartha conveyed as an intuitive perception provide the requisite guidance to him often lifting him out of his mental turbulence and infusing in
him confidence and hope. In the long drawn-out process of Self-Realization, the role of the guru is akin to that of the river. The ocean occupying three-fourths of the earth’s surface is likened to the Brahman. The countless number of droplets of water from the rain pouring down on the land are the Jeevas or the souls taking birth on the earth. The game of separation ends when water droplets return to the source. Water has a natural tendency to flow towards low-lying areas, and the ocean being the deepest part of it, the droplets would ideally move towards it – the very source of its being. So do all souls attempt to journey back to the Brahman. But, in reality, the flowing rain water is delayed because of its stagnation at puddles, ponds, lakes and fields knowing not, as it were, how to reach the ocean. So too the souls, caught in the web of maya and ensnared by the seeming duality lose their way and continue to come back to their Earth School of Learning until, at last, with the help of a guru, a major river, they flow towards the Brahman. The soul’s journey ends in Self-Realization as when the river flows into the ocean. The soul recognizes that it is the Brahman Itself even as the water droplet realizes that it is the ocean itself temporarily individualized.

Siddhartha says that the present is the only one that exists and that there is no past or future. When Siddhartha looks at Kamala’s lifeless wrinkled face, he visualizes her young face, as it has been at the first time. “In this hour he felt more acutely, the indestructibleness of every life, the eternity of every moment” (Hesse Siddhartha 114). The river also symbolizes timelessness, wholeness, unity and concurrence.

Hesse gives a new dimension to the imagery of “stone”, which indicates Siddhartha’s strength. Hence it also represents his determined quickness. Siddhartha will
find his quickest way to reach his goal, as the stone finds its quickest way to the bottom of the water. He finds salvation like a stone that is dropped in water without stirring or revolting; it takes its own course to reach the bottom of the water. Likewise without following any teaching, he lets his life take its own course to reach salvation. He accepts life as it is. Everyday teaches him a new lesson. Experience gives him Knowledge.

The second imagery is a “magnet”. Siddhartha is attracted towards his goal like a magnet. It proves his strong will power, firmness and self-reliance, with which he marches towards his aim. Hence he says, “Everyone can perform magic, everyone can reach his goal, if he can think, wait and fast” (Hesse, Siddhartha 60). Hesse perceives that “only through faith and not by following any particular teaching can man find peace in life” (Misra 118-19).

The ferryman Vasudeva, whom Siddhartha meets, makes a prophecy on him: “Certainly. I have learned that from the river too; everything comes back. You, too, Samana, will come back” (Hesse Siddhartha 49). Vasudeva, a realized soul, guides Siddhartha like a guru, who helps him to cross the river. The crossing of the river by Siddhartha symbolizes that he has entered the opposite side of ascetic life which is called Samsara. The guru-disciple relationship begins with this conversation. It is an archetype.

The novel Siddhartha has been translated from German to English by Hilda Rosner. The language of Hilda Rosner is simple. Ziolkowski says that the style of the novel “is unique” (156). The language in the earlier part is lucid and simple.
The novel is divided into three periods, each consists of twenty years. Siddhartha’s main decision-making and his attempt to accomplish it are narrated in two-day activities. This also focuses the turning point in his life and his new revelation, which is the result of his constant introspection. Ziolkowski says, “These phases fall, in general at the beginning and end of each epoch. The intervening time is filled never simply omitted or ignored – with iterative durative action” (163). A period of the life of the protagonist is called an epoch. There are three epochs. The important event which takes place within forty eight hours in the novel is called a two-day Phase. In the first epoch Siddhartha was an ascetic. In the second epoch, he was a Samsari. In the third epoch, he spends his life on the river bank and becomes a Self-Realized person and helps Govinda to attain Self-Realization.

The first epoch comprises two phases. The “two-day phases” in the first epoch are Siddhartha’s determination to join the Samanas and his departure from his home town to lead a Samana life; his decision to forsake the Samana life and after conversing with Buddha, his return to worldly life. Each of these actions takes place within the duration of forty-eight hours.

The phases of the second epoch are Siddhartha’s crossing of the river and admiration of his new life in town; his vision of degeneration and wretchedness of his life under the mango tree with his consequent desertion of Samsara, his attempt at suicide and his redemption by ‘Om’. Thereafter he leads his life with ferryman Vasudeva. Hence, the second epoch has two phases.
The third epoch consists of four phases. The phases of the final epoch are Kamala’s death; Siddhartha’s disobedient son’s flight; the former’s realization of the Self; Vasudeva’s return to the woods; and Govinda’s realization of the Self. Therefore the eight phases from three epochs depict Siddhartha’s important decisions and events in life. The rest of the time is described in “iterative-durative style” (Ziolkowski 163). The following is an example of iterative – durative style.

Siddhartha thanked him [Kamaswami] and accepted. He now lived in the merchant’s house. Clothes and shoes were brought to him and a servant prepared him a bath daily. Splendid meals were served twice a day, but Siddhartha only ate once a day and neither he ate meat nor drank wine (Hesse, Siddhartha 65).

In Siddhartha, the technique called epiphany has been used. M. H. Abrams says, “By Epiphany means a sudden spiritual manifestation of God’s presence within the created world” (80). Siddhartha realizes that all living beings and non-living beings sustain the mystic presence of divine in them. The chapter Awakening depicts it. After his entry into the world of the senses, he enjoys the beauty of the world.

The world was beautiful, strange and mysterious. Here was blue, here was yellow, here was green, sky and river, woods and mountains, all beautiful, all mysterious and enchanting, and in the midst of it, he, Siddhartha, the awakened one, on the way to himself. All this, all this yellow and blue, river and wood, passed for the first time across Siddhartha’s eyes. It was no longer the magic of Maya, it was no more the veil of Maya, it was no
longer meaningless and the chance diversities of the appearances of the world, despised by deep-thinking Brahmins, who scorned diversity, who sought unity. River was river, and if the One and Divine in Siddhartha secretly lived in blue and river, it was just the divine art and intention that there should be yellow and blue, there sky and wood – and here Siddhartha. Meaning and reality were not hidden somewhere behind things they were in them, in all of them. (Hesse, Siddhartha 39)

Here “blue”, “yellow”, “green”, “sky”, “mountain”, “river”, and “woods” are all common scenery, perceived in day-to-day life, within which Siddhartha observes the presence of the All-Radiant. Other epiphanies occur when Siddhartha and Govinda attain Self-Realization. Siddhartha glimpses the river in which the pictures of all the people, whom he has met, emanate and become one. He finds that Vasudeva has already attained Self-Realization. He observes “that this motionless man was the river itself, that he was god himself, that he was eternity itself” (Hesse, Siddhartha 133). This reveals Siddhartha’s perception of the Almighty in a human being.

Likewise Govinda discovers the unity of all being in the face of Siddhartha.

He no longer saw the face of his friend Siddhartha. Instead he saw other faces, many faces, 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….And Govinda saw that 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 perceived it with awe a hundred times (Hesse, Siddhartha 150-151).

Therefore Hesse has used the technique of epiphany to express the omnipresent nature of the Self.

Hermann Hesse published the novel *Siddhartha* in 1922. The novel reveals the unquenchable thirst of the central character, Siddhartha for the indestructible knowledge and his struggle to attain Divine Wisdom – the ultimate goal of mankind. The combination of Hinduism and Buddhism has emerged as a novel *Siddhartha*. Hesse opines that the core of man’s existence is to unfold himself and to be himself. The novel *Siddhartha* rests its foundation on the philosophical amalgamation of four pillars of the Vedas, the Upanishads, the Bhagavat Gita and Buddhism. Misra says, “*Siddhartha* is a product of a religious awareness in its ritualistic and philosophic pattern, revaluing humanity and the primitive elements in human nature” (114).

The novel is divided into two parts. The first part consists of four chapters. The second part consists of eight chapters. This division also represents Buddha’s preaching of Four Noble Truths as the first part and the Eight Fold Path as the second part. The Four Noble Truths are, life is sewed with suffering – “Duhkha” (Mohapatra 133); desire is the root cause of suffering – “Duhkha Samudhaya” (134); there is a release or “cessation” from suffering – “Duhkha - Nirodha” (134); there is a way to achieve
cessation of suffering – “Marga” (134-135). The Eight Fold Path through which man can attain salvation are Right Vision; Right Resolve; Right Speech; Right Conduct; Right Livelihood; Right Effort; Right Mindfulness and Right Concentration.

The plot of Siddhartha is sketched from the incidents of Buddha’s life. The German literary scholars are obsessed with the thoughts of Indian philosophy and culture. Their vision is towards India, which is treated as a land of enlightenment. “During a century prior to the publication of Siddhartha, interest in Indic materials can be seen in the publication of Karl Gutzkow’s novel Mahaguna (1852), J.V Widmann’s epic poem Bhuddha (1869), Karl Blubtrac’s drama Karma (1901), Fritz Mauthner’s Gautama Buddha (1912)” (Misra 112). Even Fritz’s Gautama Buddha may be an inspiration to Herman Hesse to embed the plot of Siddhartha in the framework of the life of Buddha. Hesse “transplanted various motifs from the life of Buddha to the life of Siddhartha -- not as typological pre-figuration, but inorder to sustain the legendary of the Narrative” (Misra 115). When the etymology of the word Siddhartha is traced, it refers to “one who had attained his goal” (Misra 116). The success of a man lies in his achievement of his goal. Both Buddha and Siddhartha realize the Ultimate Truth, which is the aim of life to them. They rebel against the ritualistic Brahminical approach in order to attain salvation. Buddha forsakes his wife and child to become an ascetic. Siddhartha deserts Kamala, when she is pregnant. They experience the life of a Samana and practise some methods of yoga. Buddha realizes the Universal Truth under the “Bothi” tree and Siddhartha decides to renounce Samsara under the Mango tree (Misra 119). They realize the Truth from the river. Hence Hesse has added his creative pads of flesh to the skeleton of Buddha’s life in order to mould the character of Siddhartha.
Siddhartha’s friend, Govinda can be compared to Buddha’s disciple Ananda, who is also His care-taker for twenty years. Ananda has witnessed Buddha’s childhood as he is a cousin to Him. Govinda is also a Brahmin’s son like Siddhartha and they both grow together. Hence Govinda too has witnessed Siddhartha’s childhood. As soon as Buddha attains Nirvana, Ananda becomes His disciple. When Buddha is in death-bed, He says that Ananda has been prepared to attain Realization and he will attain it. Buddha Dharma Meditation Association Incorporated reports the words of Buddha as follows. “Ananda for a long time you have been in my presence, showing loving-kindness with body, speech and mind helpfully, blessedly, whole-heartedly and unstintingly. You have made much merit Ananda. Make an effort and very soon you will be free from defilements” (58).

After Buddha’s death, 500 enlightened monks convene a council to collect Buddha’s teachings and they want Ananda to be present. Unfortunately Ananda does not attain Nirvana until the previous day of the council despite his continual efforts to meditate. That evening Ananda is determined to attend the council, so he meditates sincerely till night. As the effort is fruitless, with a heavy heart he is about to sleep and when his head touches the pillow, he attains enlightenment. Whereas in the novel, Siddhartha gives Realization to Govinda, who is compassionate towards humanity like Ananda.

The quest is intrinsic not only in Siddhartha but also in Hermann Hesse. It is his quest that is expressed through *Siddhartha*. Ziolkowski quotes from Hesse,
“My Indic poem got along splendidly as long as I was writing what I had experienced: the feelings of Siddhartha, the young Brahman [Brahmin], who seeks the truth, who scourges and torments himself, who has learned reverence, and must now acknowledge this as an impediment to the Highest Goal” (150-51).

Each time when Siddhartha awakes, he breaks the bars that prevent him from reaching the Self. As a boy he has found that rituals and recitations cannot help him and that physical bondage will be a hindrance in his path. He voluntarily detaches himself from parental bondage and joins the ascetics. He practises self-denial and ejaculation of the Self from his body to other beings. He realizes that the eschewment of the Self makes his path more difficult. So he renounces the Samana life and enters into the world of senses. He enjoys the sense of vision, which is considered greater than the other senses. Hence he starts indulging in sense perception. He does not follow Buddha’s teachings as he has learned that teaching cannot lead a man to salvation. One shall find his own way.

He tries the opposite world of Sanyasa, which mutes his power of thinking and the guidance of the inner-voice. He has been guided through dream. When the fact about this dawns on him, he departs from the enchanting world of sense pleasures. He understands timelessness, unity and totality from the river. He learns the law of Karma through the paternal bondage towards his son. He knows that he cannot be trapped in worldly attachment, as he is not an ordinary man to be caught in the bondage of worldly affections. His own son shatters his pride. It is this pride, which keeps him aloof from people. Only when he has lost his son, does he treat them equally. Their joy, sorrow and affection towards humanity do not seem foolish to him at this juncture. He realizes that
God is within them too and within each and every creation. He also realizes that man is not making an external journey towards God, who is always within him. But it is his journey within from ignorance to Divine Wisdom. His ignorance brings an illusion that he is different from God. When a man realizes himself this difference vanishes. Each man has to find realization in his own way, which does not depend upon any teachings.

Throughout the novel, at each crucial stage, Siddhartha has introspected himself. So self-analysis leads to development. He learns the philosophy of “timeless unity” from the river” (Misra 119). As Thirumoolar says, “One Religion, One God”, Hesse also says “there is only one teaching and there is only one religion” (Mohapatra 121). Homo sapiens belong to only one religion – humanity and its experience is the only doctrine to be followed. The difference that exists in the different kinds of teachings is a mere illusion. World is paradoxical in nature: truth and falsehood; light and dark; friend and enemy; joy and sorrow and so on. A man cannot be completely good or evil forever. He cannot be a Samsari or a Sanyasi forever.

Hermann Hesse has depicted the experience of the protagonist well through universal symbols, images, dreams and myth. Siddhartha, from the state of delusion, attains peace by undergoing various ordeals. In spite of a healthy childhood, he tastes the bitterness of discontentment at an early stage and eventually becomes a Samana, a Samsari and a ferryman. The positive thinking attitude, strong belief and introspective nature lead him to unfold the mystery of the Self. At each step he has an awakening such as: living with detachment; the release from enmeshed existence of Maya; destruction of his ego; the understanding of the cause and effect theory; perception of divinity in
everything and the omnipresent nature of the All-Radiant. Thus Siddhartha who begins with a restless and a delusion-ridden life attains the serenity of a Self-Realized soul at the end of the novel. Not just restlessness, but desire can be devastating too. To overcome desire and move into the realms of contentment can be an arduous journey in consciousness, as will be seen in the next novel for discussion.