

**Integration of the Self and the Shadow in *Siddhartha*:  
A Psychoanalytical Study**



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A thesis submitted to  
International Islamic University Islamabad, in partial fulfillment of the  
requirements for the degree of Master of Philosophy in English

Department of English  
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Accession No. TH13395

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Languages

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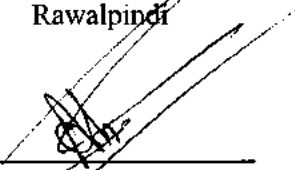
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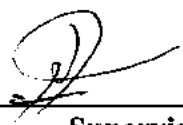
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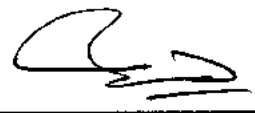
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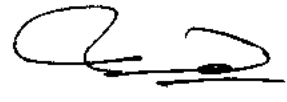
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27<sup>th</sup> May, 2014

## THESIS SUBMISSION APPROVAL FORM

(SUPERVISOR)

The thesis titled "Integration of the Self and the Shadow in *Siddhartha*: A Psychoanalytical Study," written by Abrar Ahmad, a candidate for MPhil degree in English, has been read by me and has been found to be satisfactory regarding contents, English usage, format, citation, bibliographic style and consistency, and is ready for submission to the Department of English, Faculty of Languages and Literature (FLL), International Islamic University, Islamabad for internal and external evaluation.

Date: \_\_\_\_\_

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## CANDIDATE DECLARATION FORM

I, Abrar Ahmad Son of Aziz Ahmad Registration No: 89-FLL/MSENG/F08 candidate of Master of Philosophy (English) at the International Islamic University, Islamabad do hereby declare that the thesis Integration of the Self and the Shadow in Siddhartha: A Psychoanalytical Study submitted by me in partial fulfillment of MPhil degree in the Department of English (FLL) is my original work and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

Date: <sup>th</sup> 27 May, 2014

  
Abrar Ahmad

To *Animus*

## ACKNOWLEDGEMENT

I acknowledge, above all, the support and kindness of the Exalted \_ the One Absolute Reality \_ for presenting me with real-life experiences of most of the theoretical entities explained in this study.

I acknowledge the support and push of Bukht Rehman, one of the 'Govindas' in my life, without whose supporting role this work would have been a dream.

I acknowledge the support and care of my parents and siblings who always realized me of their solacing presence in moments of dejection.

I acknowledge the support and accommodativeness of my better half whose companionship has always been a source of uplift for me.

I acknowledge the support and guidance of my supervisor, Dr. Muhammad Safer. He has never been unavailable whenever I needed him.

## Abstract

This research investigates the integration of the Self and the Shadow in Hermann Hesse's *Siddhartha*.

The focus of the research is to investigate various symbols used by Hesse in the *Siddhartha*. The archetypal analysis of these symbols makes an integral part of this work and theories governing symbols and archetypes provide a basis for the main idea of the research. Discussion, analysis, and criticism of the archetype of Shadow substantiate the statement of the research. The psychoanalytical nature of the study provides a thorough debate over how shadow is projected and how it can be integrated with the self. The study shows that this integration leads to the completeness of personality. The research is primarily of qualitative nature.



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# CHAPTER 1

## INTRODUCTION

This study presents an analysis of Hermann Hesse's *Siddhartha* with special reference to Carl Jung's archetypal framework. Focusing two archetypes, the Self and the Shadow, this research highlights the gradual development of Siddhartha's nature and attitude in addition to analysing archetypal events that form and deform the protagonist's bonds with various characters in the novel. Finally, it unfolds the mystery of how Siddhartha's persona achieves completeness by integrating its Shadow.

Carl Jung believed that archetypes are the underlying images and forms that are derived from the collective unconscious<sup>1</sup>. They are hidden unless they are expressed in a particular way by individuals and their cultures. In their interaction with the outer world, individuals actualize them as images in their conscious or express them as their traits in their behaviour. In short, according to Jung, an archetype is "the introspectively recognizable form of a *priori* psychic orderedness" (Jung 1985: 140).

The Self and the Shadow, inter alia, are two Jungian archetypes that have

an inverse relationship with each other. The Self comprises the characteristics that evolve an individual into the 'I' (Self). It is a sum total of the conscious, the unconscious, and the ego. It signifies the unification of consciousness and unconsciousness in an individual and represents the individual's psyche as a whole (Jung 1978: 120). Thus, every individual's personality as it appears to the outer world is the individual's Self.

The Shadow, on the other hand, is the unconscious aspect of an individual's personality, which he does not recognize as a part of himself. The shadow is a veiled cult of one's persona. Jung says that every individual has a shadow, adding that the less it is a part of the individual's conscious life, the 'blacker and the denser it is' (Jung 1938: 131). The life one chooses not to live is one's Shadow. Sylvia Lafair (2009) quotes Robert Johnson as saying that the Shadow is "our psychic twin that follows us like a mirror." Hence, it is the oppositeness of the Self. If one chooses to be good, one chooses not to be bad and vice versa. Being a representation of the darker or hidden side of a personality, the Shadow may contain both good and bad elements; while owning one's Shadow leads to the whole-making of an individual's personality (Lafair 2009: 135).

Looking at *Siddhartha* from an archetypal spectacle, we find out that Hesse's hero journeys from places to places only to own various aspects of his shadow in order to finally attain whole-making by integrating his shadow. Our protagonist, Siddhartha, makes different choices of life patterns and finds his way to whole-making. The obedient son chooses to become an ascetic mendicant. The

ascetic mendicant chooses to part his ways with Buddha. The spiritual man chooses to be a businessman. The businessman chooses to be a lover and the lover finally chooses to be a ferryman. All this does not seem to be a mere play of coincidence. It rather shows Hesse's mastery of presenting his protagonist with various cults of his shadow; thus to attain whole-making.

Instead of delving into the complicated religious terminology, Hesse (1877-1962) has told Siddhartha's story with fictional twists that have beautified the novel to the extent that one does not bother to ponder over the psychoanalytical devices used to progress the character of the protagonist. It would, therefore, be a good idea to reread the novel and pause by every turn Siddhartha takes and every choice he makes in order to realize which aspect of his shadow he is about to own. By so doing, we will also be able to appreciate the author's savvy of the prevailing psychological doctrines.

Keeping Jungian archetypal theory in mind, while reading *Siddhartha*, makes things very fascinating and intelligible. Every move of the protagonist introduces us to a newer aspect of life un-lived by Siddhartha. Working on these lines calls for an in-depth study of psychological theories which has given way to some relevant findings; and they will prove to be a modest attempt to contribute in this area of learning.

The techniques used by Hesse to psychoanalytically improve the persona of Siddhartha create a bridge between the fictional aesthetics of the story and psychological intricacies of persona cults. This makes the novel more than a

*bildungsroman* or *erziehungsroman*<sup>2</sup>

The research presents a thorough analysis of Hesse's *Siddhartha* with a particular focus on his attempt to mature the protagonist Siddhartha by introducing him to his Shadow. Instead of reproducing the narrative of the great sage, Siddhartha Gautama Buddha, Hesse develops the character of Siddhartha in his own particular way after picking up certain patches from Buddha's epic. The novel was first published in 1922 under the title of *Siddhartha: Ein Indische Dichtung* or *Siddhartha: An Indian Poetic Work*. The book has been read and cherished for its lyrical and romantic flavours. However, the present study highlights the Shadow pattern working behind the whole-making of Siddhartha, the son of Brahmin.

### **1.1 Thesis Statement:**

Control over one's Shadow may result in completeness of one's personality. Herman Hesse's protagonist, Siddhartha, journeys to his whole-making by owning different Shadow patterns of his personality, the Self. This study analyzes the text of *Siddhartha* to highlight Shadow projections and present findings on how Siddhartha, the hero, integrates them to attain whole-making.

### **1.2 Research Questions:**

1. What is the significance and scope of an archetypal study?
2. What is the range of relevant texts of psychological sources that

correspond to the archetypal paradigm, especially Shadow, with reference to *Siddhartha*?

3. Since the archetype Shadow is an unbounded entity, what should be the delimiting and controlling factors in selecting the range of archetypal readings?

### **1.3 Research Methodology:**

For the most part, this research is qualitative in nature. The study has involved the method of library research and has been analytical, critical as well as psychoanalytical. The criticism of the text of the novel has been consistently supported by archetypal readings and an appraisal of the relevant literature has been made in the discipline.

Archetypes are formative patterns that compose the human collective psyche or collective unconscious. An archetype is a pattern found consistently and regularly in individuals across all times and cultures (Page, 2003:43). To put it in other words, archetypes describe the basic behavioural patterns within human psyche (Stevens, 1990:49). In order to make use of this cross referencing, I have been following a thorough reading schedule. In the course of this comprehensive schedule, I adopted the following line of action:

- i. A study of literary and psychological theories to discover the prevailing archetypal parameters and to find out how the genre of fiction, such as *Siddhartha*, can be studied and analyzed under archetypal theories.

- ii. A close reading of *Siddhartha* which could help me figure out shadow projections and determine the process of whole-making.
- iii. An analysis of the character of Siddhartha and his making and breaking bonds with other characters with reference to shadow patterns.
- iv. Implementation of deductive as well as inductive approach while accomplishing the research work. Thereby, literary devices have been juxtaposed with archetypal devices in order to reach a conclusion as to how the novel's position could be established within the literary standards.
- v. Throughout, the research mentions the title of the novel in *italics* while the hero of the novel has been clearly separated from the historical Siddhartha Buddha by mentioning him as the hero or Hesse's Siddhartha.

#### **1.4 Archetypal Theory and its Various Dimensions:**

Jung first used the word 'archetype' in 1919 (CW 8, Para. 270). The word originates from Greek and dates back from classical times. Primarily, the word 'archetype' means 'prime imprinter'. It usually referred to an original manuscript from which copies would be made later. Interestingly, the etymology of the word 'archetype' is very much informative:

The first element 'arche' signifies 'beginning, origin, cause, primal source principle', but it also signifies 'position of a leader, supreme rule and government' (in other words a kind of 'dominant'); the second element 'type' means 'blow and what is produced by a blow, the imprint of a coin ... form, image, prototype, model,

order, and norm', ... in the figurative, modern sense, 'pattern underlying form, primordial form' (the form, for example, 'underlying' a number of similar human, animal or vegetable specimens).

(Jacobi 1959)

The simplest definition of 'archetype' comes from Anthony Stevens:

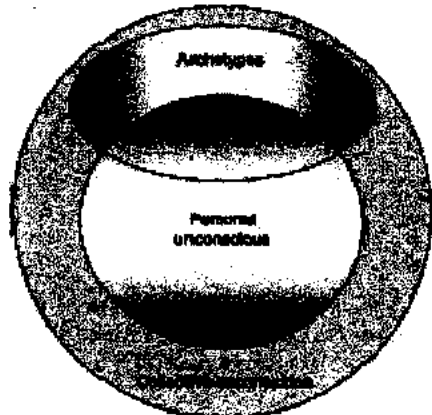
The archetypes (are) innate neuropsychic centres possessing the capacity to initiate, control and mediate the common behavioural characteristics and typical experiences of all human beings irrespective of race, culture or creed.

(Stevens 2004)

As for Jung, he describes archetypes as 'typical modes of apprehension'.

According to him, 'whenever we meet with uniform and regularly recurring modes of apprehension we are dealing with an archetype' (Jung, 1969:137-8).

Steve Page gives further elaboration of the relationship between collective unconscious, personal conscious, and archetypes by presenting the following figure (Page, 2003:44):



A number of archetypes have been recognized so far. Some of them have mostly been described as personifications while others as patterns or forces.



Mostly commonly discussed of the personified archetypes include trickster, mother, child, priest, and Messiah (Jung 1959).

Personifications of archetypes can also be ascribed to a particular type of person around us. However, it must be kept in mind that the said archetypes should not be confused with biological figures. Hence, the archetype mother may not signify our biological parent. Any person that may have the characteristics of mother archetype can be a symbol of this archetype; for example a teacher, a friend or a guide. In a similar way, some institutions may also be viewed as mother archetype for inspiring a sense of devotion or awe. Thus, our college, university, mosque, church, or parliament could be telling examples in this respect (Page, 2003:44).

Archetypes other than the personifieds are images within the human psyche such as those of a destructive force or absolute evil. This image of the dark forces, for example, is the archetype of shadow. Thus, there are people around us that have proved to be symbols of evil. Those involved in murders, sexual and physical assaults, and other such activities become the embodiments of the archetype of shadow. The archetype shadow does exist within the psyche of all humans. However, it may surface only at times of sheer emotional disturbances. Moreover, all humans do not possess all tinges of the archetype shadow. This is why, many psychologist will separate 'personal shadow' of a human from the archetype shadow. There are moments in our life when we want to force ourselves upon others, especially those disdainful of our attention, and moments when we

strongly urge to attack someone for behaviour unacceptable to us. These are the moments when our personal shadow surfaces and we feel driven by it (Page, 2003:45).

To Fordham, the archetype shadow is the nearest and closest to human ego. Also, it is very intimate to the 'repressed unconscious' and it keeps integrating with the unconscious on regular basis (Fordham, 1986:5).

Anthony Stevens relates the archetype Shadow to the man's 'animal nature'. According to Stevens, we pay a great price for acquiring a superego and that price is in the form of a 'serious loss of freedom for the Self.' He adds that the actualization of the Self calls for some components of the Self to remain repressed, which is because these components of the Self are not acceptable to the society or traditions. These unacceptable shades of the self, according to Stevens, are termed as 'the beast within'. Stevens holds that these unacceptable components of the Self were collectively called the Shadow by Jung (Stevens, 2004:247).

A similar reference to 'the beast within' can also be found in *Human Aggression* by Anthony Storr when he writes in the introduction to his book:

The sombre fact is that we are the cruellest and most ruthless species that has ever walked the earth; and that, although we may recoil in horror when we read in newspaper or history book of the atrocities committed by man upon man, we know in our hearts that each one of us harbours within himself those same savage impulses which lead to murder, to torture and to war.

(Storr, 1968:9)

Referring to the same 'beast within', Mary Midgley criticizes the medieval practice of flaying wolves alive after they were captured for their 'wickedness'. In her *Beast and Man*, she holds that when judged by human standards wolves prove to be

Paragons of steadiness and good conduct. They pair for life, they are faithful and affectionate spouses and parents, they show great loyalty to their pack and great courage and persistence in the face of difficulties, they carefully respect one another's territories, keep their dens clean, and extremely seldom kill anything that they do not need for dinner. If they fight with another wolf, the encounter normally ends with submission. They have an inhibition about killing the suppliant and about attacking females and cubs. They have also, like all social animals, a fairly elaborate etiquette, including subtly varied ceremonies of greeting and reassurance, by which friendship is strengthened, cooperation achieved, and the wheels of social life generally oiled.

(Midgley, 1979:26)

The shadow of an individual may not necessarily be negative. 'Good' and 'Bad' are relative. A child grows to be 'Good' in terms of the norms and tradition of his parentage and culture. If a child's Self is labelled as 'Good' in a culture, his repressed and unfulfilled capacities will be regarded as 'Bad' and his shadow will be a repository of all that can be labelled as 'Bad' (Stevens, 2004:252). Stevens also quotes Edwin Muir as saying, 'The unfulfilled desires of the virtuous are evil; the unfulfilled desires of the vicious are good.'

Beebe stresses on confronting and integrating the Shadow. According to

him, there are moments when a person is stuck in a situation where he feels that something is wrong with his will. He finds that the course of action he has adopted is not based on the motive that he intended. He stops and examines the real motive. He finds relief only when he has found the truth. This is the point when one feels secure in determining as what he must do. Beebe holds that this whole process, in Jungian realm, is called confronting and integrating the Shadow (Beebe 2005:33).

## **1.5 Research Plan and Chapterization:**

### **Chapter 1: Introduction:**

The introductory chapter focuses on a possible framework of the research to incorporate the idea of archetypal analysis of *Siddhartha*. It also presents research methodology, limitations of research, significance of the research, and an introduction to archetypes, especially the Self and the Shadow.

### **Chapter 2: Literature Review:**

The second chapter deals with various psychological and archetypal theories, related to the archetype Shadow, which are relevant to *Siddhartha*. In the course of analysis during research, the significance of these theories has been established with evidence. Also, this chapter highlights some biographical traces in the novel that hold relevance with archetypal patterns in the journey of Hesse's *Siddhartha*.

### Chapter 3: Shadow Projections in *Siddhartha*:

This chapter highlights the Self of the hero, Siddhartha, in addition to pinpointing shadow projections that would show how and why the hero forms and deforms bonds with various characters in the novel. Due attention has also been given to truth-seeking doctrines that have a direct or indirect link with the story of Hesse.

### Chapter 4: Integration of the Self and the Shadow in *Siddhartha*:

This chapter explores various ways through which Hesse's Siddhartha integrates his shadow towards whole-making. It is here that Siddhartha's efforts are examined under the theory of shadow integration and it is shown that every move of the hero in the novel is, in fact, a step towards recognizing and owning his shadow in order to excel in his journey to attain completeness of personality.

### Chapter 5: Conclusion:

This is a brief chapter that presents gradual realization of Hesse' Siddhartha, his pursuit towards self-identity and his quest to find out ultimate reality. This chapter also provides evidence on the presence of a similar pursuit in other fictional works of Hesse.

## 1.6 Limitations of the Study:

- i. *Siddhartha* is available only in English language translated from the original version in German. Therefore, I have to rely entirely on the authenticity of translators. This may have or may not have missed out some of the literary shades as indicated by Hesse in the original German text.
- ii. There is no denying the fact that Hesse, being a Nobel Laureate, must have kept himself updated on contemporary scientific, philosophic, and psychological theories. However, I cannot exactly ascertain the range of Hesse's scientific and literary interests.
- iii. I have tried to take hints to the author's interests through various signs in his biographies and whatever has been provided by the author himself in the novel. It was possible only through an extensive study of relevant material available in libraries in my humble reach.
- iv. This is also to be noted that this research cannot cover the vast arena of archetypal theories. Nor can it go into the details of various effects of shadow projections on human behaviour. The scope of this research is only to look for shadow patterns and projections within the text of *Siddhartha* and find out how these patterns and projections help in the

completeness of Siddhartha's Self.

- v. As a psychoanalytical study, the present research keeps from indulging in discussions over eastern mystical norms, especially Islamic Sufism.
- vi. Hence, the present study touches only those aspects of shadow patterns within the text of the novel that have relevance with the integration of the Self and the Shadow of the hero, Siddhartha.

### 1.7 Significance of the Study:

While exploring archetypal patterns and shadow projections, I have focused on the very text of the novel. This helps not only in understanding the novel in depth but also in providing a basis and scaffold for archetypal studies in future.

The psychological theories as well as ageless mystical scripts of Vedanta together with Buddhist teachings as ancient as two-thousand-five-hundred years all become pertinent as one organic entity of knowledge. All threads of knowledge seem to have intertwined.

The study has provided a new opportunity in the field of literature as it looks at the *weltliteratur*, international literatures, as a single entity or the collective unconscious. There are clear psychological and archetypal equivalents in the novel. This makes it comparable to *bildungsromans* in literatures of all languages in all times and all cultures. Thus, the study also supports the notion of collective unconscious by exploring archetypes in fictional writings. In other

words, as said by Shelley, the poets of all times contribute to a Great Poem that is perpetually in progress (Bloom 1997:19), all fictional writings contain archetypal elements and contribute to shape the collective unconscious.



## NOTES:

1. According to Jung, the collective unconscious represents the 'repository of man's psychic heritage and possibilities' (Samuels et al. 1986:32). The term was introduced by Jung to refer to the aspects of human psyche which are common to all mankind. Stevens (2004) uses the word as synonymous to 'phylogenetic psyche'. Page (2003) calls it 'the collective human psychic field'. In plain words, it is the collective unconscious that introduces us to archetypes.
2. *Bildungsroman* is an account of youthful development of a protagonist. It presents a description of the stages through which a protagonist achieves maturity while undergoing various experiences of life. *Eerziehungsroman* is the synonym of *Bildungsroman*; however, it mainly focuses on the education of the protagonist.

## CHAPTER 2

### LITERATURE REVIEW

The review of related literature helps in contextualizing my study with reference to the prevailing knowledge on the subject.

In its essence, *Siddhartha* is at the same time autobiographical, biographical, historical, spiritual, and psychological. It is a genre that has no known recognition. The novel presents literary transcription by retelling the story and developing a myth. By so doing, it also emerges as a reading that will contribute to solve human problem of individuation.

This study primarily started with readings from Sigmund Freud and Carl Jung. My research thesis for the degree of Masters of English was a comparative analysis of Freudian Dream Theory and Islamic dream perspective. Digging the same well of quest for psychological savoir faire, I came across Jungian theory of archetypes. My interest in the subject increased when I found archetypal elements working behind the struggle of the hero in *Siddhartha*. In order to ascertain my hypothesis, I compared various *bildungsromans*, especially those written by Hermann Hesse himself. In the course of comparison, inter alia, Paulo Coelho's *The Alchemist* and Hesse's *Siddhartha* seemed closely related. Focusing Hesse, I

also had to study his biographical accounts in order to estimate the range of his reading and experiences with psychological theories.

The idea of applying archetypal theory, especially shadow work, on a fiction is not something new. Many researches and critiques are available on the subject. Yet, there are writings on writers' use of symbols in novels, which have explored the unconscious mind of various fictional characters and hidden forces shaping events in fiction. However, it is the exploration of shadow work in *Siddhartha* that makes this research unique.

According to Jung (1938), every man carries a shadow, and the less it is alive in the individual's conscious life, the blacker and denser it is. At all points of life, it creates an unconscious problem and thwarts our most well-intended designs. When we can meet our Shadow completely, we become immune to all moral insinuations. This kind of transformation without having had any guilt is an undertaking because heroes are strong enough to go down into the underworld and fight dark creatures.

Dr. Anar Salunke (2011) widely wrote on the subject of characters in pursuit of seeking answers to hidden questions of unconscious mind. Salunke especially wrote on *bildungsroman* heroes of Paulo Coelho. He is of the view that *bildungsroman* heroes are like researchers who endeavours to find out answers to various inner questions to understand the unconscious. Salunke's point is valid in the case of *Siddhartha* as well.

Shewman (2001) is of the view that bildungsroman fiction contains journey-making as a symbol for hero's struggle. According to him, the hero would begin his journey with brokenness and would accomplish it with a great wholeness. He adds that the story usually ends with a change in the personality of the hero, which works as an inspiration for the readers and they start looking into their lives in order to know how wholeness can be achieved.

The concept of strive towards self-discovery is also found with Donley (2005). Her book *The Journey Called You* deals with evaluation of the process of self-explanation. Donley's struggle towards finding out answers to the riddles of her unconscious is manifest in her works.

Clare (2002) has dealt with archetypes in detail. She has written a full range of ways on how to understand the dark sides of life. She has presented a vivid description of how to study human soul and what the role of archetypes in human life is. Her book *Understanding Yourself* is deeply relevant to the present study on integration of the Self and the Shadow.

According to Jacobi (1959), when we live and grow in a culture, we absorb it and repress some components of our nature because they are not acceptable to our culture or parents. These components of our personality grow and mature within us just the way our outer personality does. Jacobi holds that these hidden parts of our nature develop our Shadow which lives a life under the surface like an organization that is not acceptable socially. He suggests that the Shadow is actually a symbol which carries an aspect of our Self. Most of us

confront our Shadow in dreams. However, Jacobi goes on, when we cannot get a way of working with our Shadow in dreams, the Shadow shows its colours in the outer world.

The Shadow, to Martin (1956), contains all negative attributes that we will never like to be associated to ourselves. It is 'something which comes between a man and his fulfillment: his laziness, his fecklessness, his tendency to let things slide or to overdo things, his cowardice, his rashness, his self-indulgence, his carping and envious nature, his murkiness.' Martin believes that our 'negatives' entail a great amount of energy. When we integrate our Shadow, we receive enormously greater energies. He holds that our life is about confronting our Shadow and unveiling unexpressed possibilities of our life. He concludes that we will never mature without this process. Also, we gain our greatness through this process and we make a common connection with humanity.

A number of creative writers have developed characters in their works by the use of a similar concept of archetypes. A shadow work in the dualistic nature of the character of Gollum is much obvious in *The Lord of the Rings* by Tolkien. A series of disagreements between the Self and the Shadow makes a prominent hallmark of his personality. At most of the occasions in the story, the darker side of his persona, the Shadow, is shown dominant over his Self. Frodo, another character, also represents shadow domination, like Gollum. Unaware of the darker components of his personality, Frodo does not recognize the Shadow. In the end,

Frodo recognizes the Shadow and faces it by acknowledging his fears. This leads to the completeness of Frodo's pursuit.

A good example of shadow work comes from Robert Louis Stevenson (1979). In his novel *Dr. Jekyll and Mr. Hyde*, Stevenson presents how the negativity of the Shadow casts impact on the life of an individual. In the novel, the Self of Dr. Jekyll is overcome by his Shadow. Unlike the heroes of Hesse, Stevenson's hero does not set off on a journey towards completeness or whole-making. His hero rather obeys the darker aspect of his personality. The hero of the novel, Dr. Jekyll, carries a dual personality when he speaks, "Man is not truly one, but truly two." He is aware of the duality of his personality but he does not bother to recognize and acknowledge his darker aspect. Ruling over his Self, his Shadow convinces him to commit offenses. Finally, he accepts the supremacy of his Shadow when he says, "I was slowly losing hold of my original and better Self, and becoming slowly incorporated with my second and worse." On the contrast of this, Dr. Jekyll carries a balanced personality in the beginning of the novel. It is the oppositeness of his Self, the Shadow, that ruins his personality. We come to know about this when Dr. Jekyll reveals this reality before committing suicide, "My evil finally destroyed the balance of my soul."

In order to take a broader perspective of the novel, *Siddhartha*, I will like to adopt a meta-physical approach. This approach unites multifarious characteristics in order to reach an integrated conclusion on the subject (McBurney 2007: 350).

Meta-analytical approach grabbed my attention while I happened to read Titus Burckhardt in the course of my study for the research. Burckhardt suggests that all scholarships are primarily more or less the same with respect to their focus of attention. According to him, they all focus on belief in the Reality and its Oneness.

It is inevitable that such confusions should arise since a university training and bookish knowledge are in the West deemed sufficient authority for concerning oneself with things which in the East remain naturally reserved to those who are endowed with spiritual intuition and who devote themselves to the study of these things in virtue of a true affinity under the guidance of those who are the heirs of a living tradition.

(Burckhardt 2005: vi)

In the course of my research, circumstances of social, political, literary, and psychological realms have also been taken into consideration, especially the circumstances when *Siddhartha* was written. I have also taken into account the seminal effects of the new psychological philosophies as they were introduced and how Hesse was exposed to them.

During my research, I have noticed that all religious philosophies entail transcendentalism. Also, all transcendental efforts imply integration of the Shadow, the darker side of the Self, with different levels of handlings. Every object in the world has forms. Change in these forms can be approached through principles. Schuon talks of a fluid theosophy in Shamanism. This fluidity, he holds, is present in the religious inclinations of inhabitants of various regions (Schuon 2004: 75). The religious inclination Schuon talks of also falls in the

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archetypal discipline as Self and not-Self (Shadow) are the two main operatives in transcendentalism.

The concept of Self and not-Self is as old as the rise of Pantheism. This is manifest in the not-self of Abhidharma or Buddhist Tradition of Anatman (Prebish 2003:44). Whether historical Siddhartha or Hesse's hero, both possess a strong urge to break the restrictions of worldly principles in order to reach deliverance. Their attempts to break restrictions open ways to religious experiences. However, it will be worth mentioning at this point that Schuon draws a demarcation between transcendental and psychological behaviours when he talks of grasping religious experiences (Schuon 2004:142).

In the course of my research, it has also been noted that some scholars mention the Buddha as a Prophet of God with revealed knowledge. In his *A Return to the Spirit*, Martin Lings writes,

The Buddha is not mentioned in the Qur'an at all, but the Qur'an states that for every people God has sent a messenger (Qur'an 10:47), and that some of these have been mentioned whereas others have not (Qur'an 40:78 and 4:164); and since the Buddha established a religion over two thousand years ago which to this day remains in possession of a large part of the East, he must have been a messenger in the full sense of the Arabic word *rasul*.

Can it not then be said that the absence in Buddhist doctrine of any word which can reasonably be translated by the word of "God" constitutes a kind of inter-religious contradiction? The answer is that Buddhism's insistence on the One Absolute Infinite Eternal Reality brings it into agreement with all other religions.

(Lings 2005: 21)



An argument may be made that the idea of 'One Absolute Infinite Eternal Reality' or simply 'Reality' also strengthens Jung's idea of 'Collective Unconscious'. The perennial philosophy<sup>1</sup> of 'Reality' can also be an evidence of the presence of collectiveness of unconscious. Perennial philosophy is the point at which Eastern and Western philosophies intersect. In the words of Huxley (1894-1963), the perennial philosophy is:

...the metaphysics that recognizes a divine Reality substantial to the world of things and lives and minds; the psychology that finds in the soul something similar to, or even identical with, divine Reality; the ethic that places man's final end in the knowledge of the immanent and transcendent ground of all being; the thing is immemorial and universal.

Rudiments of the perennial philosophy may be found among the traditional lore of primitive peoples in every region of the world, and in its fully developed forms it has a place in every one of the higher religions.

(Huxley 1946: vii)

The idea of the 'Collective Conscious' and 'Collective Unconscious' is also supported by Huxley's essay "Notes on Zen" when he mentions that a man can bypass language by meditation and 'his individual consciousness, deverbalized, becomes one with the unitary consciousness of Suchness' (Isherwood 1972: 400).

The philosophy behind Huxley's notion is that, during the period of meditation, man becomes the subject as well as substance of the experience. This

is the point and position for which Hesse's Siddhartha is seen struggling hard. Siddhartha attains *sunyata*, id est, a conscious devoid of gluttony, rage and delusion. This is the point when the transpersonal concept of God emerges before him with its attributes. *Tathata* or 'Suchness' is achieved that leads Siddhartha to *nirvana*, the recognition of Reality (Smith 2002: 223). This, in archetypal creed, is the integration of the Self and the Shadow.

The age of Hesse was an age of revolution in wake of philosophy. A number of modern philosophic theories were in practice. These included Psychodynamic Philosophy by Freud, Pragmatism by Dewey, Idealism by McTaggart, Existentialism by Nietzsche, Phenomenology by Husserl, and Structuralism by Saussure. These philosophic doctrines also have great significance in shaping Hesse's intellectual quests.

The East also contributed in defining the creative acumen of Hesse. The ancient prince of Kapilavastu, Siddhartha, experiences inner chaos and finds his way to ultimate resolution of the chaos. This is a story much similar to the experiences of young Hesse as the biographical details are revealed by Joseph Mileck. These biographical notes detail the painful phases in the transition of Hesse's character (Mileck 1977).

Hermann Hesse's father Johannes Hesse (1847-1916) was well-versed in Greek philosophies and Latin literature. A son to Karl Hermann Hesse, a Russian Pietistic Christian, Johannes has sufficient knowledge of eastern religious dogmas. From 1869 to 1873, he served in the missionary services in India. When

his health deteriorated, he moved to and settled in Calw, Germany. Hermann Hesse's mother, Marie Gundert (1842-1902), was born in India and was educated in Germany and Switzerland. This is the background that awarded Hesse with sense of belonging with Indian culture. Hesse's mother frequently visited India. She was a biographer, poetess, and linguist. She also assisted her husband and father in Calwar Verlagsverein Mission.

As a matter of fact, Marie's father, Hermann Gundert was much fluent in a number of languages including English, Italian, French, German, Telugu, Hindustani Malajalam, Kennada, Bengali and many others. His vast knowledge of European and Indian languages allowed his daughter, Marie Gundert, a full scope of understanding various cultures. This being so, the same spirit was inculcated in Hermann Hesse as well. In addition to this, his paternal grandmother was a Slavic descent while his maternal grandmother hailed from French Swiss origin. Having said all this, this is not surprising that Hesse was quite a talented child right since his early childhood. However, this is also to be noted that he was at the same point headstrong, imaginative, lively, and hypersensitive (Mileck 1977:4). This makes it clearly intelligible why Hesse's hero, Siddhartha, carries all the qualities that are found in Hesse himself. Both of them have been restless souls that would annoy and disappoint their parents and teachers alike. Both have to achieve wholeness by integrating their Shadows. At a point of time, Hesse's father wanted to admit his child to a boarding school. However, when he won the citizenship of Claw, Wurttemberg, he abandoned the thought of sending Hesse to boarding as he

would now receive free education at Maulbronn. This change in life put everything on the right track.

The next change in Hesse's life occurred when he went on a furlough from school on March 7, 1892. He remained missing for around 24 hours and when he was found he complained of headache and insomnia. For several days to come, Hesse appeared lethargic with an erratic change in his behaviour. This brought his sanity into question which resulted in his dismissal from school on May 7, 1892.

Hesse's hero is also not understandable to his parents. Even the chief Samana also does not understand his pursuit. Both his father and the chief Samana do not seem to appreciate the driving force that entices him to experience life and achieve wholeness. The only figure that understands his quest is the Buddha, which is because he himself has also gone through the same experiences. He knows that the mystery cannot be unraveled with the help of teachers. It is he who advises Hesse's hero to beware of cleverness. He knows that one must conquer the Self on his way to spiritual completeness while cleverness is the product of candidness (Hesse 2007:29).

Later, our hero finds out that fighting against the darker side of the Self is a waste of time and energy as success does not lie in escape from the darker side of the Self. This is the point when Siddhartha resolves to confront the innerness of his Self. This must be clear at this point that the Shadow is not separable from the Self; it is rather an aspect of the Self but darker and denser (Jung 1938:131). Siddhartha, therefore, makes a resolution that he will

...no longer mutilate and destroy myself in order to find a secret behind the ruins. I will no longer study Yoga-Veda, Atharva-Veda, asceticism or any other teaching. I will learn from myself, be my own pupil; I will learn from myself the secret of Siddhartha.

(Hesse 2007: 32)

From mystical point of view, Siddhartha is on his journey to experience various mystical methods from Pantheism and Theism to Apparentism and Unityism. This journey is somewhat similar to one carried out by Ibn Arabi and Mujaddid of Sirhind (Hussain 1963:65). In terms of psychological and archetypal philosophy, however, Siddhartha journeys to confront various shades of his Shadow in the outer world.

Siddhartha's quest to associate his soul with *Om*<sup>2</sup> is the passion that forces him to take initiatives at every point in his story. For him, the only possibility to find Reality is within his Self. This is a path towards refinement of the Self that he chooses himself. Siddhartha's initiatives may best be described in the words of Huston Smith:

It is the spark of divinity that God plants in human beings that initiates the journey in the first place. Transcendence takes the initiative at every turn: in creating the world, in instantiating itself in the world, and in shaping civilizations through its revelations – revelations that set civilizations in motion and establish their trajectories.

(Smith 2002:31)

Coming back to Hesse's biographical notes, another significant event in his life was his love for a worldly feminine beauty. The passion of love travelled

with Hesse throughout his life right since adolescence. This force of love gradually brought him spiritual elegance. This shift from worldly passion to spiritual grace put Hesse on the track that led him from *Kama* to *prema*. This also parallels him with his hero Siddhartha who finds tranquility in his beloved Kamala as she proves to be a refuge for his learning in the art of love. At the age of fifteen, Hesse fell in love with the twenty-four-year-old Eugenie Kolb. The parallel of Hesse's story with that of Siddhartha continues even when both fall into a deep sense of depression after realizing the vainness of *Sansara*. Siddhartha leaves his comforting beloved, his riches, pleasures as well as his mango tree. Expressing his condition to Govinda, Siddhartha says:

I have lost them, or they have lost me – I am not sure.  
The wheel of appearances revolves quickly, Govinda.  
Where is Siddhartha the Brahmin, where is Siddhartha  
the Samana, where is Siddhartha the rich man? The  
transitory soon changes Govinda. You know that.

(Hesse 2007: 77)

Siddhartha abandons all his belongings and cuts the basic human instinct. He is completely lost when Vasudeva, the ferryman, comes to rescue him. On the parallel, Hesse decides to draw to a close his existence on June 20, 1892. He even grabs a pistol to accomplish the task and writes a suicide note. However, he does not materialize his plan. This results in a living that is full of despair (Mileck 1977:6).

Hesse's despair qualified him for a school of mentally sick and disturbed students at Stetton. This inculcated a hatred of formal education in Hesse's

personality. On his return from the school for mentally retarded children, Hesse had to face a strong sense of rejection from his parents. His novel *Beneath the Wheel* (1906) is Hesse's catharsis of the same hatred for formal education. After his return from formal schooling, Hesse indulged in self-education and started working as a book-seller. He also worked as an assistant to a freelance reporter. Hesse's novel *Peter Camenzind* provides evidences on Hesse's bitter life experiences. The story of the novel revolves around a dissolute writer (Encarta 2007).

Another valid case study would be of the young protagonist of *The Demien*, Emil Sinclair. Like Siddhartha and Hesse, Sinclair also indulges in pursuit of finding out his hidden potentials and the Self. Like Hesse's Eugenie Kolb and Siddhartha's Kamala, Sinclair also has a worldly beauty in his story to have a strong love for. His beloved, Frau Eva, knows and understands his condition and provides positive interpretations to his distressing dreams. Sinclair too is entangled in a conflict with his inner self over his feelings for Frau Eva. However, like Kamala of Siddhartha, she tells Sinclair to win her love. She asks him not to be afraid and that he must show courage and confidence if he wants her to be attracted to him. The same conflict of the Self and the Shadow over attraction or repulsion of Anima/Animus can be found in *Siddhartha* as well.

Hesse's life story reaches Cannstatt where he is admitted to Gymnasium. There too his nerves do not settle and studies seem to him no more than suffering. At this point of life, Hesse also develops physical ailments. He starts a life full of

drinking, smoking, bars, and debts. He is seen companioning with individuals of low characters. Hence, his formal schooling ceases and he returns home to face strong parental rejection. At home, he starts excessive reading and gardening (Mileck 1977:14).

In the mid of 1894, when he expresses a desire to become a writer, he faces a strong disapproval from his father. This throws him to hard labour as a machine operator for around a year and a half. Hesse continues excessive reading and finds joy in exploring romanticism, aestheticism, imaginations and worship of beauty. This was the time when Hesse met with Julie Hellmann and fell in love with her. However, they could not marry, the pain of which is noticeable in Siddhartha's relationship with Kamala in *Siddhartha*.

Hesse's interest in art of all forms brought him in contact with various contemporary figures including philologist Dr. Jacob Wackernagel, historian Dr. Rudolf Wackernagel, historian Johannes Haller, architect Heinrich Jenzen, philosopher Karl Joel, and theologian Alfred Bertholet. His next love was Elizabeth la Roche while he was still lamenting his separation from Julie Hellmann.

In 1904, Hesse married Maria Bernoulli. This was a step to finally settle down in life. At the same time, he grew great interest in theosophy and started accepting the influence of Arthur Schopenhauer. This also revived his attachment with India and sparked his interest in Buddhism. A decline in his relationship with his wife Maria provided him an opportunity to leave for a spiritual pilgrimage. In



pursuit of Self discovery, Hesse travelled through Indonesia and Sri Lanka in 1911. This journey could not be much fruitful spiritually and he returned home in 1912. The gap between Hesse and his wife Maria widened with every passing day. His father's death in 1916 proved yet a bigger setback and Hesse started facing an inner chaos for having failed to follow his father's dreams about him. A series of hard experiences had begun. His son Martin Hesse fell seriously ill and his wife experienced fits of schizophrenia. Hesse felt so much dejected and upset that he started taking sessions of electrotherapy and psychotherapy. This introduced him to the phenomenon of psychoanalysis. He came to know the great psychologist Carl Gustav Jung and got familiarized with Jungian theories. His introduction with Jung provided him with a new world of challenges in creative writing.

The following period shows Hesse developing interest in archetypal theory of Carl Jung as, in October 1917, he penned down *Demian* which dealt with the problem of duality, a phenomenon primarily emerging from a rift between two archetypes 'the Self' and 'the Shadow'. Writing this novel took him only three weeks. However, it was published in 1919. In the novel, the protagonist Sinclair's Shadow appears as a dream character by the name of Demian. This duality of character was later also introduced in *Siddhartha* which will be dealt in detail in the following chapters.

The years following the publication of *Demian* seem to have occupied Hesse with psychoanalytical approach and symbolism to the extent that he

published *Siddhartha* in 1922 and *Journey to the East* in 1932. The former is a novel that is full of symbols and shadow work while the latter is a work examining Jung's philosophy of mythical attributes in humans (Encarta 2007).

In *Siddhartha*, Siddhartha has a close friend Govinda, who is ever ready to follow him and is dependent on Siddhartha in many ways. Siddhartha and Govinda share a number of characteristics; yet both have their own unique standing in the novel. A resemblance of this relationship can be found in Hesse's friendship with Josef Bernhard Lang (1883-1945). Lang was a troubled eccentric with the career of a psychiatrist. He depended on Hesse the way Govinda did on Siddhartha. In the novel, Siddhartha learns to pursue his quest for whole-making while Govinda extends him all sort of support. In the real life, Hesse learnt to deal with his depression and anxiety while Lang offered him all sort of support.

Throughout his early life, Hesse has depended on nature for his uplift but now he had come to know the path to know the world. He was now ready for self analysis. Hesse's recovery from anxiety and his indulgence in self analysis opened for him another career, painting (Mileck 1977:41). Now the Siddhartha within Hesse was content. The following years, he spent using his pen and brush alike.

As said by Ruskin, a true artist should not only base his art on his subjective realistic experience of life but should also focus on drawing the attention of his audience to certain aspects of life (Belsey 2001:9). Hesse's *Siddhartha* is not only a reflection of Hesse's experience of life but is also a

guidebook on the role of archetypes in forming and deforming human relations as well as integrating Shadow towards Self discovery.

## Notes

1. The phrase 'Perennial Philosophy' was first used by Steuchus Eugubin [Agostino Steuco] in the 16<sup>th</sup> century. Later it was appropriated by Gottfried Leibniz. However, the term has been associated more to Aldous Huxley.
2. Also spelled and pronounced as Aum, Om is a mantra for meditation. A long debate on the sound Om can be found in the *Chandogia Upanishad*. Om is said to represent all sounds. It is also considered to be the core spirit of the Veda and a path to Union with Brahman.

## CHAPTER 3

### Shadow Projections in *Siddhartha*

The narrative of *Siddhartha* has a simple plot knotted with lyrical threads. Still, it carries a unique philosophy. A mixture of the thoughts of many ages, *Siddhartha* offers a simple story that does not contain even a single instance of looseness. The philosophy propounded by the novel has been much discussed and appreciated. However, this research presents a thesis on the role of the archetype Shadow and how Siddhartha, the hero, handles various shades of his Shadow on his way to finding Reality.

As a hidden aspect of the self, the shadow has greater energies to reveal and most of the times it confronts the self in visions. In order to achieve perfection, a visionary, like Siddhartha, will therefore need to go beyond the conscious. This idea has been best described by Iqbal. Since the conscious always has to hinge upon common logic and logic is limited, a visionary will simply have to jump over the limitations of common logic as, according to Iqbal, common logic is a glow of the street lamp, not 'the destination' (Iqbal 1986:376).

According to William C. Chittick, the journey to 'perfection' commences in 'nonexistence' with God. In fact, Chittick divides human journey to perfection into two halves and considers the two halves as two arcs of one circle. To him, one arc of the circle is human journey from God to the world and the second arc is human journey from the world back to God. In support of his point, he also provides quotation from the Quran, 'To Him has submitted whoso is in the heavens and in the earth, willingly or unwillingly, and to Him they shall be returned' (3:83). According to him, human beings have been bestowed with a privilege to return voluntarily because they enjoy enough freedom to form their destiny (Chittick 2005:85). When Siddhartha leaves his happy life in struggle to achieve perfection, he is utilizing the share that he has from the divine freedom to shape his destiny. All the turns and twists that he makes in his life are meant under the same divine freedom.

In addition to this, only a perfect man can perfectly use his freewill to unite with the Absolute. This will require of the perfect man to be a manifestation of the Absolute (Izutsu 2005:265). It is therefore necessary that Siddhartha should perfect his self while psychologically his self will be perfect only when he integrates his shadow.

Hesse's division of the historical Buddha into two personalities has tinged the legend of Buddha with mythology. This may seemingly be a misrepresentation of truth about the Buddha. However, at the same time, this attaches the story to the ordinary reader who has a desire to be attached to

spirituality but has little chance of reaching its peaks. This mythical tinge in the story of Siddhartha brings the novel close to Jungian archetypal arena. Myths are no different from archetypes as they are "recurring images or symbols which connect one text with another and constitute a source of the intelligibility of the text" (Belsey 2001:23). Siddhartha being the protagonist of the world created by Hesse in *Siddhartha*, all other characters can rightly be analysed with respect to him. By this rule, all characters in the novel will serve as aides to support Siddhartha's uplift. Govinda, Kamala, Buddha, Kamaswami and Vasudeva are all different archetypal shades of Siddhartha's shadow. He uses his freewill to join or leave them. He leaves his happy life to confront, recognize, integrate his shadow and completes his personality.

Siddhartha's story has a precise parallel in Urdu literature. In her novel *Dasht-e-Sos* (1988), Jamila Hashmi retells the legend of Mansoor Hallaj. The protagonist in this novel too is as restless as our hero Siddhartha. Among many other similarities, the introduction of *animus* to the heroes of the two novels is akin.

According to Carl Jung:

There is no human experience nor would experience be possible at all, without the intervention of a subjective aptitude. What is this subjective aptitude? Ultimately it consists of an innate psychic structure which allows man to have experiences of this kind. Thus the whole nature of man presupposes woman, both physically and spiritually. His system is tuned in to woman from the start, just as it is prepared for a quite definite world where there is water, light, air, salt, carbohydrates, etc. The form of the world into which he is born is already

inborn in him as a virtual image. Likewise parents, wife, children, birth, and death are inborn in him as virtual images, as psychic aptitudes. These *a priori* categories have by nature a collective character; they are images of parents, wife, and children in general, and are not individual predestinations. We must therefore think of these images as lacking in solid content, hence as unconscious. They only acquire solidity, influence, and eventual consciousness in the encounter with empirical facts, which touch the unconscious aptitude and quicken it to life. They are, in a sense, the deposits of all our ancestral experiences, but they are not the experiences themselves.

(CW 7, para. 300)

When Jung says that 'the whole nature of man presupposes woman, both physically and spiritually. His system is tuned in to woman from the start,' he refers to the relationship between two opposite sexes governed by the archetypes *Animus* and *Anima*. *Animus* is the masculine archetypal shade of a man's shadow in women while *Anima*, on the other hand, is the feminine archetypal shade of a woman's shadow in men. When a man feels attracted to a woman, it is because that the woman seems to carry his *animus*. Because of the presence of his *animus* in a particular woman, a man finds her more attractive, beautiful, and 'numinous' than other women. This is the reason why people will often fail to understand what he has seen in that particular woman (Stevens 2004:76). This reminds one of George Bernard Shaw who says that love is 'overestimating the difference between one woman and another.' This process of confronting *animus/anima* is a good illustration of shadow projection.

Coming back to the comparative analysis of Hesse's *Siddhartha* and



Hashmi's Hallaj, we see that Siddhartha sees his animus in Kamala while Hallaj sees his in Aghwal.

*Love* is one of the mystical elements, the other being *unity*, which have been stressed by Hesse's treatise. In Samagama Sutta, Siddhartha detailed six principles of geniality "that create love and respect and conduce to cohesion, to non-dispute, to concord, and to unity" (Bodhi 2005: 132). In *Siddhartha*, individualism has taken over traditional religion and collective morality. *Love* plays the role of a synthesizing agent. In his *My Belief: Essays on Life and Art* (1978), Hesse writes, "*Siddhartha* puts not cognition, but love in first place ... it disdains dogma and makes the experience of unity the central point."

Before his meeting with Kamala, Siddhartha recalls his meeting with the Buddha and wonders why 'the world of thought' does not lead to any goal. While he is still a Samana, he decides to 'gain experience himself'.

He had known for a long time that his Self was Atman, of the same eternal nature as Brahman, but he had never really found his Self, because he had wanted to trap it in the net of thoughts. The body was certainly not the Self, nor the play of senses, not thought, nor understanding, nor acquired wisdom or art with which to draw conclusions and from already existing thoughts to spin new thoughts. No, this world of thought was still on this side.

(Hesse, 2007:47)

While Siddhartha is pondering over these points, Hesse prepares to project a shade of his shadow before him. On his way to 'the large town', Siddhartha is

overwhelmed by his shadow when he comes across a young woman. The woman invites him to 'that kind of enjoyment' and the shadow of Siddhartha, which was never him as he had kept it suppressed throughout his life, is aroused. Siddhartha, the Samana, is attracted to the woman. He stoops towards the woman and kisses 'the brown tip of her breast.' This is not the Siddhartha that we have known since the beginning of the novel. In fact, the suppressed shadow of the self has been awakened. This is an inward projection of the shadow. The Mr. Hyde of *Dr. Jekyll and Mr. Hyde* overcomes Siddhartha. The Siddhartha we have known from the beginning submerges inside Siddhartha. The inner voice that says, "No" to Siddhartha is, in fact, the self of Siddhartha that has, for the first time, felt fear of being overcome by shadow. Siddhartha suddenly comes to senses and refrains from touching the woman again.

Now Siddhartha has been introduced to his dark side but this introduction was accidental. This accidental meeting between the self and the shadow will not serve Hesse's purpose as he will not allow his protagonist to be swayed away by his shadow. The purpose of shadow integration will not be served. 'Siddhartha' means the one who has reached the final goal or the awakened one. Hesse's hero will, therefore, have to reach the final goal which is not possible without willpower or freewill. For Siddhartha to use freewill, Hesse next introduces him to outward projection of shadow in the form of Kamala. This time the feminine beauty will not invite him but he will take this choice on his own out of freewill.

When Siddhartha first sees Kamala, his heart 'rejoices' and he thinks that

he has entered the town 'under a lucky star.' In order to be able to meet Kamala, Siddhartha shaves off his beard, takes a bath, and waits at her entrance. He himself requests a meeting with her. All this is because he seems to have seen his *animus* in Kamala. Now, Hesse wants him to own this outer shade of his shadow and finally integrate it. However, Siddhartha does not follow the ordinary ways of chivalrous love. He does all with a free choice and in his own unique way as, according to Gai Eaton, the ordinary ways are only to 'impose upon the final truth the limitation of our ignorance' (Eaton 2004:42). This is liberation in the real sense.

We have earlier known that archetypes are images and symbols. Archetypes are always Janus-faced, bipolar. They always offer two faces, good and bad, inward and outward, upward and downward, and male and female (Jung 1959, para.413). Hesse has been using archetypal symbols very efficiently in the novel. Apart from human archetypes, he has used objects as symbols of various archetypes. Thus, we find sunlight and shade, nature and nurture, home and the riverbank, and water and the woods.

Siddhartha, the young hero, also has a supporting and comforting comradeship in the form of Govinda. He is a friend who acknowledges his greatness. Even Govinda is an archetypal symbol. In Sanskrit, Govinda means a careful herdsman and a flock-tender. Govinda is also a symbolic image from Hindu mythology. There Govinda is a title of Lord Krishna while Lord Krishna himself is a personified archetype of Vishnu. Vishnu, in the Hindu mythology, is

the maintainer and sustainer of the universe (Sullivan 2004:87). Hesse's choice of names for different characters in the novel is not merely a matter of coincidence. He seems to have chosen them very carefully. Govinda's character also has the quality of the archetype mother as he bucks up Siddhartha's spirits in a way similar to that of Lord Krishna when he, according to Bhagavad Gita, kept up Arjuna's spirits in the battle (Mascaro 1970:94).

According to Buddhist traditions, the Buddha's first cousin Ananda was his chief disciple and a personal attendant. Ananda played a prime role in establishing *Bhiksunis*, an order of nuns. He is also praised for his amazing memory. When a meeting of the First Council was called at Rajagraha after Buddha's death, Ananda was selected to recite the sermons of Buddha. This established the Sutra Pitaka, also known as the Basket of Discourses (Prebish 2003:243). Thus Govinda also symbolizes Ananda in the novel. He accompanies Siddhartha when he leaves his family and is brought back to him again and again even after they separate.

Why does Siddhartha leave his family in the first place? Why does he not follow the Buddha? Why does he leave Samanas? Why does he leave Kamala? Why does he leave his riches? And why does he separate from Govinda? He takes all these leaps because he does not want to live a selfless life like his father.

At the time when Siddhartha unfolds his resolution to leave his house, we witness that his father has a 'heart filled with anger, with anxiety, with fear, with sorrow' (Hesse 2007:9). This is a vivid description. His father is the archetype of

selfless devotion. However, his is not strong enough to control his inner emotions or the shadow possessing anger, anxiety, fear, and sorrow. In the same way, according to Buddhist elders (the *arahants*), Buddha is not a man with scope of personality. To them, he is an archetype of a selfless idol. He is an archetype representing a principle and a philosophy. We also come to know that he could replicate his self into many postures. All of these guises would be various shades of his shadow under the control of his self. There is a difference between the selflessness of Siddhartha's father and that of the Buddha. While the former has suppressed his self through patterns of religious rituals, the latter has learnt to control all the inner shades of his self. Self, according to Jungian creed, is the combination of the conscious, the unconscious, and the ego while the shadow is the inner shade of the self kept suppressed due to the fear or taboos set by societal or parental requirements. Siddhartha, in the novel, appreciates the Buddha for his mastery but prefers to leave him and experience the world on his own. He says to the Buddha in the Jetavana, grove of Anathapindika:

To nobody, O Illustrious One, can you communicate in words and teachings, what happened to you in the hour of your enlightenment. 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 clear, worthy instruction does not contain; it does not contain the secret of what the Illustrious One himself experienced – he alone among hundreds and thousands ...that is why I am going on my way – not to seek another and better doctrine, for I know there is none, but to leave all doctrines and all teachers and to reach my goal alone – or die.

(Hesse 2007: 28)

Buddha's replication of the self has a good parallel with Urdu mystic writer Ashfaq Ahmad. In his play, *Shana-e-Saba*, Ahmad quotes the example of a spirit. The spirit comes to rescue the hero in the form of a woman. The woman appears as a figure of various ages. This replication of the spirit into various figures is another example of a self that has integrated the shades of its shadow and is in control of them (Ahmad 1988:354).

In Sanskrit, the meanings of Gautama and Siddhartha are also of prime importance in our context. Gautama, his clan name, means 'the enlightened one' while Siddhartha means 'the one who achieves his goal.' Hesse's use of these names is also symbolic. According to Buddhist texts, this is a reference to Bhagavat the Lord (Britannica 2007).

Through the use of historical and fictional characters of the Buddha, Hesse also tells us how one can experience self actualization. According to him, the process of maturation cannot be completed in one step overnight. It rather calls for years of experience. One may experience to learn knowledge from several teachers but one must not stop one's journey. In the words of Buddha, 'Work out your own salvation with diligence' (Seth 2004).

According to archetypal phenomenon, Siddhartha must experience all shades of his shadow before he is ready to master his shadow by willfully abandoning negativities of the self. In his pursuit, he has to live both extremes. He lives as a rich man. He lives without possessions. He lives a sensuous life, *Kama Sutra*. He lives the life of aloofness as a ferryman. He experiences the duality of

archetypal entities and changes sides willfully.

We have already read that Siddhartha spoke to the Illustrious One, Buddha, when he stayed in the Jetavana, garden of Anathapindika. Anathapindika also offers symbolic notation. According to the legend of Buddha, he was a rich businessman who built a monastery for Jetavana community in Sravasti. He was one of the chief patrons of the Buddha (Prebish 2003:43).

On his journey to confront his shadow, Siddhartha faces another shade of his shadow in the form of a tradesman, Kamaswami. As a young Brahmin and Samana, Siddhartha did not have the experience of handling wealth or trade. This oppositeness needs to be reconciled with his self. So, Hesse projects before him another archetype, Kamaswami, in order to familiarize the poor Samana with richness and the world of commerce. Since this projection has to teach Siddhartha how to handle desire, especially of more and more wealth, Hesse named this projection as Kamaswami, where Kama means desire and Swami means a spiritual teacher (Sullivan 2004:215).

What is most interesting is the point of the story when Hesse presents the projection of Kamaswami before Siddhartha. Kamaswami and Kamala are introduced to our hero simultaneously. As already discussed, Kama means desire. It is also the root for Kamala. Besides, Kama also means love or the goddess of love. In addition to this, Kamala is also the name of spurge tree in East India. The powdered seedpods of this tree are also used as a dye for wool and silk (Neufeldt 1997:736). Thus Kamala and Kamaswami are not only the names of two

characters in the novel but they contain a stereotypical connotation for being shadow archetypes.

Moreover, Kamala's name also leads one to think of the famous Hindu manual *Kama Sutra* written by Vatsyayana. Since this is a tantric manual on erotic love and Kamala, in the novel, is meant to teach Siddhartha the art of love, the reference is therefore highly relevant (Ibid).

We are told that Siddhartha learns the love of art with very great devotion, that is, following the Sexuality Spirituality Principle of Kama Sutra. This reminds one of the I-Ching Principle from China. The I-Ching Principle divides a hill into two sides, *Yin* and *Yang*. *Yin* means the 'dark side' while *Yang* means the 'bright side.' This principle is another supporting pillar for my present study. *Yin* and *Yang* symbolize the two opposites composing completeness. For example, heaven and earth, male and female, birth and death, matter and spirit, and dark and light. Like archetypes, they also offer a system of bipolarity. The two forces, *Yin* and *Yang*, are considered to be balancing agents. They make up for each other's shortcomings and if either of them is insufficient in the world, the world will lose its unity (Britannica 2007). In archetypal terms, *Yang* is the self and *Yin* is the shadow. Together they make completeness.

They are represented in the form of a circle which is half light and half dark. Inside the light half is a small dark circle and inside the dark half is a small light circle. It suggests that they are necessary for each other and cannot exist separately (Encarta 2007).





In order to attain wholeness, Siddhartha will have to remain attached to *Yin* while being *Yang* and will have to keep his contact intact with *Yang* while being *Yin*. The projection of Kamala binds Siddhartha with the business of the world. A Samana will not wear lavish dresses; Kamala asks Siddhartha to be well dressed. A Samana is an ascetic that walks barefooted, Kamala likes Siddhartha to break his relation with dust. A Samana will beg for food, Kamala loves Siddhartha to have plenty of riches. A Samana is to observe the Law of Celibacy by keeping away from the soft touch of women, Kamala urges Siddhartha to win her with perfection in the art of love.

The sexual-spiritual relationship between Kamala and Siddhartha is something higher than libidinousness. In Jungian creed, it is the practice and source of 'psychic energy' while, according to Bergson, it may be termed as '*elan vital*': the vital urge (Elis 1967:79).

Now we find our Siddhartha singing praises of Kamala. He feels in Kamala not only the fulfillment of all his desires but also the reflection of his self,

*animus:*

Into her grove went the fair Kamala,  
At the entrance to the grove stood the brown Samana....  
Better thought the young Samana  
To make sacrifices to the fair kamala  
Than to offer sacrifices to the gods.

(Hesse 2007: 48)

While Siddhartha is still busy in learning the art of love from his shadow, he has still not lost his control over his self. Because of this attachment with the self, he will soon find the moment when the mundane concerns will be translated into feelings for divinity. Hesse's Siddhartha has conquered his shadow completely and the suppressed self now reminds him of the strangeness of affairs that was never his hallmark:

At times he heard within him a soft, gentle voice, which reminded him quietly, complained quietly, so that he could hardly hear it. Then he suddenly saw clearly that he was leading a strange life, that he was doing many things that were only a game, that he was quite cheerful and sometimes experienced pleasure, but that real life was flowing past him and did not touch him. ... 'You are Kamala and no one else, and within you there is a stillness and sanctuary to which you can retreat at any time and be yourself just as I can.

(Hesse 2007:59)

Siddhartha has to continue his journey. Stagnation will bring him death. This is the point when realization dawns upon Siddhartha and he starts the next phase of his journey, that is, integration of Shadow. He confronted his Shadow,

identified it, owned it, and conquered it. Now is the test of his willpower. He will have to return to balance by integrating the shadow he has conquered, and that also through freewill.

Next, we see Siddhartha roaming around by the river.

He looked down and was completely filled with a desire to let himself go and be submerged in the water. A chilly emptiness in the water reflected the terrible emptiness of his soul... might the fishes devour him, this dog of a Siddhartha...

(Hesse, 2007:72)

Now Hesse leads Siddhartha to reach the position when Govinda will finally see in his face 'all present and future forms' in order to say, 'His countenance was unchanged after the mirror of the thousand-fold forms had disappeared from the surface. He smiled peacefully...' (Hesse, 2007: 121).

The journey ends and the integration process starts.

## CHAPTER 4

### Integration of the Self and the Shadow in *Siddhartha*

Having conquered various shades of his shadow by owning and experiencing them, Siddhartha, Hesse's hero, is awakened to the reality that he is living 'a strange life' – a life that was never his. He had so much indulged in the futilities of mundane life that his shadow had started gripping him. Only a 'soft' and 'gentle' voice was all that was left of his self. It was therefore the right time and point for Hesse to rescue his hero. Siddhartha abandons the comforting side of Kamala and the elevating ride of riches to set off to continue his struggle towards completeness. Psychoanalytically, the next stage that lay before him was integration of his shadow.

Siddhartha has not yet turned into a 'barbarian' and there is still a hope for his maturation for according to Stevens (2004):

The barbarian is one whose ethical complex has failed to mature: he has not 'learned the rules' (because his 'culture', if he may be said to possess one, has few rules to learn) and, as a consequence, moral distinctions do not concern him. His personality remains unpolarized between Persona and Shadow. For such a man, integration of the Shadow – the beginning of true moral responsibility – is not possible because he is his Shadow and has no conscious standpoint from which to begin its

integration. If one is to come to terms with the Shadow, a conscious orientation with a firm ethical foundation is indispensable; otherwise Dr Jekyll becomes Mr Hyde. Those whose moral priorities are less than clear should not flirt with the Shadow, for 'possession' is the likely result, whence little can preserve them from the slide into barbarism.

(Stevens, 2004:257)

In his 'Foreword' to Beebe's *Integrity in Depth* (2005), David H. Rosen writes that integrity originates from the Latin word *integritas*, which means the 'entire.' According to him, the word 'integration' also comes from the same Latin origin and it means to unite all the 'disparate' components into one 'harmonious entity' (Beebe 2005:xi). Rosen adds that

Integrity comprises responsibility, uprightness, standing tall, being untouched, staying intact, completeness, perfection, honesty, moral obligation, delight, inner psychological harmony, continuity, psychological and ethical eros, sincerity, chastity, virginity, obedience, conscience, prudence, purity, constancy, amiability, and holiness.

(Beebe 2005:xi)

On his final move away from the *Sansara*, we find Siddhartha walking up to the river. The river plays a vital role in the story of Siddhartha. Symbolically, it is an archetype of the mother, guide as well as Messiah. Besides, it also serves as Siddhartha's shadow which he integrates in order to attain completeness. Some years ago, the river guided him to *Sansara* and now it has led him away from it.

As said earlier, the success of Siddhartha's journey lies in freewill. Abandoning *Sansara* volitionally suggests that Siddhartha has accomplished the task to own the projections of his shadow and now there was no use in staying in *Sansara* anymore. This willful act is called *Cetana* in the Buddhism.

River has always had significance in religious analogies. In *Siddhartha*, it serves as the archetype of guide as does Vasudeva. Like Kamala and Kamaswami, river and Vasudeva are introduced to Siddhartha simultaneously. The two have come to help Siddhartha integrate his Shadow.

The Shadow is not separable from the Self. Nor is *Nirvana* separable from *Samsara*. Likewise, the Shadow is the oppositeness of the Self while *Samsara* is the oppositeness of *Nirvana*. In order to attain Nirvana, all dualities should be concluded into one. This implies that in the state of Nirvana, *Samsara* will disappear or merge into Nirvana, which is a balanced state (Stace 1960:86). In the same way, the Shadow must merge into the Self. Hence, integration of the shadow will be exactly a similar process where the duality of the Self and the Shadow will disappear.

This is a condition that Hesse has liked for his hero Siddhartha, where 'all present and future forms' will be visible in the countenance of Siddhartha and Govinda will say, "His countenance was unchanged after the mirror of the thousand-fold forms had disappeared from the surface. He smiled peacefully' (Hesse 2007:121).

This blend of the Self and the Shadow was also experienced by Siddhartha when he was yet with the *Samanas*. There we are told that Siddhartha could unify with anything and can exist in various forms. Still he leaves the *Samanas* and journeys ahead. This is because his goal is not a mere play of rituals and tricks. He was in pursuit of *parinirvana* which will be achievable only when he has integrated the *Samsara* and his Self has integrated the Shadow. This point is achieved when Govinda, in the last chapter of the novel, prostrates before Siddhartha while he sits in *Samadhi*. This is a moment when Siddhartha experiences *anatman* or not-self. In archetypal discourse, this is integration of the Shadow (not self).

At Jetavana, Siddhartha is given a choice to stay by the Buddha but he chooses to continue to journey. At the large town, he is given a choice to live a life of comfort and luxury but he again chooses the otherwise, that is, to leave Kamala and Kamaswami along with all his possessions. Next, he meets the river. He rests an absolute rest. This is because the river teaches him how the duality of the Self and the Shadow can be merged into one wholeness. Vasudeva leaves him only when he achieves the state where he can independently control duality of archetypes. The river, a symbol of time and space, has taught Siddhartha what he tells Govinda when he picks up a stone. He describes to Govinda the reality of shadows. Earlier, Siddhartha witnessed roles of shadow. Now he knows that wholeness is the call of the day and there is nothing separate called as a shadow. He learnt all this only after integrating various shades of his shadow. To him, vapours, rivers, oceans, clouds, drops, rain are not separate shadows of water but

they are all one totality.

Buddhism tries to break systems. It seeks to go beyond religion. The way of life taught by the Buddha is beyond traditions, rituals, supernatural, and authority. He believes in self effort. When he was dying at the age of 80, his last words were: 'Work out your own salvation with diligence' (Seth, 2004:6).

The imagery Hesse picks up to describe the indescribable is remarkable. He uses the river for the purpose. In a silent world by the river, Siddhartha sits along Vasudeva and practises listening to the voices of the river (Hesse 2007:88). Once again the rule of bipolarity is broken away. There is no Self and no Shadow. All are one and all are Om. The river has thousands of voices. At the same time, a number of images appear; yet they are all one. The Self has integrated the shadows as we come to know that all forms of existence are one same being (Hesse, 2007:89).

Hesse also seems intensely impressed by the ancient philosophy of Tao. This is evident when Siddhartha tells Govinda that knowledge and not wisdom can be communicated. One may be outfitted with wisdom and do wonders with the help of wisdom. However, one cannot pass it on (Hesse, 2007: 114). Here the echo of *Tao-te Ching* can easily be seen. Tao is intangible with no form at all. It does not shine when it rises. Nor is it darkening when it sets down. It is neither light nor darkness (Blakney, 1955). Is it not another example where there is no Self and no Shadow?



Referring back to the archetypal connotation of the river, we discover that the flow of the river is also cyclic: From vapours to clouds; from clouds to rain; from rain to streams; from streams and lakes to the rivers; and from rivers to the seas and oceans; and from there to the vapours again. The beginning turns into an end and the end into the beginning. Both Lao Tzu and Siddhartha discover a mystical property of water, "The highest good is like water. Water benefits all things generously and is without strife. It dwells in the lowly places that men disdain. Thus it comes near to the Tao" (Rosenthal, 2009).

This concept of the oneness of the Self and the Shadow is also found with Ghalib when he says that everything comes to a full circle:

The reality of manifestation, he who witnesses  
manifestation and that which is manifested are all one. I  
am surprised then, at the process of the witnessing itself.

(Ghalib 1977: 45)

A parallel example of integration can be quoted from Gita. Lord Krishna, in Chapter 6 of Gita, says to Arjuna that *Yoga* is a state of *harmony*; when the conscious of the *Yogi* is in complete *harmony* and he finds refuge in the Spirit within, all the restless desires of the *Yogi* vanish away. At this point, he is *Yukta*, one with God (Mascaro 1970: 70). Hesse also familiarizes his readers with this sort of harmony (Hesse 2007: 107).

Now is integration of the shadow clearly visible in *Siddhartha*. Sitting by

the river alongside Vasudeva, while practising to listen to the river, Siddhartha feels that Vasudeva is no longer Vasudeva. He feels that the motionless man sitting beside him is the river per se. Then he feels that he was god himself. The next moment, Vasudeva seems eternity to him. This metamorphosis in the state of affairs is the dawning of a perfect and balance personality.

It is also to be noted that Hesse's use of the character of Vasudeva is completely in line with Bhagavad Gita. In Chapter 11 of Bhagavad Gita, Lord Krishna reveals his reality to Arjuna. Hesse's Vasudeva is fully in context as in the aforementioned chapter of Gita, Lord Krishna is referred to as Vasudeva:

Verse 38: *Arjuna*: thou God from the beginning, God in man since man was. Thou treasure supreme of this vast universe. Thou the one to be known and the Knower, the final resting place. Thou infinite Presence in whom all things are.

Verse 49: *Krishna*: thou hast seen the tremendous form of my greatness, but fear not, and be not bewildered. Free from fear and with a glad heart see my friendly form again. In verse 50 *Sanjay* relates: 'Thus spoke Vasudeva to Arjuna, and revealed himself in his human form. The God of all gave peace to his fears and showed himself in his peaceful beauty.

(Mascaro 1970: 92-94)

Siddhartha has entered a phase where there is Self and no Shadow. All is one. Rajnesh Bhagwan quotes the example of Rinzai, a Buddhist master. He said that *sansara*, the world, was untrue and that *moksha*, the deliverance, was also untrue (Osho 2008: 247). Rinzai added that *Sansara* and *moksha* are the conception of the conscious. When the conscious is no more, no one will ever think about deliverance.

When 'I' is there no more, the *other* would be everything. Time and space would be resolved into dimensionlessness. The transmigration of the soul would stop only to occur every moment. '... His countenance was unchanged after the mirror of the thousand-fold forms had disappeared from the surface.' Such are the concluding lines of the novel under reference (Hesse 2007:121).

According to William C. Chittick (2005), a man's journey to perfection starts in nonexistence with God. Siddhartha has entered this phase of his journey by realizing the reality of Vasudeva. Speaking in terms of archetypal, man is a shadow of God. And this shadow must submerge in the Self of God in order to achieve perfection.

A character from a Pakistani novel by Ashfaq Ahmad describes the same integration in a different way. Razaman the cobbler says, "There comes a time when the Presence steels upon you. One walks in the world, yet above the world as well, meeting the daily routine, yet never losing the sense of Presence" (Ahmad 1999: 450).

The end of Hesse's narrative and position of Siddhartha are no different from this:

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..

(Hesse, 2007:151)

And as Govinda says, it was in such a manner that the Perfect One smiled.

## CHAPTER 5

### CONCLUSION

Hesse's *Siddhartha* looks around for a solution to riddle of being. He fails several times but does not lose hope and continues his endeavour until he has found out the greatest discovery. He discovers that the recognition of the inner Self is of prime significance.

Influenced by Freudian psychology, Andre Breton founded the movement of surrealism in France. Since the movement was literary and artistic in nature, it took into account the role of the unconscious in liberating creative force of human imagination. To this, Carl Jung (1875-1961) introduced the concept of Collective Unconscious. It was a psyche, according to him, the layer of which was shared by the entire humanity. Jung believed that myths were a revelation of the psyche of all humanities just like the irrational images revealing the psyche of a dreamer. Jung called the images or forms revealing the Collective Unconscious as archetypes (Colman 2003:114).

Hesse's novel, *Siddhartha*, has made great use of the myth of Buddha. It is significant in this context as the present study has already traced the archetypes used in the novel. The book received record breaking sale in a short span of time. The narrative grabbed great attention for it was a representative of the Collective Unconscious that Jung spoke of. The use of Jungian archetypes in the novel

dispelled the Freudian avowal that mankind was being robbed of its mythical heritage. The book proved to be a revival of mankind's taste for mythical heritage.

Rene Guenon, in his book *Fundamental Symbols*, lays emphasis on the existence of a *centre* that can be measured and depended as, according to him, this will serve as a central point for our understanding of the cosmos. The Hinduism refers to this *centre* as the act of inhalation and exhalation. In addition, the Hindu monosyllable 'Om' also refers to this central standard. In Islam this is materialized as the prayer direction called *qiblah* (Guenon 2001: 53).

Hesse's Siddhartha also starts his journey from that central point in his individual psyche. However, he travels without completing his journey within. This calls for archetypal figures that could serve as devices leading him towards the centrality.

Hesse introduces various characters to his hero at various turns in the narrative as every character has a role to play in the perfection of Siddhartha. Psychologically speaking, every character is the embodiment of a certain archetypal stereotype and everyone has a limited sphere of attributes beyond which they will not be able to help Siddhartha. Siddhartha's gradual separation from all characters is governed by the same archetypal principle. After having learnt his direction from the Buddha, our hero journeys ahead to confront other archetypal elements and characters in the novel. In the same way, he spends a certain time with Kamala and Kamaswami. When the purpose is served,

Siddhartha does not need to stay there anymore. Even Vesudeva does not stay with Siddhartha when the purpose is served.

This service of purpose is simply what archetypal theory of Carl Jung will term as 'Integration of Shadow'; when Siddhartha has recognized a shade of his shadow and has owned it, he moves to the next one. Thus, the whole novel has a beautiful thread of archetypes that connects the events organically in addition to serving as driving forces for Siddhartha to attain wholeness.

The present study is a humble attempt to consider how a fiction can be analysed under archetypal theory. It is hoped that this will also invite future opportunities of a similar kind.

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