PLOT AS A SYMBOL OF THE SPIRITUAL QUEST OF THE MAIN CHARACTER IN HERMANN HESSE’S SIDDHARTHA

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
for the degree of Sarjana Sastra
in English Letters

By

F. JATI ADI NUGROHO

Student Number: 024214025

ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
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F. JATI ADI NUGROHO

Student Number: 024214025

Approved by

Drs. Hirmawan Wijanarka, M.Hum.
Advisor

Dewi Widyastuti, S.Pd., M.Hum.
Co-Advisor

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A Sarjana Sastra Undergraduate Thesis

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F. JATI ADI NUGROHO

Student Number: 024214025

Defended before the Board of Examiners on July 28, 2010 and Declared Acceptable

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~Les Brown
For my persona
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F. Jati Adi Nugroho
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F. Jati Adi Nugroho. **Plot as a Symbol of the Spiritual Quest of the Main Character in Hermann Hesse’s *Siddhartha***. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2010.

The main character Siddhartha shares some parallel features with Siddhartha Gautama the Buddha. One of them is about their goal of life, which is to attain enlightenment. Yet, Siddhartha’s spiritual quest is different from that of the Buddha, in fact Siddhartha clearly rejects his teaching. According to an essay written by Theodore Ziolkowski, analyzing the novel using Buddhism would violate the “structure” of the novel. Hence, it is necessary to find other “strong clues”. The “clue” must still be related to, or about, the plot of the spiritual quest. In this respect, psychology is the answer since it deals with spirit or soul and human mind.

The study will first of all describe the plot of the story. Then, details that the plot is actually a symbol of the spiritual quest of the main character Siddhartha will be explained.

After explaining the plot, the writer started to view it using the concept of Individuation. Meaning to say, the writer attempted to see the spiritual quest of the novel’s main character in the plot described.

The conclusion of this study is that the plot, serving as the foremost and prominent element of the novel, functions as a symbol the spiritual quest of the main character Siddhartha since the marking-events constructing it also serves as marking-events of the spiritual achievements of Siddhartha. A symbol is something which represents something else. As clearly seen that the plot does not stand for itself, but also for something else, by the previously given definition of symbol, it can be concluded that the plot of the novel *Siddhartha* is a symbol of another plot, hidden, until the writer excavated it to the surface.
ABSTRAK


Studi ini akan dimulai dengan mendeskripsikan alur cerita dan dilanjutkan dengan menjelaskan detail-detail bahwa alur cerita ini sesungguhnya adalah simbol dari perjalanan spiritual Siddhartha sebagai karakter utama.

Setelah penjelasan alur, penulis mulai untuk melihat menggunakan konsep Individualisasi. Artinya, penulis berupaya untuk mengenali perjalanan spiritual karakter utama novel tersebut dalam alur yg dideskripsikan.

Kesimpulan dari studi ini adalah bahwa alur digunakan sebagai elemen paling penting dari novel, melambangkan perjalanan spiritual dari Siddhartha sebagai karakter utama karena tanda-tanda kejadian dalam alur juga merupakan tanda-tanda kejadian dalam pencapaian spiritual Siddhartha. Simbol adalah sesuatu yang melambangkan hal lain. Seperti terlihat dengan jelas bahwa alur cerita novel ini tidak berdiri sendiri, tapi juga untuk hal lain. Akhirnya, dapat diambil kesimpulan bahwa alur novel Siddhartha adalah simbol dari alur lain yang tersembunyi hingga penulis mengangkatnya ke permukaan.
CHAPTER I

INTRODUCTION

A. Background of the Study

_Siddhartha_ by Hermann Hesse is a novel concerned with the individual's search for truth and identity. The story of the main character Siddhartha takes place in India at the same time as Siddhartha Gautama of Buddhism, in the sixth and fifth centuries BC. The names of the two are not the only parallels. Gautama was the son of a Nepalese king, Siddhartha the son of a wealthy Brahmin. Gautama and Siddhartha both left their fathers' homes as seekers, starting as ascetics but eventually finding enlightenment by seeking.

The parallelism done by Hesse may make the reader tempted to juxtapose Siddhartha and Gautama. Most will consider the work as a religious novel, which perhaps has some significant relations with Buddhism, or consider the story as a fiction version of Siddhartha Gautama. Those arguments are somewhat true. Yet, is it that simple? Did Hesse _only_ want to make fiction version of Siddhartha Gautama?

If one has been tempted to relate the novel to Buddhism, and if s/he does attempt to relate it carefully, then s/he will find some important facts: that Siddhartha’s enlightenment differs from that of Siddhartha Gautama. This difference plays important role in determining whether Siddhartha’s spiritual quest is Buddhism or symbolize other kinds of thought.
One may still be tempted to say that though the enlightenment between Siddhartha and Siddhartha Gautama is different, the novel is about symbol of any figure and about a process of enlightenment. Thus, s/he might be saying, “this must be about universal Buddha’s path”. Yet, Siddhartha, in his quest, rejects Buddha’s teaching. Meaning to say, Siddhartha rejects to attain enlightenment through Buddha’s teaching. Ziolkowski, in his essay entitled *Siddhartha: The Landscape of the Soul*, states that:

Thus the highest lesson of the novel is a direct contradiction of Buddha’s theory of the Eightfold Path, to which, as we saw at the beginning of this chapter, Hesse objected in his diary of 1920; it is the whole meaning of the book that Siddhartha can attain the Buddha’s goal without following his path. If rejection of that doctrine is the essence of the novel, then it is futile to look to Buddhism for clues to the organizational structure of the book. (Ziolkowski, 1965: 99)

Hence, following Ziolkowski’s alert in discussing the novel, especially its ‘organizational structure’, by using Buddhism, it is necessary to find other ‘strong clues’. The ‘clue’ must be still related to, or about, the plot of spiritual quest. In this respect, psychology is the answer since it deals with spirit or soul and human mind.

**B. Problem Formulation**

Based on the background above, there are two problems to be solved. Those problems are formulated below:

1. How is the plot described in the novel *Siddhartha*?

2. How does the plot symbolize the spiritual quest of the main character Siddhartha?
C. Objectives of the Study

Referring to the problem formulation, the objective of this study will first of all describe the plot of the story. Then, this study will explain that the plot is a symbol to the spiritual quest of the main character Siddhartha.

D. Definition of Terms

It is difficult to proceed without further recognizing special terms that are commonly used in this study. Therefore there are some terms related to the study that should be defined first to help the readers in understanding this study better.

1. Symbol

According to the dictionary, symbol is something used for or regarded as representing something else; a material object representing something (http://dictionary.reference.com/browse/symbol). In the broadest sense a symbol is anything that signifies or represents something; in this sense all words are symbol. In discussing literature, however, the term symbol is applied only to a word or phrase that signifies something, or has a range of reference, beyond itself. In short, in this study, the writer uses the broadest meaning of symbol.

2. Plot

Plot is the structure of the narrative world’s action, which is ordered and rendered toward achieving particular emotional and artistic effect (Abrams, 1957: 127).
3. **Spiritual**

Spiritual may refer to spirituality, which means an inner path enabling a person to discover the essence of their being; or the “deepest values and meanings by which people live” (http://en.wikipedia.org/wiki/Spirituality).

4. **Spiritual Quest**

In this study, spiritual quest means a search or pursuit in order to find or to discover the *self*. 
CHAPTER II
THEORETICAL REVIEW

A. Review of Related Studies

There have been many critics discussing Hermann Hesse’s *Siddhartha*. Some of them attempt to look at the author’s works, style, and biographical history to offer an intellectual understanding of what the writer is trying to express, while the others attempt to relate the author’s work with some theories outside the novel or within the novel itself.

There is a single concept, namely the concept of individuation, which is seen through the plot of the novel. To know the position of this criticism, the writer will show some other criticisms toward the novel.

Some critics have tended to deal with Indian elements as being of secondary importance and concentrate instead on other matters. One example is Theodore Ziolkowski in his book *The Novels of Hermann Hesse: A Study in Theme and Structure* which seems fully justified in his statement. He states, “It would be naive to read the book as an embodiment or exegesis of Indian philosophy” (Ziolkowski, 1965:150). Although Ziolkowski also discusses the influence of Indian thought and religion had on Hesse and much of the meaning of individual Indian elements, he tends to view them as a secondary importance and focusing instead on Hesse’s rejection of Buddhism.

Thus the highest lesson of the novel is a direct contradiction of Buddha’s theory of the Eightfold Path, to which, as we saw at the beginning of this chapter, Hesse objected in his diary of 1920; it is the whole meaning of the book that Siddhartha can attain the Buddha’s goal without following his
path. If rejection of that doctrine is the essence of the novel, then it is futile to look to Buddhism for clues to the organizational structure of the book (Ziolkowski, 1965: 99).

Meanwhile, Martin Kaplan in his essay entitled “Rethinking Ziolkowski’s ‘Landscape of the Soul:’ A Mahayana Buddhist Interpretation of Siddhartha” argues that Siddhartha’s essence does not lie in Hesse’s rejection of Buddhism but it is instead an affirmation of Buddhist doctrine.

What I am concerned with is scholars who reject other interpretations and proffer their ideas as gospel…Siddhartha’s enlightenment can be interpreted as an affirmation of Buddhist doctrine and many possible Buddhist interpretations of its structure can be delineated (Kaplan, 1998: 4).

Leroy R. Shaw in “Time and the Structure of Hermann Hesse’s Siddhartha” finds parallelism between the life of Gautama Buddha and that of Siddhartha and concludes that this parallelism is the basis of the book.

It is striking that the life of Hesse's protagonist runs almost parallel to the little that is known of the Buddha's obscure history (Shaw, 1957: 208).

On the other hand, there are also some critics that are not at all concerned about Indian elements. Johanes Wisnu Permadi in his paper “The Religious Experience of the main character in Hermann Hesse’s Siddhartha” discusses the religious values of Siddhartha.

I find the novel very interesting to analyze… I am impressed with the course of life Siddhartha has taken… For the first discussion, I want to analyze how the main character’s transformation from wretchedness to transcendence embodies in his religious experience. As for my second problem, I want to look deeper at the result of the main character’s religious experience. I want to see what kind of awareness he finally achieves from his religious experience. Furthermore, since my background of analysis is entirely on the work itself, I decide to use the objective-formalistic criticism (Permadi, 2000: 2-3).
Ardhi Setyo Suwanto in his paper “A Formalistic Study on Symbols in relation with Characterization on Hermann Hesse’s Siddhartha” discusses mainly on the elements, namely the symbols and characterization. He discusses the significance of the symbols toward the characterization of the main character.

The symbols influence the characterization of the main character. These symbols influence the characterization of Siddhartha through description of appearance, thought and actions. It can be concluded that Siddhartha is presented as a round and dynamic character because he has development of character from the beginning to the end of the novel (Suwanto, 2004: 77).

All of the above criticisms which are related to Indian elements such as the names of characters, religious concepts, Gautama's life and Buddhism are informative and useful.

Closely related to this study, there is one criticism which has already discussed individuation concept that appears in this novel. Mathew V. Spano in his essay “Narcissus and the Guru, Hesse’s Transformation of the Hero in Siddhartha” states that individuation has some contributions to Hesse’s works including Siddhartha. Yet, his criticism is too broad since he is not focusing only in one novel.

Hesse’s confessional novels, and his plots may even have been strongly influenced by the Jungian paradigm of individuation—in many ways a variation of the Romantic hero’s upward spiral (Spano, 2003: 68).

He also not applying all the five stages of individuation (Persona, Ego, Shadow, Anima/Animus and Self). He can only identify four of them (Persona, Shadow, Anima and Self). Therefore, he is certainly unable to really establish that individuation does the core of the novel, since individuation can only be reached if one/a character follows exactly those five stages. This is what Spano says:
Siddhartha seems to follow that most recent incarnation of the Romantic upward spiral—i.e., the path of Jungian individuation—in casting off his persona along with all teachers and doctrines, integrating shadow and anima, and placing his faith first and foremost in his own “inner voice,” his own Self (Spano, 2003: 90).

However, not simply that he can recognize only four stages, but what makes this paper significantly different—in terms of the use of individuation concept—from that of Spano’s lies in the interpretation of Siddhartha’s enlightenment. In the last part of his essay, Spano states that Siddhartha’s enlightenment is based on Eastern liberation (Hindu Atman or the Mahayana Buddhist) instead of individuation. It means he denies what he states earlier regarding the use of self. Therefore, at the end he can only recognize three instead of four or even five stages of individuation.

It is essential to note here that Siddhartha’s experience lies not with the Jungian Self, but with the metaphysical realization of Eastern liberation—i.e., identification with the Hindu Atman or the Mahayana Buddhist void. Govinda, through his own experience when kissing his friend’s forehead, is a witness to the metaphysical reality of Siddhartha’s liberation. We must be very careful not to confuse the Jungian goal of individuation—i.e., the ego’s integration of the archetypal Self—with the Eastern goal of ego-dissolution either through attainment of nirvana or through identification with Atman. (Spano, 2003: 91).

Spano’s essay, with all its liabilities, that has already been conducted regarding the concept of individuation is informative and inspires the writer do the same analysis. This paper is not directly arguing what Spano has concluded, it is instead developing some required views to make a more consistent analysis toward this novel. In addition, to do careful study using Individuation, this research will employ the most important element related to spiritual quest, that is, the plot of the novel.
B. **Review of Related Theories**

Some theories are needed to support the analysis. Below are two theories that are applied in this research with some explanations. They are theory of plot, and Individuation.

1. **Theory of Plot**

   The explanation of this theory is limited only to parts that are important to this research paper. According to Abrams, plot is the structure of the narrative world’s action, which is ordered and rendered toward achieving particular emotional and artistic effect (Abrams, 1957: 127). Here, plot shows the arranged events that are not only elements in temporal series, but it also emphasizes on the pattern of cause and effect.

   a. **Definition of Plot**

   A plot is a plan or groundwork for a story, based in conflicting human motivations, with actions resulting from believable and realistic human response (Robert and Jacobs, 1987: 9). There are five elements of plot according to Pickering and Hoeper. However, the order of these elements depends entirely on the hands of the author based on his or her personal skill or imagination, and therefore not all plots follow this exact order.

   i. **Exposition**

   It is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action.
ii. **Complication**

It is the section where the conflict is gradually developed and intensified. It is sometimes referred to as the rising action.

iii. **Crisis**

It is sometimes referred as the climax of the story or the moment at which the plot reaches its point of greatest emotional intensity.

iv. **Falling Action**

Once the crisis has been reached, the tension subsides and the plot moves toward its appointed resolution or conclusion.

v. **Resolution**

The final section of the plot, it records the outcome of the conflict and establishes new stability (Pickering & Hoeper, 1996: 13-14).

b. **Conflict**

Plot in the narrative work often deals with conflict. Robert and Jacobs in their book *Fiction: an Introduction to Reading and Writing* say that a conflict is the basic part that needs to be created in order to establish a set of events in forming the story (Robert and Jacobs, 1987: 9).

The conflict, according to Abrams, is divided into two. Those are the conflict between individuals and the conflict between opposing desire or values in a character’s own mind (Abrams, 1957: 128). Stanton also discusses these two parts as:
i. Internal Conflict

Internal conflict is the conflict between two desires within a character. The conflict could happen because the opposing desires or values in the character’s own mind, and he has to choose the best one for him.

ii. External Conflict

External conflict is the conflict between a character and his environment. They are maybe the conflict of the characters against the condition. It happened because the characters have different opinion about life (Stanton, 1965: 16).

2. The Concept of Individuation

According to Carl Gustav Jung a human being is inwardly whole, but most people have lost in touch with the most important parts of themselves. In order to realize and unite with those important parts of his/herself, one must accomplish a process of coming to know, giving expression to, and harmonizing the various components of the psyche. This process is called individuation and the goal of this process is the Self. Each human being has a specific nature which is uniquely his or her own. If one realizes this uniqueness, he/she can undertake a process of individuation to find his/her true self.

I mean the psychological process that makes of a human being an "individual"-a unique, indivisible unit or “whole man.” (http://www.cgjungpage.org/index.php?option=com_content&task=view&id=526&Itemid=40)

The objective of individuation is a unity of every aspect of one’s personality. Meaning that one has to dig and unite every aspect of personality within him/her. Individuation is a development of an individual personality through an event that brings to consciousness and assimilation of unconscious
tendencies. It first concerns with the voice within us and not with the collective voice of the society (http://www.cnr.edu/home/bmcmanus/persona.html). Eric Pettifor in his article entitled “Major Archetypes and the Process of Individuation” discusses that there are five stages one has to experience in order to achieve the state of individuation. They are *Persona, Ego, Shadow, Anima/Animus* and *Self*. (http://pandc.ca/?cat=car_jung&page=major_archetypes_and_individuation). A diagram and some brief explanations are provided below to describe clearly the relation between the five stages of individuation process.

Diagram of Individuation Process based on the sketch created by Eric Pettifor (http://pandc.ca/?cat=car_jung&page=major_archetypes_and_individuation).

a. **Persona**

Individuation leads step by step and getting deeper and deeper into the core of the personality, from conscious to the unconscious, and it begins with personal appearance called *persona* (Goldbrunner, 1955: 119-120).
Persona is a relation between individual consciousness and society. Jung describes it as a kind of “mask” that is designed to make some kind of impression upon others in the outer world that covering the true nature of the individual.

It is a kind of “mask”, for its purpose is to hide the individual’s true nature and at the same time to make a particular impression to the surrounding world (Goldbrunner, 1955: 120).

Most people do not realize the existence of persona because they are so identified with it. In fact, most of us are here, in the extreme edge of consciousness, the realm of persona. People need persona in order to conceal their real identity to the society and to operate in the world with other human beings. We can see this within our daily life, for example: What are we going to look like? What hairstyle fits with me? I am a son of a president.

b. Ego

The ego is, by definition, subordinate to the self and is related to it like a part to the whole (de Laszlo, 1958: 4). The ego is the centre of consciousness and it is a person’s identity; it is not the centre of personality. Its position is between the conscious and unconscious part of one’s personality. The ego is how one sees oneself, along with the conscious and unconscious feelings that accompany that view. One has to leave this ego in order to break the barriers between the self and the surrounding world.

Ego is the deeply ingrained, compulsive need to remain separate and superior and superior at all times, in all places, under all circumstances. In contrast to the inherent freedom of the Self and the fearless passion of the Self, ego is experienced as fear and attachment.
It is part of you that has no interest whatsoever in freedom, feels victimized by life, avoids anything that contradict its self-image, is thoroughly invested in its personal fears and desires, and lives only for itself. Ego is an anti-evolutionary force of powerful inertia in human nature – attached to the past, terrified of change, and seeking only to preserve the status quo. (Cohen, http://www.andrewcohen.org/teachings/ego.asp).

If one wants to be free, if one wants to be enlightened, s/he has to pay the price. The great wisdom traditions have always told people that the price is ego death, and in evolutionary enlightenment it is no different: if the Self is going to act through people as the uninhibited expression of evolution in action, then their attachment to ego must be transcended.

c. Shadow

The shadow is the side of one’s personality which one does not consciously display in public and may have positive or negative qualities. It is a moral problem that challenges the ego because no one can become conscious of the shadow without substantial moral effort. One has to realize the existence of this shadow whether it is good or evil to achieve the next step of individuation process. In Goldbrunner’s words, shadow is “the dark and painful gate that must be passed on the way to the collective unconscious” (Goldbrunner, 1955: 122).

d. Anima/Animus

Anima—the unconscious female component of the male psyche and often thought of as "feminine"—and animus—the unconscious male component of the female psyche and often thought of as "masculine"—are the mediators to the unconscious world (Daniels, http://www.sonoma.edu/users/d/daniels/jungsum.html).

It means that one has to realize the existence of feminine/masculine within his/her personality because gender is only a “mask” or gap to the inner world or the self, just as persona is to the outer world.
e. **Self**

The *self* is the unity of all the stages above or the unity of every aspect of the personality. It symbolizes the totality of the personality. It represents the striving for unity, wholeness, and integration.

According to Goldbrunner’s explanation, “Individuation does not lead to individualism but it breaks down the barriers and walls which the *ego* has erected between itself and the surrounding world” (Goldbrunner, 1955: 122). Once one enters the *self*, he/she has achieved the state of individuation.

C. **Theoretical Framework**

There are two theories used in this study. They are theory of plot and Individuation. Theory of plot is used to chronologically analyze the event, the moment, and the changes in the story. The explanation gained in this analysis will be used to be the base for the second analysis, which is the one which uses the concept of Individuation. Those two theories are used simultaneously to surge the spiritual quest of the main character, Siddhartha.
CHAPTER III

METHODOLOGY

A. Object of the Study

The object of this research is a 152 page novel by Hermann Hesse entitled *Siddhartha*. It is an English translation by Sherab Chödzin Kohn and published by Shambhala Publications, Boston in 2005. It is the first edition from this publisher. The original German version *Siddhartha—Eineindische Dichtung* was published by Bantam publication in 1922. The novel is divided into two parts in which each part contains four and eight chapters.

In 1946 Hermann Hesse won the Nobel Prize for Literature. *Siddhartha* is often considered the high point of Hesse's art in fiction and his fascination with oriental literatures and philosophy. It was written during Hesse's second and most productive period—1916 to 1925. A crisis initiated by numerous personal problems led Hesse to undergo psychoanalysis during the early part of this stage, an intensive therapy which provided Hesse the motivation to begin his self-awareness and ultimately to greater self-realization, all of which helped shape the writing of *Siddhartha*. *Siddhartha* was written after a difficult period of introspection in Hesse's own life. Although the novel was completed by 1922 and was widely recognized and appreciated in Europe, it did not become popular in the United States until the 1960s and 1970s. The popularity of *Siddhartha*, while no longer near that of the 60s and 70s, remains steady.
In general, *Siddhartha* is a story concerned with the individual's search for truth and identity. In the novel, the protagonist, Siddhartha, bears a quest for Nirvana. Siddhartha followed many paths in his life. Each of his paths led him to another lesson or teaching that furthered his quest for his spiritual destination. He experienced all aspects of life, from rich to poor, lonely to companionship, stranger to lover and from guest to friend. By going through those path changes, his emotions and mind were put to the test and succeeded. The paths made his spiritual quest a successful one and that is why he reached the highest of ‘wholeness and oneness’ feeling he did. He believes that enlightenment can only be attained through experience, rather than through the words of others.

**B. Approach of the study**

In relation to the topic of this thesis, the writer uses the psychological approach. According to Samuel H Woods and Mary Rohrberger, the psychological approach is an approach to literature “The psychology approach involves the effort to locate and demonstrate certain recurrent patterns” (1971: 13). Psychological approach refers to a different body of knowledge that is psychology. Psychology deals with spirit or soul and human mind. The approach is applied when the attention is focused on the psychological interpretation for enhancing the understanding and appreciation of literature. Using this approach, then psychological theories are used as the interpretive tools.

As previously stated, this novel is individual's search for truth and identity. The search is a quest. Studying the quest, the plot is logically used. Then, based
on the purpose of this research, which is to prove the plot as the symbol of
spiritual quest, it is appropriate to use psychological approach.

C. Method of the Study

A library research method is conducted in this study. The primary source
is the novel itself, Hermann Hesse’s Siddhartha. The secondary sources are taken
from books, internet, articles, essays, critics, and other related studies which are
considered important to support the objectivity and originality of the data written
in this study. Some of those secondary important sources are: Josef Goldbrunner’s
*The Archetypes and the Collective Unconscious*, Violet S. de Laszlo’s *Psyche and
Symbol: A Selection from the Writings of C.G. Jung*, Peter O’Connor’s *Understanding Jung, Understanding Yourself* and Theodore Ziolkowski’s *The
Novels of Hermann Hesse: A Study in Theme and Structure*.

A close reading on the primary source in which the main focus was the
novel itself was done as the first step of this research. The second step was finding
the topic, formulating the problem and finding the appropriate approaches to be
applied in the analysis. At this step, some findings on library and internet were
conducted to guarantee the originality of the topic. A topic, two problems, and
two theories were determined to be used.

After conducting those preliminary steps, the writer started to draw the
plot of the novel. The plot was schematized and described in one sub-chapter.
After explaining the plot, the writer started to view it using the concept of
Individuation. Meaning to say, the writer attempted to see the spiritual quest of
the novel’s main character in the plot described. Having done those two steps, the writer drew a conclusion.
A. The Description of Plot in *Siddhartha*

This chapter describes the plot according to the theory of plot stated on the second chapter of this research study. The description is divided into five sub-chapters, they are: Exposition, Complication, Crisis, Falling Action and Resolution.

1. **Exposition**

   Exposition is the beginning section that describes the background information, sets of the scene and situation. The first chapter of the novel, entitled “The Brahmin’s Son”, starts the story with a very provocative description of the scene where it takes place for the first time. The setting of the scene creates a paradoxical spatial atmosphere of the environment where the main character and his close-friend grew up. It goes like this.

   In the shadow of the house, in the sun on the riverbank by the boats, in the shadow of the sal-tree forest, in the shadow of the fig tree, Siddhartha the beautiful brahmin’s son, the young falcon, grew up with his friend the brahmin’s son Govinda (2005: 3)

   In the first glance, as seen through the use of naturalistic things such as “riverbank”, “sal-tree forest”, and “fig tree”, readers are as if brought to a very convenient living environment where the protagonist Siddhartha lived. This atmosphere is in line with the status of Siddhartha: a brahmin’s son. The fact that he ran his life as a brahmin will, to an extent, provoke readers to imagine that he was living in a very decent place – a place of serenity where prayers and
transcendental meditation, the religious activities commonly done by Brahmins, are done. However, there is something peculiar. The prepositional phrases used to describe the location of the living environment: “in the shadow of the house, “in shadow of the sal-tree forest”, and “in the shadow of the fig tree”. There is one word that is repeated three times, that is, “shadow”. This repetition indicates that the word “shadow” is prominent. Apart from the beauty of the scene, the paradox appears. Apparently, Siddhartha lived under “shadows”.

Siddhartha is at first described as a brahmin’s son loved by his family, friends and everyone around him. He is a son to be proud of, a charming attractive man among girls and an inspiring companion according to his best friend Govinda. Everyone loves him, he is a religious and yet a brilliant son. Siddhartha is a delight to all.

Joy leaped in his father’s heart over his brilliant son… Bliss leaped in his mother’s bosom as she watched him… Love stirred in the hearts of the young daughters the Brahmins… But his friend, the brahmin’s son Govinda, loved him more than any other… he loved his mind—his elevated, fiery thoughts, his burning will, his lofty inspiration (Hesse, 2005: 4).

Notwithstanding, despite his contented life, Siddhartha actually keeps doubt regarding his peaceful life as a brahmin’s son and all his whereabouts. He does not seem to be assured that all the luxury he is enjoying, all the excitements the people near him feel about him, would bring joy and happiness to his innermost feeling and being.

But Siddhartha was no joy to himself; he brought no pleasure to himself... Siddhartha had begun to breed discontent within himself. He had begun to feel that his father’s love and his mother’s love, and even the love of his friend Govinda, would not bring him enduring happiness, would not bring him contentment and satisfaction, would not be sufficient to his needs (2005: 5).
Siddhartha’s needs are not fulfilled. He feels that even all the wisdom-teachings he has been acquiring from his father and other brahmins do not suffice his half-empty vessel of mind.

He had begun to sense that his venerable father and his other teachers, the wise brahmins, had already shared with him the better part of their wisdoms; they had already poured their all into his waiting vessel, and the vessel is not full. his mind was not satisfied, his soul was not at peace, his heart was not content (ibid.).

As a brahmin’s son, Siddhartha himself performs the religious rituals. Yet, he does not see that all these rituals bring to him a completion and satisfaction of his spiritual needs. Siddhartha even critically re-questions all of those ritual performances.

The sacrifices and the invocations of the gods were splendid, but was this all there was? Did sacrifices bring happiness? And what about the gods? Did Prajapati really create the world? ...But where was the self, this inmost essence, this ultimate principle? It was neither flash nor bone, neither thought nor consciousness (2005: 6).

As we can see, the fact that Siddhartha recognizes the fact that he is actually discontented – all his feeling no joy regardless his being a ‘satisfaction’ for all his beloved people, all his feeling about the religious rituals he is for so long performing, and all his re-questioning about the essence and function of those rituals – suggest the potential problems presented in the exposition-plot of the story. These potential problems, “the shadows” that is beautifully symbolized by the first description of the setting of place in the first paragraph of the novel, lead us to the beginning of the complication-plot, where Siddhartha decides to take himself out of the shell where he has been living.
2. Complication

Complication is the section where the conflict is gradually developed and intensified. The complication in the story starts right after Siddhartha decides to take the road to shramana. This is where the conflict gradually developed, Siddhartha leaves his life as a brahmin, becoming shramana, rejects Gotama’s teaching, embracing the worldly pleasures with Kamala and Kamaswami, and Siddhartha’s realization that all those pleasures are worthless and decides to leave them behind.

a. Conflict Development

i. Road to Shramana

The profound dissatisfaction that Siddhartha feels about his brahmin life makes him intend to get himself out of it. Yet, to where? The next destination of Siddhartha’s life is fixed by a single event.

One day some shramanas passed through Siddhartha’s city, ascetics on pilgrimage, three gaunt, lifeless men, neither young nor old, with dust-coated, bleeding shoulders, nearly naked, sun-scorched, isolated and solitary, alien and outcast, misfits and scrawny jackals in the world of humans. A fevered atmosphere of silent fervor, wasting privation, and pitiless self-immolation hung over them (2005: 9).

By next to almost no time, seeing these bohemian people, a decision pops up in Siddhartha’s mind. He suddenly decides to be a shramana, and the very first person he tells about this is his best friend, Govinda.

In the evening, after the hour of contemplation, Siddhartha said to Govinda: “Tomorrow morning, my friend, Siddhartha will go to the shramanas. He will become a shramana,” (ibid.).
Before he puts this decision into practice, Siddhartha feels that he must go to his father to ask for permission. However, at first, his father does not go with this idea. He refuses it.

But Siddhartha is so firm and fixed with his decision. He waits and waits until he gets his father’s permission. He sat motionlessly all night waiting for his father’s saying “yes” to his proposal. After several times seeing that Siddhartha does not move an inch from the place where he is standing with his arms crossed waiting for a word of agreement, the father approaches and asks:

“Siddhartha,” he said, “what are you waiting for? 
“You know.” 
“Are you going to keep standing there, till daylight, till noon, till night?” 
“I’m going to stand here and wait.” 
“You’ll get tired, Siddhartha.” 
“I’ll get tired.” 
“You’ll fall asleep, Siddhartha.” 
“I will not fall asleep.” 
“You’ll die, Siddhartha.” 
“I will die.” 
“And would you rather die than obey your father?” 
“Siddhartha has always obeyed his father.” 
“So will you give up your idea?” 

Witness that, in the dialog, Siddhartha changes the way he addresses himself from the use of the pronoun “I” to the proper name “Siddhartha”. Siddhartha always addresses himself with “I” for stating that “he will get tired”, “he will not fall asleep”, and “he will die”. All these answers are responses that represent his current firm awareness. However, note that, when his father asks him these questions – “And would rather die than obey your father?” and “So will you give up your idea?” – Siddhartha always replies by addressing himself not with “I”, but with “Siddhartha”, as in: “Siddhartha has always obeyed his father” and
“Siddhartha will do what his father tells him.” This peculiar shift of way of addressing oneself is intriguing. The use of “I” seems to represent the “self” of Siddhartha, the person/being of his own. Yet, by changing the way he addresses himself, from “I” to “Siddhartha”, Siddhartha seems to separate himself with the person he used to be: the person who always obeyed his father and who will do what his father tells him. Further, this self-separation is also felt by his father, immediately after the dialog.

The brahmin saw that Siddhartha’s knees were shaking slightly but he saw no wavering in Siddhartha’s face. The eyes were fixed on the distance. Then the father realized that Siddhartha was already no longer with him, that he had left him already (ibid., emphases mine).

Realizing that the Siddhartha he is dealing with now is no longer “Siddhartha” he used to know, that the present Siddhartha has already left him, the father thus permits his son to do what he wants to do.

“You will go off to the forest,” he said, “and become a shramana. If you find happiness in the forest, come back and teach me happiness. If it’s disappointment you find, then come back and we shall again make sacrifices to the gods together. Now go and kiss your mother, and tell her where you are going. For me, it’s time to go to the river and perform the first ablutions,” (ibid.).

Siddhartha thus prepares himself to leave the city for the forest. At the last house of the city, Siddhartha finds that Govinda will join him, living a life as shramanas.

As the wayfarer was leaving the quite city by first light, walking slowly on the stiff legs, a shadow emerged from behind the last house, where it had been crouching, and joined him. It was Govinda. “You came,” said Siddhartha and smiled. “I came,” said Govinda (2005: 12-3).
ii. “With the Shramanas”

After leaving his city, with Govinda, Siddhartha goes to meet and join the shramanas. Both of them are accepted. Soon after, Siddhartha experiences his life as the shramanas do. He falls himself to the deliberate, intended sufferings of pain. He administers to himself days of tight fasting. He perceives lay people with disdainful contempt, thinking that their way of life is fake. In short, he does whatever a shramana needs to do. His goal of life is no to become “empty”.

Siddhartha had one single goal before him – to become empty, empty of thirst, empty of desire, empty of joy and sorrow. To die away from himself, no longer to be “I”, to find the peace of an empty heart, to be open to wonder within an egoless mind – that was his goal (2005: 15).

Siddhartha adopts the idea of “self-extinction”, which he learns from the shramanas. This idea leads to the action of “leaving the ego” by means of experiencing physical pains. However, the thing which disturbs Siddhartha the most is the fact that he cannot achieve this leaving-the-ego by the shramana-method he is applying.

But even if the methods he followed led beyond ego, in the end they led back to ego. Though Siddhartha slipped out of ego’s grasp a thousand times, dwelled in nothingness, dwelled in beasts, in stones, the return was inevitable, the moment when he would find himself back again was inescapable (2005: 17).

Apparently, the methods do not apply with Siddhartha. This is the point where Siddhartha starts to re-question and doubt things again. This quotation is retrieved from one dialog Siddhartha has with his best friend, Govinda.

And Siddhartha said softly, as though speaking to himself: “What is meditative absorption? What is leaving the body? What is fasting? What is holding the breath? These are a flight from the ego, a brief escape from the torment of being an ego, a short-term deadening of the pain and absurdity of life,” (2005: 18).
Another time, with an even more straightforward manner, Siddhartha asks Govinda whether or not they are being in the right track of achieving the fulfillment of what they are looking for.

...Siddhartha began talking again, saying: “How now, Govinda, are we really on the right track? Are we really approaching realization? Are we getting close to attaining liberation? Or are we not going in a circle – we whose intention was to escape the vicious circle of existence?” (2005: 19).

Siddhartha then reflects his circumstances to that of his shramana teacher. He sees that even the oldest shramana they are living with, their venerable teacher, has not yet attained nirvana, has not yet attained “the path of paths”. Using this fact as the logic, Siddhartha thus concludes that he, and his friend Govinda, will end up with the same situation. Therefore, Siddhartha proclaims his intention to leave the shramanas. He said to Govinda, “Soon, Govinda, your friend will abandon this path of the shramanas, in which he has accompanied you for so long,” (2005: 20).

Siddhartha then decides that his life as an ascetic does not meet what he is looking for: the enlightenment – the nirvana, the path of paths. At this stage, Siddhartha decides to officially leave his life as an ascetic.

In the meantime, there is a rumor popularly spread out in places: it is about a person, the enlightened one – Gotama. The news about this person also comes to the ears of Siddhartha and Govinda.

This legend, this rumor, this fable, was heard here and there, it floated about. In the cities, the brahmins talk about it; in the forest haunts of the shramanas, the name of Gotama came to the ears of the youths repeatedly, as something good or something evil, with praise and with calumny (2005: 22).
Responding to this issue, Govinda suggests that they, Siddhartha and he, should go to see Gotama, to learn from his teachings. Gotama should be their next destination.

“Siddhartha,” said Govinda one day to his friend, ...“My breath caught in my chest and I thought to myself, ‘ Couldn’t I, too, couldn’t both of us, Siddhartha and I, also experience that moment of hearing the teaching from the mouth of the Perfect One?’ What do you say, friend, should we not go to and hear the teaching from the mouth of the Buddha?” (2005: 23-4).

Though he states that he is always doubtful with wordy teachings and doctrines, Siddhartha agrees with Govinda’s suggestion. Govinda and he will go to see Gotama, the Buddha.

“Well said, Govinda. You have spoken well and remembered rightly. But kindly also remember the other thing you heard from me – that I have become distrustful of doctrines and learning and tired of them – I have little faith in words that come to us from teachers. But very well, my friend, I am willing to hear that teaching, even though in my heart I believe that we have already tasted the best of its fruits,” (2005: 24).

Soon after, they leave the shramanas, with some interesting and unpleasant farewell their venerable shramana teacher. They are now heading to Gotama.

iii. “Gotama”

Siddhartha and Govinda meet Gotama. They carefully listen to Gotama’s teachings. Like other people who have just listened Gotama’s teachings, Govinda immediately asks Gotama to be his disciple. He is accepted. Yet, Siddhartha does not join Govinda in being Gotama’s disciple. Seeing this, Govinda tries to know his reason.

“Siddhartha, it is not place to criticize you; but together we listened to the Exalted One, together we heard his teaching. Govinda heard the teaching, and he took refuge in it. But you, honorable friend, do you not wish to tread the path of liberation? Are you going to hesitate? Are going to continue to wait?” (2005: 31-32)
Siddhartha appreciates his loved friend. He even states that Govinda is now one step forward in his quest.

“Govinda, my friend, now you have taken the step, you have chosen your path. Always, Govinda, you’ve been my friend, and always you have been a step behind me.....now you have become a man and have chosen your own path. May you follow it to its end, my friend. May you attain liberation!” (2005:32).

After deciding to get apart from his friend, Siddhartha meets Gotama to state that he refuses his teachings. Siddhartha adores and respects Gotama. Yet, he considers that enlightenment does not come from teachings; enlightenment is not to teach but to experience.

I have not doubted for a moment that you are a buddha, that you have attained the goal, the supreme goal, toward which so many thousands of brahmins and brahmin’s sons strive. You have found liberation from death. This came to you as a result of your own seeking on your own path, through thought, through meditation, through realization, through enlightenment. It did not come to you through a teaching! And that is my idea, O Exalted One—nobody attains enlightenment through a teaching (2005:36).

Facing Siddhartha’s independent thought, Gotama appreciates Siddharta’s bright mind. Yet, at the end of conversation, Gotama warns him of his “excessive cleverness”. Siddhartha has now got apart from his beloved and loyal friend and Gotama’s teaching.

iv. “Awakening”

Siddhartha has lived with beloved people surrounding him. He had lived with his family and leaves them; he had lived with shramanas and leaves them. Along with his living and going, he’s been with Govinda. Now, he leaves him. It is the first time Siddhartha lives by himself. He has received all teachings, all the ways to reach enlightenment. Now, in his loneliness, Siddhartha decides to learn
of himself, to be the student of himself, and “learn about the mystery of Siddhartha” (2005: 41). This self-learning gives Siddharta a feeling of being reborn, awakened as he says “I have awakened, I have really awakened, and have only today been born!” (2005: 47).

v. “Kamala”

Siddhartha walks for a long time till he stops in a bank of a river. There, he dreams of Govinda. In his dream, Siddharta embraces and kisses Govinda, and then full woman breasts pops up from Govinda’s chest. Siddhartha drinks the milk from Govinda’s breast. The taste of the milk is so sweet and strong that it makes people drunk.

Waking up from the dream, Siddhartha meets ferryman and asks for his help to cross the river. The ferryman describes himself as a person who has learned so much from the river. And, ‘as the river’, he proclaims that Siddhartha will come back too (2005: 51).

Having crossed river Siddharta meets a courtesan named Kamala. After talking for a while with Siddharta, Kamala decisively concludes that Siddhartha is a man of bright mind especially because she finds that Siddhartha is able to read and write. Kamala promises to Siddhartha that she will introduce him with Kamaswami, the city’s richest merchant.

Kamala and Siddharta have a gratifying conversation. They even show a reciprocal affection. This is the very first time Siddhartha kisses a woman (2005:58-59).
vi. ‘Among the Child People’

With Kamala’s recommendation, Siddhartha meets with Kamaswami. That rich merchant welcomes Siddhartha’s arrival. He praises Siddhartha’s ability to write by saying, “You are a first-rate writer”. Then, delivering his welcome, he says, “We have many things still to talk about. For today, I invite you to be my guest and reside in my house” (2005:66). Siddhartha works for the merchant.

Not only does Siddhartha go to perform common life by becoming a merchant, but also his relation with Kamala gets closer. Siddhartha becomes Kamala’s student, lover, and friend. Indeed, his living with Kamala, and not in Kamaswami’s business, Siddhartha finds the value and meaning of his life. Nevertheless, he also becomes a successful merchant.

Siddhartha achieves the peak of his profane wealth and sexual life in this phase of his life. This success is described in this passage:

He always gives the impression of merely toying with business dealings. He never gets truly involved in them, they never dominate his mind; he never fears failure, is never bothered by loss (2005: 68).

While in sexuality, Siddhartha’s success is shown by Kamala’s words below:

“You are the best lover I have ever encountered,” she said thoughtfully. “You are stronger than the others, more supple, more willing. You have learned my art well, Siddhartha” (2005:74).

It is interesting that all the successes Siddhartha has gained are indeed because he places himself as an observer and not tied with anything he gets in his recent life. Meaning to say, being outside is being the most intimate person with surroundings.
vii. “Samsara”

Siddhartha has become the new ‘Kamaswami’ in terms of his success of being a merchant. He does exactly what Kamaswami did before. He tastes wealth, pleasure, and power. Yet, in his heart, Siddhartha remains a shramana. He always looks at people around him being inferior to him.

He had always looked at them with a touch of disdain, with a touch of disdainful contempt, with just that contempt that a shramana always feels toward worldly people (2005:77).

It is exactly in this time of feeling superior that Siddhartha has finally become a part of the profane world he is living in. He starts to be attached to the deeds he is doing. He starts to be the people he previously considered as child-like.

The world had caught him—pleasure, greed, and indifference—and finally even the vice that he had always despised and derided as the most foolish of all, craving for possessions (2005:78).

Siddhartha does not realize that he has fallen to the life he has disdained. All runs under his consciousness until one night he dreams of Kamala’s in-cage bird that died away. This dream “wakes him up”; he begins to realize that he has led himself to live a worthless and meaningless life.

Waking suddenly from this dream, he was enveloped in profound sadness. It was all worthless! It seemed to him that he had led his life in a worthless and meaningless way (2005:82).

After waking up and feeling deep sad, Siddhartha goes to muse under a mango tree. Siddhartha reconsiders the life he has chosen after leaving behind his father, Govinda and Gotama. He now realizes the path he has just chosen after leaving them all, and realizes that his recent life is not what he should run.
That whole day he sat under the mango tree, thinking about his father, about Govinda, about Gotama. Had it been necessary for him to leave them and become a Kamaswami? (2005:84)

Siddhartha does not want to become a Kamaswami. This kind of life is not his path anymore. Siddhartha decides to leave his house, his city, his life and never to return. In the moment he leaves, Kamala is carrying his child.

b. Conflict

The conflict of the story can be divided into two parts:

i. Internal Conflict

Internal conflict is the conflict between two desires within a character (Stanton, 1965: 16). In this chapter, the internal conflict can be seen when finally Siddhartha comes to realize that all those worldly pleasures are worthless. He then has to choose between two options: continuing the life as a merchant, or to leave them all behind.

ii. External Conflict

External conflict is the conflict between a character and his environment. It happened because the character has different opinion about life (Stanton, 1965: 16). This external conflict can be recognized when eventually Siddhartha feels no joy or uncomfortable with his environment. In this case, he feels no more joy by being a rich merchant because this is clearly not the kind of life he had always wanted since the first time he decided to become a shramana.

3. Crisis

Crisis is the moment at which the plot reached its point of greatest emotional intensity. In this case, it is the moment at which Siddhartha comes to
realize the foolishness of his past actions and reached his point of greatest emotional intensity when he feels like being reborn, renewed, awakened.

Siddhartha walks alone leaving all the life he ever had with Kamala and with the wealth he had collected until he arrives in a river. He feels that there is nothing interesting in this world. He is bored with the cycle of profane world. “There was nothing left in the world that could attract him, nothing that could bring him pleasure or console him” (2005:86).

This is the peak of his conflict. It is the phase when he has experienced all the ways he ever chose. He left his father; he joined the shramanas and left them; he met Buddha and rejected to attain enlightenment through his teachings; he left his beloved friend, Govinda; He left his wealth and pleasure of sex.

Siddhartha sinks himself in the river. Underwater, a sound, a syllable, comes from the precincts of his soul: OM. In the moment the sound reaches his ears, Siddhartha realizes the foolishness of his action.

“OM!” he said to himself, “OM!” And he knew Brahman, realized the indestructibility of life, recognized once again the dimension of divinity he had forgotten (2005:88).

Then he comes out from the water. He sinks down at the foot of a coconut tree, having a deep sleep. His sleep is so deep that he dreams nothing. He wakes up and feels that his past life is so far, that he is now a new Siddhartha. “But this Siddhartha was changed, renewed. He was remarkably well rested, remarkably alert, cheerful, and inquisitive” (2005:90).

Siddhartha feels surprised that Govinda is sitting near him. Govinda and other wanderers passed the river when he was asleep. Govinda keeps staying there
seeing someone being asleep in a danger place where snakes may bite him every time. They have a conversation. Yet, Govinda no longer recognizes Siddhartha until when he is about to go, Siddhartha calls his name. Govinda immediately knows that the man in front of him is Siddhartha. In this meeting, as the sign that Siddhartha has been reborn and at the same time accepts his past, there is a long conversation. Here is the point.

“You are a wanderer,” said Govinda, “But there are few wanderers who wander in such clothing, with such shoes, with such hair. Never, in many years as a wanderer, have I met such a wanderer (2005:92).”
“I believe you, Govinda. But now, today, you have met such a wanderer, with such shoes and such a garment. Remember, friend: Impermanent is the world of forms; clothing is impermanent—highly impermanent—along with the style of our hair, our hair itself, and our very bodies. I wear the clothing of a rich man, you saw aright. I wear it because I was a rich man, and I wear my hair as people of the world do, seekers after pleasure, for I was one myself” (2005: 92).

4. Falling Action

The crisis has been reached, the tension subsides and plot reached its appointed resolution, this is called falling action. After for the second time Siddhartha gets apart from Govinda, he wants to meet the ferryman who ever helped him cross the river. Siddhartha meets the ferryman. Siddhartha now knows the ferryman’s name, Vasudeva. Siddhartha lives with Vasudeva to learn from the river.

In his heart he heard the voice speaking, the newly awakened voice, and it said to him:”Love this river! Stay by it! Learn from it!” Oh yes, he wanted to learn from it, to listen to it (2005:100).

“I have lived by myself for a long time. Live with me now. There is room and food for both of us” (2005: 104).
When he lives with Vasudeva, one big moment occurs. Gotama dies. Many people want to visit to make a condolence. They go to the place of Gotama. One of them is Kamala and his son. Siddhartha meets them. Here is the moment, the tragic one.

The boy looked at her in terror and saw her face go gray with shock. From beneath Kamala’s dress the small black snake escaped that had bitten her (2005: 110).

Kamala dies and then Siddhartha takes care of his son. He receives his son enthusiastically.

I who was once rich and happy have become still richer and happier. I have received the gift of my son (2005:114).

Soon, Siddhartha realizes that his son is not ready to live with him because the child is accustomed to live in a luxurious way.

Gradually he saw and also understood that the eleven-year-old was a spoiled boy, a mother’s child, used to fine food, a soft bed, in the habit of giving orders to servants (2005:115).

Yet, his love to the child, his tenderness, and his fear of losing him are all stronger than his knowledge. Hence, he is not able to release his son. “He let himself be ordered around by the boy; he let himself be disregarded by him” (2005: 119).

Nevertheless, the child still does not want to live with him. His son runs away and Siddhartha tries to get him back. “Then the boy ran off and did not return until late in the evening. And on the following morning he was gone” (2005: 122). In this moment, Siddhartha realizes that he has to release his son to have his own life.

After left by his son, now Vasudeva is the next person who leaves him. Vasudeva says that it is enough for him to learn from the river. Beaming,
Vasudeva says, “I am going into the forest. I am going into the unit” (2005: 135). Siddhartha becomes ‘the ferryman’, living alone and learning from the river.

5. Resolution

This is the final section of the plot or resolution, where it should record the outcome of the conflict and establishes new stability. This is the section where Siddhartha finally reaches enlightenment. Govinda has just visited a condolence on Buddha’s death. When continuing his quest, he needs to cross a river. He has heard the rumor that the ferryman is wise. He wants to meet him. And the ferryman is no one else but Siddhartha. Siddhartha and Govinda meet. Govinda stays the night in Siddhartha’s house.

They have a long conversation. Most of its content is about the concepts of life they know and share. Here is one of them:

“When someone seeks,” said Siddhartha, “it can easily happen that his eyes only see the thing he is seeking and that he is incapable of finding anything, incapable of taking anything in, because he is always only thinking about what he is seeking, because he has an object, a goal, because he is possessed by this goal. Seeking means having a goal, but finding means being free, open, having no goal” (2005: 137).

In the midst of their conversation, Siddhartha asks Govinda to kiss his forehead. Govinda performs the kissing. Siddhartha smiles and suddenly Govinda realizes that Siddhartha has attained enlightenment.

This smile of Siddhartha’s was exactly the same, resembled exactly the still, refined impenetrable, perhaps-kind-perhaps-disdainful, wise, thousand fold smile of Gotama the Buddha, just as he himself, awestruck, had seen it a hundred times. So Govinda knew, this is the way the Perfect Ones smile (2005: 148).
B. The Spiritual Plot of the Main Character “Siddhartha”: A Path to the Self

The thesis of this research is that the structure of the plot in the novel *Siddhartha*, the one that we have discussed descriptively in the first part of the analysis, acts as a symbol of another “hidden” plot. This “hidden” plot lies underneath the plot of the story. What is to be carried out in this second analysis is exactly an effort of excavating the premise of the other plot existing in the story. The title of this part, “The Spiritual Plot of the Main Character ‘Siddhartha’: A path to the Self”, has already suggested what the writer means by the “hidden” plot. To support his presupposition, the writer is going to put forward evidences which indicate that the plot of the novel is established not only to serve displaying the chronology of the story in general, but also to symbolize the stream of spiritual quest experienced by the main character Siddhartha. The writer is going to prove his hypothesis by applying the theory of Individuation.

The description of the plot of the novel is worked out by dividing the story into five phases of plot that are most commonly utilized: exposition, complication, crisis, falling action, and resolution. The first analysis of this research has already categorized events that mark each plot-phase. Nonetheless, the method that the writer is going to use to conduct his second analysis is a bit different. As the plot of the spiritual quest of the main character Siddhartha is not the plot of the story, but, instead, a plot that is symbolized by the plot of the story, the writer will not divide it into those several phases systematized by the theory of plot in literary study. Instead, the writer is going to use the titles Hesse had composed as the name of each chapter in the novel, in which collections of events are narrated, to
chronologize the spiritual plot experienced by the main character. As for the analysis, the writer is going to put advance several events that indicate each stage Siddhartha passes in his search of enlightenment.

1. *“The Brahmin’s Son”*

In the structure of the concept of Individuation, the foremost step that one must acquire is called *persona*. By simple, yet metaphorical, definition, *persona* means a “mask” designed to make some kind of impression upon others in the outer world that covering the true nature of the individual.

The *persona* of the main character Siddhartha is given in the first chapter of the novel, “The Brahmin’s Son”. As discussed in the analysis of the plot of the novel, Siddhartha is described as a son of a brahmin who lives a calm and peaceful life and is adored by the people around him. These circumstances, which are all attributed to Siddhartha, are his personal appearance. Siddhartha that is known by his society is a charming and brilliant man to be proud of (2005: 4).

Nonetheless, as *persona* is a “mask” attached to a person’s true identity, all these personal attributes are only superficial things of Siddhartha. His given identity, a brahmin’s son (thus automatically, a brahmhin himself), and all the ritual ablutions that he performs as a brahmin, do not refer to what Siddhartha exactly feels about himself. His doubtfulness about the essence and functions of those routine ritualistic performances indicates that Siddhartha himself does not recognize them as his true identity (2005: 5).

The prominent metaphor, “shadow”, that is nicely displayed in the first description of setting of place, where Siddhartha lives, strengthens the idea that,
as can later be identified, he has a subtle, yet sensible, feeling about his given brahmin identity (2005: 1). This feeling of doubt shows that Siddhartha is really aware about his persona.

“Anyone who identifies himself with a splendid persona, indeed, anyone who even attempts to do so, always causes unconscious reactions, moods, passions, fears, hallucinations, weaknesses, and vices,” says an account on Individuation theory (Goldbruner, 1955: 121). Indeed, Siddhartha’s persona is splendid since it seems that he no more needs to pursue any other achievement since he seems to have already acquiring all. However, it is these luxuries, the splendid persona, that lead Siddhartha to react in a different way. He neither feels contented nor secure in his life. He starts to perceive himself not as “Siddhartha”, but as “I” (2005: 11-12). The peculiar way Siddhartha addresses himself in the dialog he has with his father is the very first concrete indication which shows that Siddhartha is trying to take off his “mask”, his persona. This is still called an attempt to “take off the ‘masks’” because the event does not directly means that Siddhartha has already been able to separate himself from the persona. He is still at the level of starting to be aware of it, of how his surrounding people perceive him and how he perceives himself.

Most of the part narrated in the chapter “The Brahm’s Son” is included in the exposition plot. As the theory of plot asserts, exposition is the beginning where literary author puts the foremost backdrop of the story and also induces the potential problems which will later stir the conflicts. The preliminary events that are told in the exposition plot, Siddhartha’s life as a brahmin’s son, his doubt
about the life he is experiencing, and his decision to leave it, in addition to representing the exposition of the plot, also symbolize the first start-line of Siddhartha’s spiritual quest: (seen from the concept of Individuation) Siddhartha’s preliminary knowledge about the existence of his persona.

2. “With the Shramanas”

This chapter narrates in details Siddhartha’s life, with Govinda, among the shramanas – the ascetics. Siddhartha leaves his previous life and goes to join the ascetic life with the shramanas in the forest (2005: 9). It is important to note here that Siddhartha leaves his previous life as an attempt to seek for his true identity. Interestingly, in his search of true identity, Siddhartha dives himself into a new persona, being an ascetic. We can understand this phase as a fact that Siddhartha is actually just applying a new “mask”.

Siddhartha, at first, does not really have an adequate knowledge of the shramanas’ life. His decision to join the shramanas seems to be accidental and unplanned, as describe by the structure of the narrative in which the description of the occasion when several shramanas passed by the city is immediately followed by Siddhartha’s decision to join the ascetics (2005: 9).

Since he does not have any ulterior knowledge about the life of shramanas, Siddhartha presents himself as a true student. He learns to acquire the shramanas’ concept of thinking. He wears a shramana robe. More importantly, the thing that makes his “new” life indifferent from his previous one is that he still does the “ablutions”, the ritual performances of the shramanas.

Siddhartha stood silent as the sun blazed straight down upon him, afire with pain, afire with thirst, and kept standing till he no longer felt pain or thirst.
Silent he stood during the rainy season, with water dripping from his hair onto his freezing shoulders, onto his freezing hips and laps; and the ascetic kept standing there until the shoulders and limbs were no longer freezing, till they ceased to complain, till they were still. Silent he squatted in the thorn brambles, blood dripping from his burning flesh and pus from his sores; and Siddhartha remained there immobile, not stirring, until his blood no longer ran, until the stinging stopped and the burning was over (2005: 15).

In the way of life of the shramanas, the idea of experiencing physical pains refers to the methodological framework to leave the ego.

He mortified his senses, immolated his memory; he slipped out of his ego into a thousand alien forms, became a beast, carrion, became stone, wood, water… (2005: 16).

In the concept of Individuation, ego is positioned between the conscious and unconscious part of one’s personality (de Laszlo, 1958: 4). It is experienced as fear and attachment. In the case of Siddhartha, his unplanned choice to join with the shramanas, in a glimpse, seems to be a correct decision. It is the practices that Siddhartha carries out as a shramana that make him realizes the existence of ego since asceticism is indeed an effort to leave one’s ego. Yet, the practice of asceticism does not lead to a detachment of ego (Goldbrunner, 1955: 121). The shramanas’ method of slipping out the ego is done by means of experiencing pains, denying desires, and meditatively incorporating oneself to other forms of natural materials outside the ego – until the pains are gone, the desires cease, until all one’s attachment to these perceptive bound is broken, and the ego is left behind.

However, Siddhartha, after practicing all the methods available in shramanas’ asceticism, again does not satisfy him. He feels that every time he conducts meditations or pain denials, though at first he succeeds in leaving the
ego, the ego always comes back to him (2005: 17). This is what makes Siddhartha decides to leave shramana asceticism. He is convinced that the shramana’s method does not lead him to leaving the ego since it offers only a temporal escape from the ego (2005: 18).

What we can define so far is that Siddhartha’s becoming a shramana is, still, the persona. Previously, Siddhartha thinks that he can attain his true identity by living a shramana’s life. The goal of being a shramana is indeed to leave the ego, as a way to bring in joy and happiness – a path to the self. Yet, the methods practiced, for Siddhartha, are proved negative for such attainment. Siddhartha’s life as a shramana, however, has led him to the preliminary knowledge about the ego. He even is aware that, in fact, the shramana methods are only leading one into ego, instead of out of it. The shramana rituals are directed so that a person can also acquire supernatural abilities – skill of hypnosis, for instance. For Siddhartha, these acquisitions of supernatural abilities are only another way to physical binding attachment to the worldly things. Siddhartha states that he is not interested in such a thing since it does not bring him to the enlightenment. He said to his friend Govinda, “I have no desire to walk on water,” said Siddhartha. “Let old shramanas content themselves with such skills,” (2005: 26).

As we can see in the paragraphs above, the events recorded in this chapter, “With the Shramanas”, does not only construct the complication-plot of the story. Instead, this chapter also symbolizes another stage of Siddhartha’s spiritual quest: (in the sense of Individuation concept) his realizing the ego. Moreover,
Siddhartha’s decision of leaving away from the shramanas symbolizes his leaving the *persona*.

3. “Gotama”

In the analysis of the plot of the novel *Siddhartha*, the stories narrated in this chapter are included in the complication-plot. However, there is actually something hidden in this chapter: an event which shows another stage of Siddhartha’s spiritual quest.

In the concept of Individuation, the *shadow* is defined as “the dark and painful gate that must be passed on the way to the collective unconscious,” (Goldbrunner, 1955: 122). The *shadow* is the side of one’s personality that is not consciously displayed by one in public and may have positive and negative qualities. The awareness acquisition of the existence of the *shadow* can only be achieved with substantial moral support. The question now: what is the shadow of Siddhartha? The answer can actually be gotten in the “The Brahmin’s Son” chapter. Notice this quotation:

> And if Siddhartha ever became god, if he ever entered the light, then Govinda would follow him – as his friend, as his companion, as his servant, his spear bearer, his shadow (2005: 4).

Another part in the “With the Shramanas” chapter also indicates the Govinda as Siddhartha’s shadow.

> Beside him lived Govinda, his shadow, following the same path, undertaking the same efforts (2005: 17).

The character Govinda is a personified metaphor used in the novel to describe Siddhartha’s personal *shadow*. When Siddhartha is still living his brahmin life, Govinda is there with him, adoring him, supporting him. When
Siddhartha decides to leave his Brahmin’s life and join the shramanas, Govinda follows him. The character Govinda serves as an entity in which all Siddhartha’s past memories, those he is trying to be detached from, are contained. Govinda is the person who recognizes Siddhartha very well. He can even identify that Siddharta, when expressing his doubt upon the life of shramanas, has already become “distrustful of doctrines and learning”; that Siddhartha has had “little faith in words” which are uttered to them by their teachers (2005: 24). Govinda is indeed the silhouetted entity following Siddhartha for whatever reason and wherever-destination.

Interestingly, as described in the “With the Shramanas” chapter, it is Govinda who suggests that Siddhartha and he should go to see and learn from Gotama’s teaching (ibid.). Govinda responds to Siddhartha’s intention to leave his shramana life by proposing a new destination for their quest. While Siddhartha agrees to this proposal, both of them have no idea that the decision will later end their being together.

The “Gotama” chapter narrates the separation of Siddhartha with Govinda (2005: 31-32). Govinda decides to stay as Gotama’s disciple and receives his teaching. This trait of Govinda can be read as another metaphoric description which signifies an idea of “being faithful to teachings and doctrines”. On the other hand, Siddhartha makes up his mind to reject being Gotama’s follower, though this also means that he has to leave behind his best friend and shadow, Govinda. This particular event, which is included in the “Gotama” chapter, is a symbol which indicates another stage of Siddhartha’s spiritual quest: his leaving his
shadow. Thus, Siddhartha choice to detach himself from Govinda, his shadow, strengthens the idea that Siddhartha has left behind all his past memories and that he is now more convinced to walk his own path in seeking for enlightenment, by leaving away teaching and doctrines.

While the concept of Individuation asserts that one must be disengaged from one’s shadow, the gate that must be passed by, to arrives in the recognition of the self, Siddhartha soon finds himself free from all burdens: his past life as a brahmin and shramana (both of which are his persona), and, more importantly, his shadow, Govinda. This circumstance is later defined by Siddhartha has his being newly born.

4. “Awakening”

The “Awakening” chapter, which is included intrinsically in the complication-plot, describes Siddhartha’s feeling of reborn as new. Almost all of the narrations in this chapter are told via Siddhartha’s deep thoughts.

Here, Siddhartha once again reflectively evaluating what he has experienced as a shramana. He emphasizes that the shramana life does not help him to get rid of his ego.

It was the ego that I wanted to get rid of, to overcome. But I was unable to overcome it, I could only trick it, could only elude it, could only hide from it (2005: 40).

Siddhartha also puts a critical emphasis on the way the brahmins perceive the world. As if a newly reborn human who for the first time acknowledges the beauty of the world, he perceives the world very differently and very honestly, without no long-established brahmin ideas.
It was no longer the magical deception of Mara, was no longer the veil of Maya, was no longer the meaningless and arbitrary multiplicity of the world of appearances contemptuously derided by deep-thinking brahmins, who scorned multiplicity and sought for unity (2005: 41).

Finally, in a hilarious tone, Siddhartha proclaims his reborn-ness.

No, it is over now! I have awakened, I have really awakened, and have only today been born! (2005: 42).

In the novel, all these thoughts are playing around Siddhartha’s mind while he is making a walk, wandering about the forest. Yet, there is a time when Siddhartha suddenly halts his feet from keeping on walking. At this moment, after realizing that he is no longer a man who belongs to a certain group of people (no longer a brahmin, nor a shramana, and nor a monk of Gotama), he realizes that he is alone, by himself only. It is at this particular moment that Siddhartha starts to compare himself with his pasts. He thinks of his father, who is a brahmin with his other brahmin colleagues. He thinks of Govinda, his best friend, his shadow, who is now a monk having “a thousand monks” as his brother. He thence asks these questions to himself:

But he, Siddhartha, what was he part of? Whose life could he share? Whose speech could he speak? (2005: 43).

Apparently, these thoughts have led Siddhartha to feel the ego, the substance whose existence he has begun to realize when he lives his life as a shramana, starts to overshadow him again with its tight grip. Responding to this situation, Siddhartha remarks:

That was the last shudder of awakening, the last pang of birth. And immediately he resumed his quest, walking with haste and impatience, no longer back in the direction of home or father, not back anywhere (2005: 44).
From this quotation, we can see that Siddhartha, after experiencing the “fear” of ego, which he quite delusively describes as “the last shudder of awakening, the last pang of birth”, decisively proceeds his way “with haste and impatience”, leaving away those intimidating thoughts. We can analyze this action as a sign of Siddhartha disengaging himself from the ego, which marks his next steps as a newly born individual.

The events recorded in the “Awakening” chapter, all of which contributively construct the complication-plot, are also defining a new stage of Siddhartha’s spiritual quest (seen from the Individuation concept: the disengagement from the ego). This means that this chapter symbolizes another step of Siddhartha’s seeking for the enlightenment, the self.

5. “Kamala”

The occurrences happening in the chapter “Kamala” move centripetally to Siddhartha’s meeting with a woman, named Kamala. In the beginning of this chapter, there is an interesting incident that occurs to Siddhartha. It is the weird dream that comes to his sleep after a long and deep thinking about the Exalted One, Gotama.

One night, sleeping in the straw hut of a ferryman by a river, Siddhartha had a dream. Govinda stood before him in a yellow ascetic’s robe. Govinda looked sad, and sadly he asked, “Why have you abandoned me?” Then he embraced Govinda, threw his arms around him, and as he held him to his breast and kissed him, it was no longer Govinda but a woman, and a full breast popped out of the woman’s garment, on which Siddhartha rested his head and drank. The milk from this breast tasted very sweet and strong. It tasted of woman and man, of sun and forest, of beast and flower, of every fruit, of every desire. It made one drunk and unaware (2005: 50).
Not only is this peculiar dream Siddhartha has indicates that his shadow, Govinda, still haunts him, but it is also a sign foreseeing that he is about to meet a woman and to have a relationship with her, an experience that Siddhartha has never had before.

Indeed, this is true. In the novel, there is a phrase that confirms this analysis. See the quotation below, which describes Siddhartha’s meeting with Kamala, at the point when Kamala seductively entices Siddhartha to make love with her.

Siddhartha felt his blood heating up, and because his dream returned to his mind at the moment, he bent down over the woman and kissed the brown tip of her breast with his lips (2005: 52).

It turns out that Siddhartha considers Kamala as a person who teaches him so many “new” things: worldly, profane things. Siddhartha, the ex brahmin and ex shramana, the person who proclaims his being reborn being awakened, apparently starts his new life with those things that ordinarily will come first at an ordinary life of an individual.

“I am already beginning to learn from you. Yesterday too, I learned something. I have gotten rid of the beard and had my hair combed and oiled. I only still lack a little bit, excellent lady: fine clothes, fine shoes, and money in my purse…And so now: Is Siddhartha not good enough for you as he is – with oil in his hair, but without clothes, without shoes, without money?” (2005: 56).

Seen from the view point of Individuation concept, Kamala is the anima of Siddhartha. “Psychologically, the anima is the capacity for every sort of affectionate and loving relationship,” says a scholar, giving account to the concept of anima in Jungian Individuation (Goldbrunner, 1955: 123). Moreover, the anima also means “the unconscious female component of the male psyche and
often thought as ‘feminine’” (Daniels, http://www.sonoma.edu/users/d/daniels/jungsum.html).

If we take Kamala as the anima of Siddhartha, it will mean that we consider Kamala as the female, the mental figure of woman residing in the unconscious realm of Siddhartha (Goldbrunner, 1955: 123). Indeed this presupposition is but true in the novel. The peculiar dream Siddhartha has represents the unconscious mental imagining of female figure in his mind. Shortly after having this dream, Siddhartha meets the woman, Kamala, and acts similarly as what he does to the woman in his dream.

The particular events that Siddhartha experiences in “Kamala” chapter thus stand for another stage of Siddhartha spiritual quest: he has now realized the existence of his anima. This also means that this particular point of complication-plot symbolizes another point underneath. Up to this analysis point, we have seen that Siddhartha at least has completed four stages of Individuation: realization of persona, ego, shadow, and anima. Nonetheless, he has not yet arrived to the self.

The writer wants to put his claims here: that Siddhartha realizations of persona, ego, shadow, and anima are actually not the real awareness. They are all perceived, virtual, not concrete. The second part of the analysis, which covers the rest of the chapters of the novel, will reveal the reasons. It turns out that apparently Siddhartha is about to “repeat” all the process he has been experiencing; but, this time, with a different way of realizing.

6. “Among the Child People”
Before we proceed to the discussion about the “Among the Child People” chapter, the writer wants to briefly put advance some events in several previous chapters which perhaps serve as important signifiers to the second sequences of events our main character is about to experience. The writer considers them important since they can help us to understand why Siddhartha has to “repeat” his process.

In the “With the Shramanas” chapter, Govinda ever asserts his opinion about the Siddhartha’s accusation to the shramana methods of slipping out of ego. Govinda describes that they, Siddhartha and he, are not trapped in a “vicious circle of existence”. Instead, he says:

“We have learned a great deal, Siddhartha, and there remains a lot more still to learn. We are not going in the circle, we are moving upward. The circle is spiral; we have already advanced through a number of stages” (2005: 19, emphasis is given).

Note the emphasis the writer has given there: the circle is spiral. This expression is very much prominent in the next spiritual quest Siddhartha will deal with. The word spiral means that the way to achieve the self, “the path of paths”, is not a linear and straight one; it is spiral – in which there will be some U-turns, some repetitions.

Another occurrence that indicates this to-and-fro mood of quest can be found in “Kamala” chapter, specifically, when Siddhartha meets the ferryman in the bank of a river. Speaking to Siddhartha, the boatman announces a statement that is quite similar to Govinda’s notion of spiral way of quest. This event happens exactly before Siddhartha’s meeting with the woman, Kamala.
“For sure. I have learned that from the river too – everything comes back again. You, too, shramana, will come back. Now, farewell!” (2005: 51).

Witness that the ferryman’s statement seems more likely to be a conjecture, a prophecy: that Siddhartha will “come back”. The ferryman indeed uses “the river” as a metaphor for “the cycle of life” – “everything comes back again,” he says. By juxtaposing the “the river” with “Siddhartha”, the ferryman prophetically indicates that Siddhartha will “come back” to repeat whatever phases, or stages, at which he has up to now arrived.

Now, let us continue with our discussion of the “Among the Child People” chapter. It is told in this chapter that Siddhartha, by recommendation of Kamala (2005: 61), goes to see the richest merchant in the city, Kamaswami, seeking for a job in the business. Kamaswami is impressed by Siddhartha’s ability to read and write, and for these skills he accepts Siddhartha to join the company (2005: 66). Siddhartha soon learns very fast all the business stuffs he needs to know. Yet, he does not really consider this as part of himself. He maintains himself from being attached from it. Instead, his only interest is Kamala, his anima. Siddhartha learns very much from Kamala, all about physical and worldly things. Siddhartha, the person who ever stated that, out of question, he is an opponent to teaching and doctrines, turns out to be a very good student of Kamala.

He learned so much from her red, intelligent mouth. He learned so much from her soft, supple hand. He was still a mere boy in matters of love…He became her student, her lover, and her friend (2005: 67-8).

Siddhartha’s lack of interest in business is apparently realized by Kamaswami.
“This brahmin,” he said to a friend of his, “is no real merchant and will never be one, nor does he have a passion for business…” (2005: 68).

Notwithstanding, Siddhartha’s attitude to the world of business does not halt him to be a very good business man. Kamaswami also realizes this circumstance, as he immediately follows his previous statement quoted above:

“…But he possesses the secret of one to whom success comes by itself, whether because he was born under the right star, whether as a result of magic, or on account of something he learned from the shramanas. He always gives the impression of merely toying with business dealings. He never gets truly involved in them, they never dominate his mind; he never fears failures, is never bothered by loss” (ibid.).

The way Siddhartha treats his business turns out to be working very successfully for him. Apparently, being disengaged from what he is doing in business has brought more and more people in to his place; many of those make business dealings with him.

And many people came to him. Many come to do business with him, to cheat him; many come to question him; many came to make a claim on his compassion, many to get his advice (2005: 72).

Siddhartha’s being detached from his business things also means that he is disengaged from the society in that city, which are so covered with worldly atmosphere and pursuits. This ability, detaching oneself from the collective aura of the community, is obtained by Siddhartha from his three-year life as a shramana. Moreover, indeed Siddhartha perceives the society of the city from the point of view of a shramana.

As easy as it was for him to talk to everyone, get along with everyone, learn from everyone, to that very extent there was something that separated him from these people, this was clear to him. And this thing that set him apart was his being a shramana. He saw people going through their lives in the manner of a child or an animal, and he both loved and disdained this at the same time (2005: 71).
The people around Siddhartha indeed perceive him as a merchant. Even Kamaswami, who clearly realizes that Siddhartha is “no real merchant”, perceives Siddhartha as a merchant.

“That’s all quite lovely,” exclaimed Kamaswami indignantly, “but you are in fact a merchant, or so I thought…” (2005: 69).

If there is someone who have a different perception on Siddhartha, in addition to Siddhartha himself, the person will be but Kamala. Notice the way Kamala perceives Siddhartha, as they are having a chat about Gotama.

Kamala regarded him with a smile. “Again you are talking about him,” she said. “Once again you are thinking shramana thoughts” (2005: 73-4).

In “Among the Child People” chapter, the notion that Kamala is Siddhartha’s anima is once again declared very clearly, and the admission comes out from Siddhartha’s own mouth:

One day he said to her: “You are like me; you are different from most people. You are Kamala, no one else, and within you there is a stillness, a haven to which you can withdraw at any time and be at home there – just as I can. Few people have that, but yet all of them could have it” (2005: 73).

In the view point of Individuation concept, the fact that the people around Siddhartha perceive him as a merchant by and large defines Siddhartha new persona: a merchant. Yet, Siddhartha is really aware of this persona. Moreover, he can maintain his disengagement from his situation as a merchant: an ability which he performs by means of “being a shramana”, an ascetic. Interestingly, the concept of Individuation does not embrace individualism, a circumstance in which one is detached from one’s collective community (a state which is acquired by applying asceticism), as its essence (Goldbrunner, 1955: 122). This means that Siddhartha’s being separated from the society he is living with is not an
individuation-way to the *self*. This also means that Siddhartha does not have a full recognition of his *persona*. The discussion about this claim will further be presented in the next part of analysis.

Up to now, retrieving the discussion back to the topic of this paper, what we can conclude is that the plot, in this case the complication-plot since events narrated in “Among the Child People” chapter are included there, still acts as a symbol of another stage of Siddhartha’s spiral-cycled spiritual quest. Siddhartha is now repeating the process from the very beginning: the recognition of the *persona*. Nonetheless, as the writer has stated previously in the paragraph above, since this recognition does not appear to be the fullest one, this stage can only be called a preliminary recognition of the *persona*.

7. “Samsara”

The “Samsara” chapter describes Siddhartha’s life as a rich merchant, who indulges wealth and worldly happiness. His life as a business maker has taught him a big deal of physical and perceptive pleasures.

Siddhartha had learned to do business, exercise power over people, take pleasures with women...He had learned to eat delicately and painstakingly prepared dishes – including fish, meat, and fowl, spices and sweets. And to drink the wine that leads to lethargy and oblivion (2005: 76).

Over the years of pleasures, in fact, Siddhartha is still separated from his new persona. He does not feel that he has learned to live exactly the way the people live.

But nonetheless he had continued to feel different from the others and superior to them. He had always looked at them with a touch of disdain, with a touch of disdainful contempt, with just that contempt that a shramana always feels toward worldly people (2005: 77).
However, there comes the time when Siddhartha, little by little, learn to share the same worldly traits as the people he is living with: he learns the way to be attached to life and to fear it.

Only gradually, amid his increasing riches, did Siddhartha himself take on something of the qualities of the child people, something of their childishness and fear (ibid.). More and more Siddhartha assimilates himself to those he always contemptuously calls the “child people”. He begins to be fluent with living their worldly life. He is becoming them – and the impression the people perceives on him: he is fully becoming his persona.

He assimilated from them just the unpleasant side, what he himself had contempt for…He began to be irritable and impatient when Kamaswami bored him with his troubles. He began to laugh overloud when he lost at dice (2005: 77-78).

As the impact of his new attitudes toward his life, Siddhartha starts to sharpen his perceptive desires; he become very much attached to them; and, as its consequence, he loses something that has for so long resided in his soul: his inner voice.

He noticed only that the bright and confident voice of his inner being, which had once been awake within him and which in his time of brilliance had been his constant guide, had gone still (2005: 78).

The case is going worse and worse for Siddhartha. He proceeds to become excessively attached to all things he has: his properties – his possessions. Until one night, one dream comes to him.

In a golden cage Kamala had a small, rare songbird. He dreamed about the bird. He dreamed the bird, who otherwise always sang in the morning, was silent. Noticing this, he went over to the cage and looked inside. The little bird was dead and lay stiff on the bottom of the cage. He took it out, weighted it a moment in his hand, then threw it away onto the street
outside. That moment a terrible fright took hold of him and his heart pained him as though with this dead bird he had thrown away everything valuable and good (2005: 82).

It is told then that, with this dream, Siddhartha, awaked from his sleep, feels an immediate deep sadness. He starts to feel that he has lived a meaningless life. The “rare songbird of Kamala” is indeed a metaphor of the current Siddhartha. The death of the bird signifies his own “death” – an abyss into whose bottom Siddhartha has fallen. Responding to this dream, Siddhartha indeed is depressed. He contemplates:

It was all worthless! It seemed to him that he had led his life in a worthless and meaningless way. He was left with nothing alive, nothing in any way precious or worth holding onto. He was alone and destitute like a shipwreck victim cast up on the shore (ibid.).

Notice that this circumstance, Siddhartha’s feeling that his life is worthless and meaningless, “nothing in any way precious or worth holding onto”, is similar to the his perception of life, desire, pain and hunger when he was still a shramana: they are all nothing but a fake superficial image of the profane world. This stage implicates that Siddhartha is experiencing the same condition, and perception, as what he had before in his past life as a shramana. This viewing, that life is meaningless and worthless, is a precondition to the recognition of ego.

We can see that Siddhartha is moving in a spiral line, going back to the same condition as his pasts. Yet, indeed Siddhartha experiences it differently, and with different awareness and manner. Nevertheless, he turns out to respond to this situation with a similar action: leaving it behind, never to come back whatsoever.

Then Siddhartha knew that the game was over, that he could not play anymore…That very hour of that night, Siddhartha left his garden, left the city, never to return (2005: 84-5).
This chapter evokes other important stages of Siddhartha’s spiritual quest. Here, Siddhartha has already acquired a full recognition of his *persona*, by becoming it completely. Moreover, his decision to leave behind his profane life indicates that, in addition to acquiring a full recognition of his *persona*, he is also deciding to have a complete disengagement to his *persona* (this scene is beautifully symbolized by Hesse in the last paragraph of the “Samsara” chapter: the scene which visualizes Kamala’s letting her songbird to fly away [2005: 85]). Not only that, we can also understand that this chapter also indicates Siddhartha’s preliminary recognition of *ego*: signified by his way of perceiving his worldly life as meaningless and worthless.

By that, we can conclude that “Samsara” chapter, the last stage of the complication-plot of the story, serves as well as a symbol in which another plotting, Siddhartha’s spiritual quest, is indicated.

8. “By the River”

This chapter is the peak of conflict in the plot of the novel *Siddhartha*. It is the “crisis”, the paramount of the conflicts.

It is told that, due to the pungent pulses of his depression, Siddhartha indulges suicidal thoughts.

He earnestly wished to know no more of himself, to have quite, to be dead. Let a thunderbolt strike him dead! Let a tiger come and devour him! Let there just be a wine, a poison that would bring him numbness, oblivion, and sleep with no more awakening! (2005: 86).

Siddhartha, in fact, makes a suicidal attempt. He jumps into the river, letting his body to sink to the river-bed.
A ghastly emptiness reflected back to him out of this water, which gave an answer to the terrible emptiness in this soul. Yes, he had reached the end…He saw the reflection of his face and spat at it. Profoundly weary, he slipped his arm to the tree trunk and turned a little to allow himself to fall straight down, so he could go under at last. He sank, his eyes closed, toward death (2005: 87-8).

It is at this moment of near-death that Siddhartha is suddenly “awakened” by the monosyllabic magical word “OM”, the word which means like “perfection” or “fulfillment”.

Just then, *from remote precincts of his soul*, out of one of the pasts of his outworn life, came a sound…the sacred OM…And the moment the sound of OM reached Siddhartha’s ear, suddenly *his slumbering mind awakened*, and he recognized the foolishness of his action (2005: 88, emphases given).

Witness that the word “OM” comes “from remote precincts of soul”. This is the sound that comes from the *self*.

The Self archetype can be described in psychological terms as an inner guiding factor, and one can experience the expression of this self in quite meditative moments: for example, as an inner voice (O’Connor, 1985: 71).

That is how Individuation concept defines the *self*. Accordingly, the inner experience Siddhartha is having at that moment is the call of *self* – the *self* as expressed as a sound that comes “from remote precincts of his soul”. What does this mean? Has Siddhartha already arrived at the *self*? In fact, he has not. The effect that comes to Siddhartha after this awakening experience is the realization of *ego*, instead of the achievement of *self*. The extensive quotation presented below describes Siddhartha’s complete recognition of *ego*.

Fear struck deep into Siddhartha. So this was the way things stood with him! He was so lost, so confused and forsaken by all wisdom that he had been able to seek death. His wish, the wish he had had as a child to find peace, had grown so large he had sought it in the dissolution of his body. That which all the pain – all the disillusionment and despair – of his recent life had not achieved had been brought about by the moment in which OM
penetrated his awareness: He recognized himself in the midst of his misery and delusion (2005: 88, emphasis given).

Siddhartha is indeed experiencing a zero-condition. He was “lost”, “confused”, and “forsaken” by all he has ever attained. Yet, the quick and spontaneous event of the sound OM has awakened his awareness. This is Siddhartha’s second “Awakening”: his second recognition of ego. It becomes clear that the crisis-plot of the story reveals other “hidden” stages of Siddhartha’s spiritual quest: his recognition of ego and his first encounter with the self.


The chapter “The Ferryman” narrates the second meeting of Siddhartha with the ferryman, later known as Vasudeva. This meeting is actually the fulfillment of Vasudeva’s prophecy about their future meeting (2005: 51). Nonetheless, this event it is not of our concern in this particular discussion although indeed it is contributive to the spiritual development of Siddhartha: the notion of learning from the river (2005: 104).

The prominent occurrence that is to be discussed here is Siddhartha’s meeting (again) with Kamala – and her son. It is told that, at that time, the Exalted One, Gotama, is very sick that he is near to his death. Many people march to visit him. Among them are Kamala and her son.

On one of those days when so many people were making their pilgrimage to the dying Buddha, Kamala, once the most beautiful of courtesans, appeared among them….Along with the boy Siddhartha, her son, she had begun her quest as soon as she had heard of the Buddha’s immanent death (2005: 109-10).

In one of her frequent rest stops, it turns out that Kamala is bitten by a poisonous snake, an accident that makes her very sick. This incident is what brings Kamala,
and her son, “back” to Siddhartha since it happens not far from Vasudeva’s ferry crossing.

Those two travelers were not far from Vasudeva’s ferry crossing when the little Siddhartha prevailed upon his mother to stop for a rest. Kamala was so tired, and while the child chewed on a banana, she squatted on the ground, closing her eyes a little to rest. But then she suddenly emitted a loud wail. The boy looked at her in terror and saw her face go gray with shock. From beneath Kamala’s dress the small black snake escaped that had bitten her (2005: 110).

Both the sick Kamala and her son run for help. At one point of exhaustion, Kamala collapses. Her son starts to cry out loud and Vasudeva, who is near to them, hears this scream. Vasudeva then took Kamala and her son to his hut, where Siddhartha is making fire at the hearth. It is the time when Siddhartha meets Kamala, who is already unconscious (2005: 111).

Siddhartha and Vasudeva then take care of Kamala. Yet, the sickness is wild and the cure will not do. Kamala is in her near death. At this time, in one of her conscious moment, Kamala says something that is very interesting to notice.

Gazing at him, she said, “Now I see that your eyes have also changed. They have become quite different. So how can I still recognize you as Siddhartha? You are him and you are not.”

Siddhartha did not speak. In silence he gazed into her eyes. “You achieved it?” she asked. “You found peace?”

He smiled and laid his hand on hers. “I see it,” she said, “I see it. I too will find peace.”

“You have found it,” whispered Siddhartha (2005: 112-13).

Siddhartha’s meeting with Kamala can actually be understood as, again, a repetition of his quest to self. Kamala is his anima. In the previous three subchapters we have already seen that Siddhartha has been experiencing a repetitive plot of his spiritual quest. Up to the latest analysis, we have already acknowledged at least two stages: the full recognition of persona and ego. In “The
Ferryman” chapter, Siddhartha’s encounter with Kamala can be considered as another step of his spiritual quest: a condition which will lead him to a full recognition of his *anima*. Though this is a repetition, indeed Siddhartha faces it with a different awareness quality. As admitted by Kamala herself, there is something different that is visible in Siddhartha’s eyes – something which Kamala relates to “the discovery of peace”. Moreover, Kamala even compares Siddhartha with the Enlightened One, the Buddha. Though the words that express Kamala’s feeling cannot be uttered by her verbally, which also means that Siddhartha does not know about this feeling about him, the narration – using a third person point of view – clearly states it.

Kamala looked steadily into his eyes. She thought about her intention to go to see Gotama. She had wanted to see the face of one who had achieved perfection, to breathe in his peacefulness. She thought that instead of him she had now found Siddhartha and that this was good, just as good as if she had seen Gotama (2005: 113).

Why is it that this second meeting can be considered as a full recognition of Siddhartha’s *anima*? It is because Siddhartha, in addition to having a higher quality of awareness, does no longer perceive Kamala they way he did when he first saw her. Notice this scene, in which Siddhartha contemplates deeply in front of Kamala’s dead body.

He sat for a long time contemplating the pallid face, the tired wrinkles, filling with himself with the sight. He saw his own face reposing that way, just as white, just as lifeless; and at the same time he saw his face and her face when young, with the red lips, the burning eyes; and feeling of presence and simultaneity pervaded him completely, a feeling of eternity. He felt profoundly at that moment, more profoundly than ever, the indestructibility of life, the eternity of every instant (2005: 113-14).
From the viewpoint of Individuation concept, the anima/animus of one is one’s sexually-opposite mental unconscious impression figure. While for the first time Siddhartha recognizes his anima as Kamala the young and pleasure-giving, now he considers it in a different way. Siddhartha is now recognizing his anima as “himself”; and the impression of “feeling of presence and simultaneity” indicates the “unification” of Siddhartha with his anima. By this, we can conclude that “The Ferryman” chapter, as a part of the falling-action-plot, symbolizes another stage of Siddhartha’s quest: a full recognition of his anima.

10. “The Son”

In the novel Siddhartha, the first indication of the existence of this character is presented in “Samsara” chapter, exactly in the last sentence of the last paragraph.

From that day, she stopped receiving visitors and kept her house closed. But after a time she became aware that, from her last time together with Siddhartha, she was pregnant (2005: 85).

“The Son” chapter describes Siddhartha’s life with his son after the death of Kamala. After some times living together, Siddhartha gradually realizes that the boy has been so spoiled and defiant and order-giving. Though clearly understand that his life with his son will be but sufferings, Siddhartha does not want to be separated with him – he keeps his on with him.

He had proclaimed himself rich and happy when the boy had come to him. But as time went by and the boy remained aloof and morose, showed a proud and obstinate heart, was unwilling to do any work, showed the old men no respect, and poached from Vasudeva’s fruit trees, Siddhartha began to understand that with his son it was not happiness and peace that had come to him, but suffering and trouble. But he loved him and preferred the suffering and trouble of love to happiness and joy without the boy (2005: 115-16).
It is his being attached to his love of son which makes Siddhartha feels the sufferings, actually. The boy does not show any indication of attitude change. Yet, though advised by Vasudeva that he should let his son be gone, Siddhartha doubts that he will be able to strive if he is to be separated with his son.

“Can I part with him” he asked softly, ashamed. “Give me time, my friend! Do you not see: I am struggling with him, I am trying to win his heart. I am trying to capture it through love and friendly patience. The river will one day speak to hi too. He too has been called (2005: 117).

Clearly for Siddhartha, his son is his shadow: his dark part of his pasts. He keeps on insisting that he would like to prevent his son from experiencing all the “bad” things he, Siddhartha, has ever experienced before.

“...But look, how can I abandon the boy, whose heart is already not a gentle one, to this world? Will he not indulge himself in luxury, get lost in pleasure of power? Will he not repeat all of his father’s mistakes? Will he not perhaps get completely lost in samsara?” (2005: 118).

Notice that Siddhartha is using two phrases that describe his sinful deeds in his pasts: “luxury” and “pleasure of power”. All these he points out as “his father’s mistake”: the samsara.

The character “the son” is, again, a metaphor which suggests Siddhartha’s dark pasts: his shadow. This is brilliantly realized by Vasudeva, as he responds to Siddhartha’s fear:

“...Can you protect your son from samsara? How could you? Through teaching, through prayer, through warnings?...Who saved the shramana Siddhartha from samsara, from sin, from greed, from foolishness? Were his father’s piety, his teacher’s warnings, his own knowledge, or his seeking mind able to save him? What father and teacher could have shielded him from living life himself, from soiling himself with life, from blaming himself, from drinking the bitter potion himself, from finding his way on his own?” (2005: 118-19).
Siddhartha’s shadow has already overthrown his knowledge. He cannot separate himself from his son. He is very much attached, but, strangely, happy.

But this was knowledge he could not put into action. His love for the child, his tenderness, and his fear of losing him were stronger than his knowledge…Had he ever loved anyone this way, so blindly, so painfully, so unsuccessfully, and yet with such happiness? (2005: 119).

It turns out that his son, his shadow, fed up with anything he has while living with the two old ferrymen in the old hut, runs away from the house. Siddhartha and Vasudeva ran after him. They are able to find the boat that the boy took with him while running from the house. Siddhartha continues to seek for his son, out of the forest, up to the city. After his arrival in the city, he visits Kamala’s old house, to see whether his son is there. In this house, Siddhartha has a flashback which rewinds all the memories he has ever had when living as a merchant in the city.

He stood for a long time thinking, seeing images, caught up in the story of his life…Clearly he saw himself being received by Kamala…He saw Kamaswami, the servants, the feasting, the dice-playing, the musician, and he saw Kamala’s song bird in the cage (2005: 124).

We can consider that this reviewing action as the fact that Siddhartha has now been fully aware of his shadow, his past sinful memories, all pressed-up in one single figure: his son.

He cannot find his son in the house. By this, Siddhartha falls into a deep sadness. However, by the sadness, he happens to have a contemplation too.

After he stood for a long time at the garden gate, Siddhartha realized that the longing that had driven him to this place was a foolish one, that he could not help his son, that he ought not to cling to him. In his heart he felt deeply his love for the runaway. He felt if like a wound, and at the same time he felt he had been given the wound not so he could wallow in the pain of it but so it could become a flower, a shining blossom (2005: 124-25).
Here, Siddhartha has acknowledged that he needs to reconcile with his *shadow*. By having a full recognition of his *shadow*, he now then can see the fact that he has to let his son be away, leaving him.

We have already witness that this chapter visualizes Siddhartha’s attempt to have a full recognition of his *shadow*. As we can remember, his first *shadow* is Govinda, his best friend, in whom all memories about home and father and family are contained. Since he is now trying to overcome his second *shadow*, his own son, in whom all memories of sinful life are contained, Siddhartha is now a bit closer to his destination. Yet, notice this quotation below:

> It made him sad that this moment the wound was not yet blossom, was not yet shining...Sadly, he sat down, felt something in his heart die, felt emptiness, felt no joy, saw no point (2005: 125).

It is clear that Siddhartha has not yet been completely able to release the *shadow* burden he is shouldering. Therefore, this state does not indicate Siddhartha’s full recognition of the *shadow*. For now, let us call Siddhartha’s recent position as “a preliminary recognition of the *shadow*”.

11. “OM”

It is told in the previous analysis that Siddhartha has not yet been able to gain a full recognition of his *shadow*. Yet, he indeed has made an effort to that. Apparently, the saddening burden that he has for losing his son is heavy and persistent.

The wound continued to burn for a long time. Siddhartha had to take many travelers across the river who had a son or a daughter with them, and he never laid his eyes on one of them without feeling envy, without thinking: “So many people, so many thousands, possess this most wonderful of happiness, why not I?” (2005: 127).
Siddhartha feels greatly depressed by his task as a ferryman since he has to encounter many sceneries which reminds him to his son, his shadow. Yet, it is also from this task of taking people crossing the river that Siddhartha starts to learn something new.

There slowly bloomed and ripened in Siddhartha the realization and knowledge of what wisdom, the object of his long quest, really was. It was nothing more than a readiness of the soul, a mysterious knack: the ability at every moment in the midst if life to think the thought of unity, to feel and breathe unity (2005: 128-29).

Nonetheless, event his new and blossoming knowledge does not yet comfort Siddhartha. The shadow is still haunting him. The sorrow and self-pity he is suffering from have already consumed him. Until, finally, he makes up his mind to go back to the city seek for his son.

One day when the wound was burning fiercely, Siddhartha crossed the river, driven by longing. He climbed out of the boat, intending to go to the city and look for his son (2005: 129).

It is at this moment that the metaphor “river” achieves its paramount role in the story. The river “stops” Siddhartha from proceeding to seek for his haunting shadow. Notice the quotation below, which describes the time when Siddhartha is crossing the river:

But there was something unusual about its voice. It is laughing, it was clearly laughing!...Siddhartha stopped, bent over the water to hear better, and in the quietly moving water he saw the reflection of his face. In this reflected face there was something that recalled something forgotten, and as he thought about it he remembered. This face was like another face he had once known and loved and also feared. It resembled the face of his father, the brahmin (2005: 129).

At this stage, the notion of past memories comes forward, again. Yet, this time, Siddhartha deals with it. He thinks about how his father would feel when he
decided to leave his house (2005: 130). By this, Siddhartha feels that all the things happening to his father now happens to him. This is the cycle, the idea that is metaphorized by the figure “river”: everything must return.

Siddhartha then consults this with the old Vasudeva. Vasudeva later asks Siddhartha to go with him to listen to the sound of the river, together.

Siddhartha listened. He was now all listener, completely one with listening, completely empty, completely receptive...Now he no longer distinguished the many voices, the happy from the grieving, the child-like from the manly. They were part of each other...And everything together, all the voices, all the goals, all the striving, all the suffering, all the pleasure – everything together was the river of what is, the music of life...when he listened to all of them, the whole, when he perceived the unity, then the great song of a thousand voices formed one single word: OM, perfection (2005: 133-34).

By this, Siddhartha’s heart leaps up. Perfect wisdom has come to him. This achievement is indicated by the fact that Siddhartha finally finds peace and happiness after being capable to listen to the “unity”.

His wound blossomed, his suffering was radiant, his ego had dissolved into the unity.

At the moment Siddhartha ceased to struggle with fate, ceased to suffer. On his face bloomed the cheerfulness of wisdom that is no longer opposed by will, that knows perfection, that is in harmony with the river of what is, with the current of life, full of compassion, full of emphatic joy, surrendered to the flow, part of the unity (2005: 134).

“His ego had dissolved into the unity,” says the quotation above. It is clear that now Siddhartha is not only able to overcome and fully recognize his shadow. Siddhartha is now able to overcome simultaneously all: his persona, ego, anima, and shadow. He has achieved full recognition of all of them.

“OM” chapter, which in terms of the analysis of the plot is included in the falling-action part, serves as the final bridge, as well as a statement of conclusion,
that Siddhartha has acquired a full recognition to the four steps of Individuation – a state which makes him now acquires the last: the *self*. We can consider that this chapter, via all events recorded in it, symbolizes Siddhartha’s attaining the purpose of his spiritual quest: the *self* – the *enlightenment*.

12. “Govinda”

This chapter is the resolution of the story. It acts as an end, a conclusion, of the stream of events narrated in the novel *Siddhartha*. As we can see in the analysis of “OM” chapter, we have concluded that Siddhartha has already achieved the *self*, the enlightenment. On regard with that, “Govinda” chapter completes the plot of Siddhartha’s spiritual quest by an acknowledgment, an admission, given by the character Govinda about Siddhartha’s enlightenment.

As it is told, Govinda once again meets with Siddhartha in the same river where he ever kept an eye on Siddhartha – the incident when Siddhartha attempted to kill himself. Govinda, who at first does not recognized Siddhartha, has a thoughtful dialog with him. Govinda compares Siddhartha’s word, his “teaching”, with that of the Exalted One, the Buddha. Though Govinda appraises that Siddhartha’s way of thinking about wisdom is weird and incomprehensible, secretly he confesses that Siddhartha is no different with the Buddha: that Siddhartha has achieved the enlightenment, the path of paths, the *self*.

(But secretly he thought to himself: This Siddhartha is a strange man, the ideas he expresses are strange...The pure teaching of the Exalted One is different – clearer, purer, more understandable...But Siddhartha’s hands and feet, his eyes, his forehead, his breathing, his smile, his greeting, and his gait strike me entirely differently than his ideas. Never since our exalted Gotama entered nirvana have I encountered anyone of whom I felt: This is a saint!...) (2005: 145).
Govinda is even more convinced with his secret thought when, at the time he is about to depart from the place, he sees the smile of Siddhartha:

The mask was smiling, and the mask was Siddhartha’s smiling face...Thus Govinda saw the smile of the mask, the smile of unity over the flowing forms, the smile of simultaneity over the myriad births and deaths. This smile of Siddhartha’s was exactly the same, resembled exactly the still, refined...wise, thousand fold smile of Gotama the Buddha...So Govinda knew, this is the way the Perfect One smile (2005: 148).

So this is it. This is the last plotting symbol of the novel: the resolution-plot. The resolution of the novel symbolizes the last part of the plot of Siddhartha’s spiritual quest: the acknowledgement of Govinda, his best friend, his previous shadow.

As we can see at the conclusion paragraph of the analysis of the plot, the plot is designed in a linear way. However, this is not the case of the “hidden” plot underneath it: the plot of Siddhartha’s spiritual quest. Instead of having a linear structure, the plot is established in a spiral construction. Moreover, it is not only spiral, but up-ward spiral. It is up-ward since, though there is a repetition in the middle of the plot, it indeed moves to the same up-direction with the previous one. It is not just going back to the beginning, but “going back to the beginning to start all over again”.

How does then the plot of the novel Siddhartha symbolize the plot of Siddhartha’s spiritual quest? Indeed, the stream of events that marking the plot-points that make clear the way the “hidden” plot flows. If we take a careful look at the way the novel is constructed we can see that the chaptering is designed in a way to have the narration fits to the flow of the concept of Individuation. Each event told in the story, all of which are constructing the plot of the novel,
represents a certain point the main character Siddhartha has achieved in his quest for the *self*. 
CHAPTER V

CONCLUSION

The first analysis in this study is on the plot of the story. The plot of the novel is analyzed using Pickering and Hoeper’s five elements of plot. The plot of the novel is progressive or chronological. Starting from exposition, that is, the picture of the life of Brahmins where the main character Siddhartha lives, the story develops chronologically following the quest of Siddhartha.

The Exposition of the novel is very short. It does not even reach a full chapter. Most of the chapters in the novel are included in the part of Complication. They are ‘With the Shramanas’, ‘Gotama’, ‘Awakening’, ‘Kamala’, ‘Among the Child People’, and ‘Samsara’. Only one chapter is considered as the peak of emotional intensity, that is, ‘By the River’. In Falling Action, there are four chapters included, i.e. ‘The Ferryman’, ‘The Son’, and ‘OM’. The last element, Resolution, only consists of one chapter, namely ‘Govinda’.

The events that are ordered chronologically are indeed the symbolization of the spiritual quest of character Siddhartha. This claim is what the second analysis tries to prove.

The writer has conducted the second analysis of this paper in a way to excavate the “hidden” plot lying underneath the plot of the novel. By giving evidences about prominent events that have marked each stage of the plot, with some additional important events that help to make the analysis become more
comprehensive, the writer tried to synchronize the those events to the flow of Individuation, whose chart has been presented in the Chapter II. The process of Individuation goes like this: full recognition of Persona – Ego – Shadow – Anima/animus – Self. This is the plot of Individuation. And this plot is what to be synchronized with the events marking each stage of the plot.

The writer finds that the plot of spiritual quest of the main character Siddhartha does not go in the same way as the plot of the novel. The plot goes smoothly chronologically linear. Yet, the spiritual plot goes in upward spiral: there are repetitions happening.

In addition, the chaptering technique of the novel also clearly explains the plot of spiritual quest experienced by Siddhartha. The chaptering design of the novel is clearly inspired by the Individuation concept.

We can conclude that the plot, serving as the foremost and prominent element of the novel, symbolizes the spiritual quest of the main character Siddhartha since the marking-events constructing it also serves as marking-events of the spiritual achievements of Siddhartha. Those spiritual achievements are: the full recognition of Persona (symbolized by Siddhartha leaves his life as a merchant), Ego (Siddhartha awakened by the sound of OM), Shadow (Siddhartha has to let his son be away), Anima (Kamala’s death) and Self (the unity or the full recognition of the four stages).

A symbol is something that represents something else. As we can see that the plot does not stand for itself, but also for something else, by the previously
given definition of symbol, we can claim that the plot of the novel *Siddhartha* is a symbol of another plot, hidden, until the writer excavated it to the surface.
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