

**THE FICTION OF HERMANN HESSE AND O.V. VIJAYAN:  
A PSYCHOANALYTICAL PERSPECTIVE**

Thesis submitted to the University of Calicut for the award of  
Doctor of Philosophy in English Language and Literature

by

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## DECLARATION

I, Sheena N.G., hereby declare that the thesis titled *The Fiction of Hermann Hesse and O.V. Vijayan: A Psychoanalytical Perspective* is a work of bona fide research carried out by me under the supervision and guidance of Dr. T.C. Brindha Kumari, and it has not previously formed the basis for the award of any degree, diploma, associateship, fellowship, or any other similar title or recognition.

Place: Palakkad

Date : 27-03-2017

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## **CERTIFICATE**

This is to certify that the thesis titled *The Fiction of Hermann Hesse and O.V. Vijayan: A Psychoanalytical Perspective* submitted to the University of Calicut for the award of the degree of Doctor of Philosophy is a work of bona fide research carried out by Sheena N.G. under my supervision and that it has not previously formed the basis for the award of any degree, diploma, associateship, fellowship, or any other similar title or recognition.

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## Preface

This thesis endeavours to undertake a psychoanalytical study of the fiction of Hermann Hesse and O.V. Vijayan. It consists of a preface and six chapters.

Chapter 1, "Introduction," comprises of a description of psychoanalysis, the thesis statement, and the review of literature on psychoanalytical studies done earlier. It also includes the major works of Hesse and Vijayan, and the theories that are made use of for the analysis of the novels *Demian*, *Siddhartha*, *The Legends of Khasak*, and *The Infinity of Grace*.

Chapter 2 examines the psychoanalysis of the protagonist Sinclair, in *Demian*, employing Jung's Individual Psychology for the purpose. Chapter 3 reviews the expansion of the psychic area of Siddhartha, in *Siddhartha*, using the Buddhist Abhidhamma theory.

Chapter 4 discusses the psychic process of Ravi that leads to his attainment of ecological wisdom, in Vijayan's *The Legends of Khasak*. The ecopsychological theories of Theodore Roszak, Stephen Aizenstat, and Robert Greenway are taken into consideration.

Chapter 5 elaborates on the application of Roberto Assagioli's Transpersonal Psychology to the psyche of the lead character Kunjunni in Vijayan's *The Infinity of Grace*. Chapter 6, the concluding chapter, brings together the main conclusions drawn from the research work.

## **Chapter 1**

### **Introduction**

Human psyche is the most diverse and compact of all structures with its multitudinous components that are yet to be fathomed. Psychic analysis is done to unravel the mysteries of its undeciphered codes. An investigation of the psyche engenders an interpretation of the inner essence that dominates the unexplored mental regions. Psychoanalysis incorporates a wide range of methods that are utilized for the purpose of psychic accessibility. It has made itself valuable in interpreting works of art that depict the mental aspects of individuals in genres of art, music, painting, and popular culture. In literature, the psychoanalytical method is employed in various theoretical disguises that simplify the complex psychic structure of the individuals. Human psyche is explored to study and comprehend the diverse processes that influence its development. Psychoanalytical method has become one of the most significant forms of analysis that explicates the myriad meanings inherent in world literature. Many literary themes and characterization have been analysed from a psychological vantage point. Psychoanalysis can be employed in all works of art including ones that delve deep into the human psyche.

Psychoanalysis, in this thesis, is employed as a form of exploration as well as an explication of the individual psyche of the protagonists of the

select novels of Hermann Hesse and O.V. Vijayan. It also reiterates the fact that psychic maturity forms the paramount focus of all lives regardless of their intentional and serendipitous maturing, that involves a process which serves as a measurement to find the true value in life. This psychic process which is inevitable and inexorable, is inherent in an individual.

Psychoanalysis originated as a form of therapy that investigated the dealings of the conscious and unconscious materials in the psyche. Sigmund Freud, the Austrian neurologist formulated his theory of psychoanalysis and used it as an effective treatment for neurological mental disorder. He devised new methods to unravel the mysteries of the human mind and probe the unconscious. His methods of dream interpretation and free association became the first instances of a clinical psychoanalysis that aimed to cure the neurotic disorders in patients. Throughout the years psychoanalysis evolved in its format and method of analysis. Freud's followers like Jung, Adler and many others, modified his theory and developed their own versions. Though psychoanalysis began as a clinical and scientific method, it was later utilized in interpreting the works of art and literature. The psychoanalytical method is utilized to analyze numerous works of art. Sigmund Freud sought recourse to psychoanalytic concepts in his study of "Delusions and Dreams" in Jensen's *Gradiva* (*Art and Literature* 33-118), and in "Dostoevsky and Parricide" (*Art and Literature* 435-60). He also employed psychoanalysis in his essay on Ibsen's *Rosmersholm* and Shakespeare's *The Merchant of Venice*. Ernest Jones



expanded on Freud's interpretation of Shakespeare's *Hamlet* in his celebrated work *Hamlet and Oedipus* (1949). Other instances of the use of psychoanalytic criticism include Edmund Wilson's examination of Henry James's story "The Turn of the Screw," M.W. Rowe's analysis of Harold Pinter's *The Homecoming* against the backdrop of Freud's essay "The Most Prevalent Form of Degradation in Erotic Life" (Barry 102), and Harold Bloom's *The Anxiety of Influence* (1973). The literary contributions of Franz Kafka, Lewis Carroll, Shashi Deshpande and Margaret Atwood, among many others, have also been treated to psychoanalytical scrutiny.

Psychoanalytical theories of Individual Psychology, the Buddhist Abhidhamma theory, the ecopsychological theories and the transpersonal theory, are utilized to investigate the mental processes of the protagonists of the select novels of Hermann Hesse and O.V. Vijayan. Hesse and Vijayan are two seminal novelists who brought about artistic perfection in the creation of their characters. Hesse, the German Nobel laureate, has written most of his novels out of his experience and hence psychoanalyzing the characters in his works, lends authenticity to the investigation of psychic process. He employs archetypal and surrealistic images along with symbols and existential philosophy to give expression to his ideas. He was obviously under the influence of Carl Gustav Jung and Friedrich Nietzsche throughout his writing period. The romantic individualism of Rousseau and the psychological theories of Freud are sources influencing his fictional perspectives. Some of his

fictional endeavours include *Peter Camenzind*, *Gertrude*, *Rosshalde*, *Siddhartha*, *Demian*, *Steppenwolf*, *Narcissus and Goldmund*, *The Journey to the East* and *The Glass Bead Game*. Through his works Hesse attempts to project the lives of individuals in their utmost reality.

Hesse's first novel *Peter Camenzind* brought him immediate fame and it marked the true beginning of his reputation as a great writer. In this novel he endeavoured to teach people the joys and rewards of a rich relationship with nature. It projects the importance of the individual and the dangers of melting into the collective space. The success of this novel was a personal achievement for Hesse, who felt that he had finally won "his long and arduous battle with the world" (Mileck 2). Hesse's first collection of poems was *Romantic Songs* which appeared in 1899. These poems reflect the uneasiness of a man along with the images of sadness, loneliness, and heaviness of spirit. His first prose collection entitled, *An Hour Behind Midnight* was published in 1899. As Hesse later suggested, the title, as well as the collection itself, "was the kingdom in which I lived, the dreamland of my working hours and days that lay mysteriously anywhere between time and space" (Zeller 75). This is suggestive of the personal touch he endows his creations.

Hesse's novel, *Gertrude*, first appeared in 1909 and got a mixed reception. Throughout his life, Hesse maintained a strong influence on the literary life of the times through his attentive and critical observation of contemporary literature which he communicated through reviews and articles.

His next literary work was *Rosshalde*, which was published in book form in 1913, is “an allegorical novel in which the sickness and the death of a lovable little boy represents the withering and death of a marriage” (Zeller 103). After twenty-six years, Hesse felt that the book had stood the test of time, saying, “with this book I reached as high as I was ever to get in terms of literary ability” (Mileck 77). Hesse went through depression due to his exhausting work for the prisoners of war between 1915 and 1919, along with personal misfortunes. Subsequently, he underwent psychiatric treatment in a private clinic in Lucerne. There, with the help of Dr. J.B. Lang, a student of Jung, Hesse was able to release himself from the psychic ailment through a closer relationship with the subconscious mind. These years came to be known as the “Sinclair period,” in his literary career, this being the pseudonym under which Hesse wrote *Demian*. This novel is one of the most significant of Hesse’s books to come out of this great period of “upheaval, change, and fresh beginnings” (77). *Demian* was a product of the psychic experience Hesse had undergone, and it opened the eyes of a new generation of readers including those who had just returned from war. Hesse began his work on *Siddhartha* in 1919 and it was published in 1922. It was a culmination of his immersion in Eastern philosophy and spirituality. His renewed analysis of himself and his times is illustrated in the next novel *Steppenwolf* (1927). During this time, Hesse started working on *Narcissus and Goldmund*, a book which presents a resolution to the tensions between spirit and eros. The novel expounds the

ultimate satisfaction and respect in different ideals and alternate ways of life despite the existence of polarities.

Hesse reached the zenith of his creative endeavours with *The Glass Bead Game*, a novel that drew upon a lifetime of work and experience. His novella, *The Journey to the East*, which was published in 1931, abounds in spiritual content and imagery. In 1946, when Hesse was awarded the prestigious Nobel Prize for Literature, he said in his speech of thanks: “I feel united to you all, but primarily through the fundamental notion that inspired the Nobel Foundation, the idea of supranationality and internationality of the spirit and its duty to serve not war and destruction but peace and reconciliation” (Zeller 27).

Although Hesse’s life was a series of “crises and new beginnings,” his work and thought exhibit a great amount of consistent development. He informed one of his readers in 1930, “I see Knulp, Demian, Siddhartha, Klingsor, Steppenwolf, and Goldmund as brothers of one another, each a variation of my central theme” (Mileck 103). Hesse has explored, in his works, the duality of spirit and nature and the individual’s spiritual search outside restrictions of society. Several of his novels depict the protagonist’s journey to the inner self. Hesse writes in *The Journey to the East* (1932): “Despair is the result of each earnest attempt to go through life with virtue, justice and understanding and fulfil their requirements. Children live on one side of despair, the awakened on the other side” (53). The spiritual themes in

Hesse's novels that are psychoanalytically evaluated, reveal an underlying universal element common to all humanity.

Hesse successfully achieves a significant sense of thematic unity in most of his novels which forms part of a building process. His novels are characterized by protagonists who undergo an introspective understanding. One can perceive his constant struggle to achieve philosophical and aesthetic detachment in his works. Hesse's novels convey an amalgamation of varied themes that converge in the central idea that personal experience is the only possible road for the attainment of self-knowledge. He depicts the process of individual re-formation in his novels that arise out of his own personal experience. Hesse was deeply affected by the political, social, and economic transformations that were taking place around him. The psychological developments that he experienced as a person echo throughout his writings in different formats. His interest in the exploration of human psychic disposition found fruition in the form of literary creations. The thematic concerns that Hesse explores in his works come under the purview of psychoanalytical dissection, and retain the possibilities for further analysis. The spiritual and transcendental streak that Hesse resorts to in his fiction fit into the psychological mode of assessment to reveal an ongoing process of self-reflexivity.

O.V. Vijayan, one of the important figures of Malayalam literature, authored six novels including *The Legends of Khasak*, *The Infinity of Grace*,

*The Saga of Dharmapuri, Madhuras Gayathi, The Path of the Prophet, and Generations.* His debut novel, *The Legends of Khasak (Khasakkinte Ithihasam)*, which was published in 1969, was the product of Vijayan's twelve years of rigorous work. It first appeared in serial form. The protagonist of the novel is Ravi, a single-school teacher who had been college educated. His dissatisfaction with life and the unanswered existential bewilderment prompts him to take up the job in Khasak. His search for a mental and emotional haven finds fruition upon reaching Khasak. The novel ends with Ravi as someone who is poised to enter a transcendental realm of existence. It marked the beginning of Vijayan's role as a visionary writer.

His second novel *The Saga of Dharmapuri (Dharmapuranam, 1985)* is a political satire where the author criticizes the existing political establishments. The language, the setting, and the characters are intended to create, as great as possible, animosity towards the tools and means of the ruling government. The central character is Siddhartha, modelled after the famous spiritual leader of the same name, who provides supernatural enlightenment to those who are drawn to his charming personality. Beyond the apparent level of political meaning the novel keeps in store spiritual and environmental levels of meaning also. It first appeared in serial form in *Malayalanadu* from July 1975. The novel appeared only in 1977, after the lifting of the Emergency. This novel also met with disapprobation from the allies of the state in different garbs; no publisher would dare touch it as the memories of the dark days of the

Emergency were still fresh and they were afraid too of the possible public disapproval of its sexual-scatological language and imagery. It found a publisher only in 1985 when the tempers and fears had cooled a little. Its English translation, done by Vijayan himself and published by Penguin Books in 1987, created a storm anew on a national scale.

His third novel, *The Infinity of Grace (Gurusagaram)*, published in 1987 deviates from his earlier works in terms of language, vision, and characterization. It highlights the importance of the presence of an omnipresent Guru in the life of the seeker. The grace of the Guru is manifested unconditionally in everybody. The lead character in the novel, who is a journalist working in Delhi, goes to Calcutta on an assignment to report on the Indo-Pak war of 1971. He undergoes an excruciating spiritual and physical experience to finally rid himself of all forms of ego. Vijayan's *Madhuras Gayathi* (1990) is an allegory that combines mythology and spirituality along with ecology. The lovelessness and disharmony of the post-holocaust world is described by way of an allegorical story. The next novel *The Path of the Prophet (Pravachakante Vazhi, 1992)* stresses the vision that intuition is recurring and unchanging and makes the ways of all prophets similar. It reiterates Vijayan's knowledge of spirituality. His last novel *Generations (Thalamurakal, 1997)* is both historical and autobiographical. It depicts the collective experiences of a Ponmudi family in search of knowledge about their clan and their selves. The individual sense of the clan

identity dominates the collective experiences of the subculture. He wrote many volumes of short stories which have philosophical and comic undertones and display a multitude of situations, styles and tones. He translated most of his own works from Malayalam to English that appealed to a wider group of audience.

His works are often compared to that of Gabriel Garcia Marquez in terms of magic realism. He is regarded as a visionary writer in Malayalam literature. The protagonists in his novels are portrayed realistically by him and form fodder for psychoanalysis. Ravi in *The Legends of Khasak* and Kunjuni in *The Infinity of Grace* inadvertently become the raw material for psychic scrutiny.

Psychoanalysis of the characters' minds supports the thesis statement that the accomplishment of psychic maturity is the focus of all lives, which precipitates an involuntary psychic process before its materialization in the individuals. The four cardinal theories that are used include Carl Jung's theory of personality, the Abidhamma concept, the ecopsychological tenets of Theodore Roszak, Stephen Aizenstat, and Robert Greenway, and the transpersonal theory of Roberto Assagioli. Jung's theory of personality is adopted for the analysis of Hermann Hesse's novel, *Demian*. The assimilation of the protagonist's disposition is actualized with the application of Jung's theory, to the novel. Human behaviour, according to Jung, is conditioned by individual and racial history along with aims and aspirations. His theory



emphasizes the racial and phylogenetic foundations of personality. In this study, the process by which the psychic maturity is attained by the characters, is explicated through Individual Psychology and the psychic process is elaborated by means of the Individuation theory.

The total personality, in Jung's view, comprises of a number of differentiated and interacting systems which include: the *ego*, the personal unconscious and its complexes, the collective unconscious and its archetypes, the *persona*, the *anima* and *animus*, the *shadow*, the *attitudes* of introversion and extraversion, and the *functions* of thinking, feeling, sensing, and intuiting. These systems are topped by the Self which forms its nucleus. The *ego*, which is made up of conscious perceptions, memories, thoughts and feelings, is the seat of consciousness. It is the conscious mind that is responsible for one's feeling of identity and continuity. The personal unconscious, the region adjoining the ego, consists of experiences that were once conscious, but have been repressed, suppressed, forgotten, or ignored. Complexes are the constellation of feelings, thoughts, perceptions, and memories, that exist in the personal unconscious. It has a nucleus that acts as a kind of magnet attracting to it or grouping various experiences. A complex may behave like an autonomous personality that has a mental life and a steering force of its own (*Collected Works* 9).

An interconnection and an interplay takes place between these systems, and that determines the psychic process which mentally leads to the psychic

maturity of the individual. Jung advocated the existence of the concept of a collective unconscious. It is the most potential and influential system of the psyche. The collective unconscious is the storehouse of latent memory traces inherited from one's ancestral past which includes both racial history of humans and their pre-human or animal ancestry. It is the psychic residue of human evolutionary development, a residue that accumulates as a consequence of repeated experiences over many generations. It is detached from anything personal in the life of an individual and is universal. One's experiences of the world are shaped to a large extent by the collective unconscious. The two unconscious regions of the mind, the personal and the collective, are of immense service to humans. As Jung avers:

It (the unconscious) holds possibilities which are locked away from the conscious mind, for it has at its disposal all subliminal contents, all those things which have been forgotten or overlooked, as well as the wisdom and experience of uncounted centuries, which are laid down in its archetypal organs. (Jung 114)

The structural components of the collective unconscious are called by various names: archetypes, dominants, primordial images, mythological images, and behaviour patterns (43). An archetype is a universal thought form that contains a large element of emotion. The archetype is the product of racial experiences with the world and these experiences are much the same as those that any individual living in any age and in any part of the world will have.

Some archetypes are treated as separate systems within the personality. These are the *persona*, the *anima* and *animus* and the *shadow*. The *persona* is a mask adopted by the person in response to the demands of social convention and tradition and to his or her own inner archetypal needs (55). It is the role assigned to one by society, the part that society expects one to play in life. The purpose of the mask is to make a definite impression upon others and it often, although not necessarily conceals the real name of the person. The *persona* is the public personality, those aspects that one displays to the world or that public opinion fastens on the individual as contrasted with the private personality that exists behind the social facade (40).

On the psychological level, masculine and feminine characteristics are found in both sexes. Jung ascribes the feminine side of man's personality and the masculine side of woman's personality to archetypes. The feminine archetype in man is called the *anima*, the masculine archetype in woman is called the *animus* (46). Man apprehends the nature of woman by virtue of his *anima*, and woman understands the nature of man by virtue of her *animus*. The *shadow* archetype consists of the animal instincts that humans inherited in their evolution from lower forms of life (196). It typified the animal side of human nature. As an archetype the *shadow* is responsible for our conception of original sin; when it is projected outward it becomes the devil or an enemy. The shadow archetype is also responsible for the appearance in consciousness and behaviour of unpleasant and socially reprehensible thoughts,

feelings, and actions. These then may either be hidden from public view by the persona or repressed into the personal unconscious (68).

Jung considered the Self to be equivalent to the psyche or total personality. The Self is life's goal, a goal that people constantly strive for but rarely reach. Like all archetypes, it motivates human behavior and causes one to search for wholeness, especially through the avenues provided by religion. Before a Self can emerge it is necessary for the various components of the personality to become fully developed and individuated (70).

Jung distinguishes two major *attitudes* or orientations of personality, the *attitude* of extraversion and the attitude of introversion. The extraverted attitude orients the person toward the external, objective world; the introverted attitude orients the person toward the inner subjective world (78). These two opposing attitudes are both present in the personality but usually one of them is dominant and conscious while the other is subordinate and unconscious.

There are four fundamental psychological functions. They are thinking, feeling, sensing, and intuiting. Thinking is intellectual and by making use of that, humans try to comprehend the nature of the world and themselves. Feeling is the evaluation function. The feeling of function gives humans their subjective experiences of pleasure and pain, of anger, fear, sorrow, joy and love. Sensing is the perceptual or reality function. It yields concrete facts or representations of the world. Intuition is perception by way of unconscious processes and subliminal contents. The intuitive person goes beyond facts,

feelings, and ideas, in the search for the essence of reality. These four, together, produce a kind of totality. One of the four functions is more highly differentiated than the other three, and plays a predominant role in consciousness. This is called the *superior* function. If the *superior* function is prevented from operating, the *auxiliary* function automatically takes its place. Jung avers that the four functions are placed equidistant from each other on the circumference of a circle, the center of the circle represents the synthesis of the four fully differentiated functions. In such a synthesis there are no superior or inferior functions and no auxiliaries. They are all of equal strength in the personality. Such a synthesis can only occur when the self has become fully actualized. Since complete actualization of the self is impossible, the synthesis of the four functions represents an ideal goal toward which the personality strives (*Collected Works* 25).

Interactions among the systems of personality take place during the psychic process. The energy that enables the work of the personality is called psychic energy or libido, and the amount of psychic energy invested in an element of the personality is called the value or measure of that element. Jung's view of psychodynamics is based on two fundamental principles, the principle of equivalence and that of entropy (Jung 92). The principle of equivalence states that if energy is expended in bringing about a certain condition, the amount expended will appear elsewhere in the system. The principle of entropy, or the second law of thermodynamics, states that when

two bodies of different temperatures are placed in contact with one another, heat will pass from the hotter to the colder body. These two principles are made use of by Jung in his theory (*Collected Works* 90).

The primary aim of the development of the personality is to achieve the fullest, most complete differentiation and harmonious blending of all aspects of a human's total personality. Jung proposed yet another principle of synchronicity which applies to events that occur together in time but that are not the cause of one another. Coincidence comes under such a category of events. Jung points to the vast literature on mental telepathy, clairvoyance, and other types of paranormal phenomena, as evidence for the principle of synchronicity. Synchronistic phenomena are attributed to the nature of archetypes. An archetype is said to be psychoid in character; that is, it is both psychological and physical. Consequently, an archetype can bring into consciousness a mental image of a physical event even though there is no direct perception of the physical event (109).

During the stages of development the course might follow either in a progressive, forward movement or a regressive, backward movement. By progression Jung means that the conscious ego is adjusting satisfactorily both to the demands of the external environment and to the needs of the unconscious. Regression is the antithesis of progression. It helps the *ego* find a way around the obstacle and move forward again. By performing a regression the ego may discover useful knowledge in the unconscious that will enable the

person to overcome the frustration. Another aspect of Jung's psychology is dream. Dreams are revelations of unconscious material. In Jungian psychology, a dream is regarded a signpost that points the way forward to the development of potential resources (140).

The personality that has a tendency to develop in the direction of a stable unity, is a central feature of Jung's psychology. Development is an unfolding of the original undifferentiated wholeness with which humans are born. The ultimate goal of this unfolding is the realization of selfhood. In order to realize this aim, it is necessary for the various systems of personality to become completely differentiated and fully developed. To have a healthy integrated personality, every system must be permitted to reach the fullest degree of differentiation, development, and expression. This is achieved through the Individuation Process (Jung 105).

Symbol forms yet another aspect of Jungian psychology. A symbol in Jungian psychology has two major functions. It represents an attempt to satisfy an instinctual impulse that has been frustrated. It is also an embodiment of archetypal material. The capacity of a symbol to represent future lines of personality development, especially the striving for wholeness, plays a highly significant role in Jungian psychology. It represents a distinctive and original contribution to the theory of symbolism. The essence of Jung's theory of symbolism is expressed in his words, "The symbol is not a sign that veils something everybody knows. Such is not its significance: on the contrary, it

represents an attempt to elucidate, by means of analogy, something that still belongs entirely to the domain of the unknown or something that is yet to be” (Jung 287).

Symbols are representations of the psyche. They not only express the stored-up racial and individually acquired wisdom of mankind but they can also represent levels of development that are far ahead of humanity’s present status. A person’s destiny, the highest evolution of his or her psyche, is marked out for them by symbols. The knowledge contained in a symbol is not directly known to humans; they must decipher the symbol to discover important messages. A symbol has two aspects, a retrospective one guided by the instincts and the prospective one guided by the ultimate goals of mankind. The former is causal, reductive type of analysis, the latter a teleological, finalistic type of analysis. Both are necessary for a complete elucidation of the symbol. In Jungian psychoanalysis, various factors co-ordinate to produce a synchronistic production of psychic development and this is meticulously followed to comprehend the psychic process of the protagonist Sinclair in Hesse’s novel *Demian* (295).

The Buddhist theory of Abhidhamma is utilized to project the developmental process in the protagonist of *Siddhartha*. The Abhidhamma focuses on the purgation of the mind by perceiving things as they truly are and thereby uproot defilements. In Abhidhamma there is no self, there is only mind (*nama*) and non-mental phenomena (*rupa*). As Nyanaponika, a Buddhist



scholar-monk puts it, “In the Buddhist doctrinal mind is the starting point, the focal point, and also, as the liberated and purified mind of the saint, the culminating point” (Nayanaponika, *Pathways of Buddhist Thought*, 358).

Abhidhamma theory renders counsel as to how to establish the mode of the healthy personality. The “self” is the sum total of body parts, thoughts, sensations, desires, and memories. The binding string in the mind is *bhava* the continuity of consciousness over time. Each continuous moment of our cognizance is shaped by the preceding moment, and will in turn determine the following moment. *Bhava* connects one moment of consciousness to that which follows. Abhidhamma regards the human personality as a river that keeps a form that is constant, and one which has a single identity, though not a single drop is the same as a moment ago. Aung testifies that, “there is no actor apart from action, no percipient apart from perception, no conscious subject behind consciousness” (Aung 7).

In Buddhism, the study of personality deals with a series of events and the basic event is the continuous relationship of mental states to sense objects. Introspection, a close structured and methodical observation of one’s own experience, is the basic method that Abhidhamma utilizes for the investigation of mind’s numerous changes. This theory maintains that the sense objects vary according to the variation of a person’s mental states. Each mental state originates in part from biological and situational influences, along with the remnants from the preceding psychological moment. Each state in

turn determines the particular combination of factors in the next mental state. Mental factors are the key to “Karma” or “*Kamma*.” *Kamma*, in Abhidhamma, designates a technical word for the principle that every deed is prompted by fundamental mental states. In this theory a given behaviour is ethically neutral. Its moral nature can be determined only by considering the underlying motives of the person (Narada 120). The *Dhammapada*, a collection of verses uttered by Gautama Buddha, commences with a declaration of the Abhidhamma doctrine of Karma. It states:

All that we are is the result of what we have thought: it is founded on our thoughts, it is made up of our thoughts. If a man speaks or acts with an evil thought, pain follows him, as the wheel follows the foot of the ox that draws the wagon. . . . If a man speaks or acts with a pure thought, happiness follows him, like a shadow that never leaves him. (Babbitt 3)

Abhidhamma differentiates between mental factors that fall into two categories *kusula* (pure, wholesome, or healthy) and *akusula* (impure, unwholesome, or unhealthy). Mental factors pertain to either the healthy or the unhealthy section. In personality development the distinction between these two factors is arrived at by monitoring their potentiality to enhance or deter the process of reaching the ultimate goal.

The unhealthy factors incorporate predominant ones like *moha*, *ditthi*, *vicikiccha*, *ahirika*, *annottapa*, *mana*, *uddhacca*, *kukkucca*, *lobha*,

*macchhariya, issa, dosa, thina, and middha*. *Moha* or delusion is elucidated as the ineptitude of the mind that eventually leads to misperception of the object of awareness. Abhidhamma views delusion as the elemental ignorance which is the central cause of human suffering and hardship. This inability to see clearly, without bias or prejudice of any kind, is the centre of all unhealthy mental states. This leads to *ditthi* (false view) or misdiscernment. False view necessitates the placement of something in the wrong category. The Buddha observes that when a person's mind is predominated by false view, whatever he aspires to do could only "lead him to an undesirable, unpleasant and disagreeable state, to woe and suffering" (Nyanaponika, *Anguttara Nikaya*, 23). *Vicikiccha* or perplexity, yet another *akusula*, designates the incapability in decision making and the ineptitude to make a correct judgement. When a person is dominated by this factor, his mind gets loaded with dubiousness and at the extreme, can become paralyzed (qtd. in Hall and Lindzey 360).

The other unhealthy cognitive factors are *ahirika* or shamelessness and *anottappa* or remorselessness. This lets a person to disregard the opinions of others and one's own internalized standards. Domination of these factors in the personality prompts the person to disregard the opinions of others as well as the inner moral calling. They have a tendency to flout the ethical code of conduct and view vile acts without compunction. This results in misbehavior and delinquency. *Mana* or egoism is another deleterious factor that leads to wrongdoing and is completely devoid of altruism. This self-centred view point

causes them to think, and at most, to view objects solely in terms of fulfilling their own needs and desires. *Ahirika*, *annottappa*, and *mana*, together form the basis for much human evil (361).

Unwholesome factors like *uddhacca* or agitation, *kukkucca* or worry, form the states of distractedness, remorse and rumination, and thereby create a state of anxiety. *Lobha* or greed, *macchhariya* or avarice, *issa* or envy are some *akusula* factors that denote various kinds of grasping attachment to an object. The negative side of attachment is *dosa* or aversion. *Lobha* and *dosa* combine with delusion to add to the formation of negative mental states. Two other unhealthy factors, *thina* or contraction and *middha* or torpor, render a rigid inflexibility to mental states. These factors lead to the mental and physical sluggishness of the person. The evolution of the process of mental development incorporates both the *akusula* and the *kusula* factors which are complementary. In order to become a developed personality, the existence of *akusula* factors is essential to the formation of a developed personality (362).

There are many *kusula* or wholesome healthy factors that aid personality development. The central healthy factor is *panna* or insight, the opposite of delusion. Insight suppresses delusion, the fundamental unhealthy factor. These two factors cannot coexist in a single mental state. Where there is clarity, there cannot be delusion and vice versa. *Sati* or mindfulness is the ability to comprehend an object. This along with insight, provides clarity to a person's mind. The presence of *panna* and *sati* in a mental state leads to the presence

of other *kusulas* and are adequate to overpower all the unhealthy factors, and cognitive healthy factors like *hiri* or modesty and *ottappa* or discretion, entail certain circumstances to arise. *Hiri* inhibits shamelessness, and *ottappa*, the antithetical of remorselessness, occurs only when there is a thought of an evil act. These two factors are related with *cittujjukata* or rectitude, the attitude of correct judgement. Another healthy factor is *saddha* or confidence a sureness based on correct perception. This group of mental factors that includes *hiri*, *ottappa*, *cittujjukata*, and *saddha*, act together to produce virtuous behavior, as judged both by personal and social standards (363).

An interplay between the *kusulas* and *akusulas* facilitates a healthy mental state which is the focus of Abhidhamma. The workings of these factors steer the course of personality development. Body and mind are seen as interconnected in Abhidhamma. While every factor affects both body and mind, the final set of healthy factors are the only ones explicitly described as having both physical and psychological effects. These are *ahuta* or buoyancy, *muduta* or pliancy, *kammannata* or adaptability, and *pagunnata* or proficiency. When these factors arise, a person thinks and acts with a natural looseness and ease, performing at the peak of his or her skills. They suppress the *akusulas* of *middha* and *thina* which dominate the mind in such states as depression. These healthy factors enable one to adapt physically and mentally to changing conditions, meeting whatever challenges may arise (364).

In Abhidhamma psychodynamic, it is a person's *kamma* or action that

determines whether he or she will experience predominantly healthy or unhealthy states. In any given mental state the factors composing it arise in differing strengths, and whichever factor is the strongest determines how a person experiences and acts at any given moment. The hierarchy of strength of the factors determines whether a specific state will be negative or positive. When a particular factor or set of factors occurs frequently in a person's mental states, then it becomes a personality trait. The sum total of a person's habitual mental factors determines his personality type (365).

In Abhidhamma the ideal type of the healthy personality is embodied by *arahat*. An *arahat*'s personality will be devoid of all unhealthy factors and will be the essence of mental health. Rune Johansson, in *The Psychology of Nirvana*, explains *arahat* as one in whom the absence of unhealthy factors is found. He also attributes the prevalence of healthy factors to the *arahat*. Another attribute of his is the clairvoyant nature of the dreams. In Abhidhamma, a person's dreams are of four types: nightmares, mundane reveries, dream of an actual event, and clairvoyant dreams. When an *arahat* dreams, it is always the clairvoyant dream. The *arahat* is proficient in interpreting symbols in his dreams and has affinity to the fully actualized person exemplified in the writings of Abraham Maslow and Carl Rogers.

According to Hall and Lindzey, *arahat* is an ideal type, the end-point in a gradual transformation that anyone can undertake and in which anyone can succeed in whatever small measures (373). In an *arahat* the proportion of

healthy mental states will be greater in comparison to the ordinary person.

In Abhidhamma, personality types are identified by the measure of the strength of the mental factors. It is a person's mental state that determines his behavior and that which prompts the person to accept one thing and discard another. Every act of the person is guided by his mental state. The factors that regulate the states from moment to moment govern one's mental health. Likewise, the mental disorder implicates an absence of the healthy factors. In the same way, the criterion for mental health is determined by the presence of healthy factors and absence of unhealthy factors in a person's psychological realm (375).

The normal person is a mixture of healthy and unhealthy factors in the flow of their mental states. Throughout the stream of consciousness very few attain the healthy mental state. The goal of psychological development in Abhidhamma is to increase the amount of healthy states and correspondingly decrease the unhealthy ones in a person's mind. At the peak of one's mental health, the unhealthy factors do not arise in a person's mind (368). Certain other factors that hinder the achievement of ideal mental health are the *anasuyas*, the latent tendencies of the mind toward unhealthy mental states. They lie dormant until the apt moment arises for them to emerge. Seven of the unhealthy factors are strong *anasuyas*: greed, false view, delusion, aversion, doubt, pride, and agitation. Annihilation of the *anasuyas* from the mind provides an opportune environment for mental health. The principle of

*anasuyas* bears a close semblance to the western concept of the unconscious (368).

Abhidhamma adopts the plan of action of meditation for the attainment of healthy states. Deepening of concentration makes the meditator's mind stable and a continuous exercise of this state creates the healthy factors of *vicara* and *vitakka* or applied and sustained attention. As a result, *piti* or feelings of rapture, *viriya* or energy, and *upheka* or equanimity, prevail in the meditator's mind. When such a state is prolonged for a considerable period of time, stability is accomplished and the meditator experiences a total break with normal consciousness. This altered state of consciousness is called *jhana*. *Nibbana* is the next stage which is the state of cessation of mental processes. This is the same as the "nirvanic" state. In Abhidhamma, nirvana is said to bring radical and lasting alterations of one's mental states, and is the path to a healthy personality. A meditator who reaches a point that marks an eradication of all the *akusalas* and *anasuyas* can be called an *arahat*. Thus the aim of Abhidhamma is to facilitate a creation of the *arahat*. Hesse's *Siddhartha* delineates the protagonist Siddhartha's exploits to become an *arahat* and thereby attain a state of healthy personality (369).

The ecopsychological tenets of Theodore Roszak, Stephen Aizenstat and Robert Greenway are utilized to study the psychic process of Ravi in *The Legends of Khasak*. The personal and the planetary, according to Roszak, point a way towards some new basis for sustainable, economic, and emotional



life. Ecopsychology concerns itself with the foundations of human nature and behavior. It proceeds from the assumption that at its deepest level the psyche remains sympathetically bonded to the earth. Ecopsychology suggests that we can read our transactions with the natural environment as projections of unconscious needs and desires. In Roszak's view, our wishful and willful imprint upon the natural environment may convincingly reveal our collective state of soul. The planet is perceived as a blank psychiatric screen on which the unconscious projects its fantasies. Ecopsychology is an effort to salvage the more intimate bond between the ego and the world about it as the raw material of a new reality principle. If the self is expanded to include the natural world, behavior leading to destruction of this world will be experienced as self-destruction. Sarah Conn avers, "The world is sick; it needs healing; it is speaking through us, and it speaks the loudest through the most sensitive of us" (Conn 9).

In Roszak's opinion, an ecological unconscious lies at the core of the psyche, as a resource for restoring us to environmental harmony. He sees ecopsychology as a commitment to understand people who are shaped by their biospheric system. A connection between the psyche and Gaia (Mother Earth) is discovered, and an environmentally based criterion of mental health, is established. The emotional bonding with Earth suggests a powerful new meaning to our understanding of "sanity." The exploration of the psychological dimensions of our planetary ecology also gives us a compassionate new role

to play. By making the individual an ally of Earth, his troubled human soul is brought to harmony and joy to form the basis for an environmentally sustainable standard of living and makes people healers rather than hecklers. There is an ecological dimension that is both “natural” and universal to the human personality. Ecopsychology holds that there exists a greater ecological intelligence that is deeply rooted in the foundations of the psyche. The psyche is rooted inside a greater intelligence, one known as the *anima mundi*, the psyche of the Earth herself that has been nurturing life since its inception. Roszak’s notion of the “greening of psychology” describes the empathic rapport with the natural world that is inherent in us. A bonding exists between the human and the non-human and a sense of shared identity is experienced in the form of love. There exists an intricate bond between ourselves and the biosphere that in turn gives us life. Roszak’s ecopsychology is an effort to understand the uncanny intricacy that links us with our planetary habitat. His vision of biospheric wholeness holds a new ecologically based conception of the psyche (Roszak 12-13).

Stephen Aizenstat, the Depth Psychologist who advocates ecopsychology, explores the psychic relationships that exist between the creatures and inanimate things of our world to facilitate an interaction between the psyche of nature and human psyche. His Depth Psychology is intimately connected to ecopsychology that is embedded in it. From an ecopsychological standpoint, he attests that human behavior is rooted most deeply in its intentions and that our

actions are fundamentally expressions of nature's desire. The rhythms of Nature underlie all human interaction which houses religious traditions, economic systems, cultural and political organizations. When these human forms betray the natural psychic pulse, people and societies get sick, nature is exploited, and the entire species is threatened. He examines the inner and outer psyche and observes our relationship with the environment. He tries to create an alignment between natures, and between souls in the world, and thus make possible a correspondence necessary for the health of all who live in Earth (Aizenstat 35).

Aizenstat's Depth Psychology is influenced by both Freud's and Jung's theories. He focuses on bringing conscious reflection on to psychic processes with special attention to the unconscious. "Depth" refers to an imagined direction. Dreams form the access to the psychic depths. Jungian and Freudian schools, the two major schools of psychology, seek to uncover or make conscious the inner unconscious life of the psyche. Depth Psychology extends the work of Freud and Jung to include consideration of the psyche of non-human experience. This broader view of Depth Psychology includes the psychic realities of all phenomena, with special emphasis on the tradition that honours psyche in the world. This ecopsychological realm of psyche, which he calls the "world unconscious," is a deeper and wider dimension of the psyche than that of the personal or the collective unconscious. In the realm of the world unconscious, all creatures and things of the world are understood as

interrelated and interconnected. All the phenomena in the world possess intrinsic, unconscious characteristics and this makes up the world unconscious. At the dimension of the world unconscious, the inner subjective natures of the world's beings are experienced as dream images in the human psyche. The human experience exists in a field of psychic relationships, one among the many. Seen through the "eyes" of the world unconscious, the dream image is an independent presence in a broader psychic ecology, a dreamscape where there is room for many beings to "walk around" and be regarded by one another. From the perspective of the world unconscious, the dreamscape is the worldscape. The new generation of Depth Psychologists is taking this wider view of psychic life into consideration and opening to a reality in which all creatures and things are animated by psyche (42).

The traditional focus on the relationship between ego and self, with its emphasis on the individual person or cultures, is expanding to include contemplation of self and world. From the perspective of the world unconscious everything has psychic depth. Dreams, the windows into the depth of the human psyche, now also provide access to the inner life, the soul of the creatures, and things of our world. Working with dreams, the Depth Psychologist helps cultivate the capacity to hear, from the inside, the voices of those species and objects who help shape our experience, provide the source of our imagination. Underpinning the creative process of human invention are the archetypal patterns of the natural world. It helps in

rediscovering the elemental forces that generate and give form to our vocational expression. A connection between human consciousness and the natural world is re-established to build a respectful and sustaining relationship with the world (45).

Human life is carrying the projections and personifications of the soul that reside in the creatures and things of the world. The activity of projection would be imagined as occurring in an intersubjective field that includes the phenomena in the world, a field in which an object, plant, or animal could project its particular subjectivity on to us. Aizenstat views depression as a natural response to the manic condition of the world and tries to re-envision depression as “ingression,” a time of turning inward. According to Aizenstat, a soul’s journey through the landscape should be encouraged, to find solace. Depth psychology’s phenomenological approaches can be utilized to explore how the human beings interact with the “voices” of others who share the Earth’s inner psychic processes such as dreams, visions, and affective states. This is investigated from an ecocentric perspective. In exploring these receptive, nonverbal states, one would learn to differentiate without separating self from world (47).

Cultivating different ways of listening would foster the ability to heal the diversity of non-human phenomena. The voices of Earth’s inhabitants are allowed to be heard in the full range of their sound. The Depth Psychologists advocate that the ills of our world are inextricably tied to our personal

pathology, and the context of psychotherapy must be one that considers the person's relationship to the plight of the world. They are convinced that the suffering in the world is reflected in the suffering of human beings. They go beyond the belief that psychological health is solely a function of individual wholeness and nurturing human relationships. Such a belief exists within a framework that perpetuates the separation of a person from the world and that denies the essential importance of an individual's surroundings. Depth Psychology contends that physiological illness is connected to our damaged relationship to nature. Our alienation from the rhythms of the natural world contribute to our physical suffering. Once we are re-situated in this wider, ever transforming ecology of nature, we reconnect with the natural resource and the rhythm that lives inside us (50).

Realignment with nature provides a potent complement to well considered medical care. Depth Psychologists are mindful of the psyche that lives in nature. Psyche's nature evolves out of the organic life process of the natural world. Nature's diversity keeps the human imagination alive, the creative processors animated, the tolerance for difference possible. Nature is the source that the psyche draws upon. The human psyche moves to the rhythms of nature. Roszak's belief that our psychic inheritance is an endowment rooted most essentially in the rhythms of nature, attests to his ecopsychological leanings (51). His concepts regarding ecopsychology are applied to support the viewpoints explicated in the thesis.

Robert Greenway is yet another ecopsychologist whose concepts are made use of for the purpose of the explication of the protagonist's psyche. He tries to understand the human-nature relationship and its complexities. The wilderness experience, according to him, if conducted as a retreat from cultural dominance, could have a profound impact on the psyche. Wilderness experience gave rise to a search for a language that could reveal the dynamics of the human-nature relationship. Both ecology and psychologies are languages and thus the search for an ecopsychology is a search for a language, a psychological language about relationships. To Robert Greenway the wilderness experience and psychology are complementary and he calls ecopsychology as psychoecology. Wilderness trips help reduce fear and experience the incredible drama of a genuine relationship between humans and nature. Greenway maintains that our culture is pathogenic with regard to natural processes. Thus, it seems healthy to attempt to retreat from culture and embrace "natural processes" in their fullest and most pristine forms. He regards wilderness trips as "cleaning out" times. When entering the wilderness psychologically as well as physically, participants most often speak of feelings of expansion or reconnection. He interprets this as the expansion of "self." It is also a sort of reconnection with our evolutionary past that is layered in our collective deeper psyche. The wilderness experience facilitates the repression-release of the inevitable controls that exist in any culture. People who experience it tend to see its source not in the external wilderness, but in the

internal wilderness of physiology, instincts, archetypes and the like. Rapport with ecology engenders a major change in life according to Greenway. He uses the term “Mind” as a label for “Psyche” or “mental processes.”

Psychologists in the past have termed Mind as the sum of all natural processes and the information that emanates from them. Mind is viewed as an immanent property of the universe. Mind, seen in this way, is not limited to the human brain. It is more fundamental than consciousness and encompasses all consciousness. Consciousness would therefore be a property of the mind that allows for self-reflective experience. Consciousness access arises out of Mind and thus can exist in various relationships to it. In urban-industrial western culture, consciousness is often experienced as separate from Mind. The self-reflective consciousness that has emerged in humans has brought us insights about ourselves and our universe, and the incredible tools meant to enhance our various capabilities (*Ecopsychology* 25).

Freudian terms like “ego,” “id,” and “superego” are used by Greenway. Here, “ego” is the collection of cognitive abilities that serve our various need-fulfilling activities. When ego is over stimulated or used to excess, that would split us from natural processes or rather would lead us to believe that we are split from natural processes. Every culture tends to reinforce different patterns of egoic processing. Thus, our consciousness is split from Mind, and the conscious experience of this phenomenon is one of separation, though in fact we continue to be immersed in nature. From the perspective of the



psychoecological language, there is a shift from culturally reinforced dualism-producing reality, processing to a more non-dualistic mode due to wilderness experience. As a result of the wilderness experience, the consciousness remains, but the dominance of consciousness by the need-crazed egoic process diminishes, leaving a simpler, “non egoic” awareness in its wake (29).

Non-goal-oriented awareness seems to have the capacity to open consciousness to the mind, that is, to the more natural flows of information from Nature. In this sense, when humans can open their consciousness to natural processes, they find “Nature reinforcing itself” and when open to cultural processes, they experience “culture reinforcing itself.” From this perspective, the prevalence of depression or other severe problems upon a sudden return from the wilderness to the urban world, can be explained as the contrast between widely divergent forms of egoic processing. Entering wilderness, Mind or “the Mind of River,” seems to be a comfortable and beautiful experience. Ecopsychology focuses and points to empowerment. When consciousness opens fully to wilderness and immerses itself in natural processes, the return is almost always a painful experience. Greenway emphasizes on an ego-dissolving process along with meditation. Meditation practices are designed to assist in the arousal of non-egoic awareness. Continuing with the wilderness group itself supports an ongoing healed relationship with nature. The wilderness experience can help us to reconnect as well as help us open to the wisdom inherent in the infinite information

systems of natural networks (31). Greenway's Depth Psychological insights form a concrete alliance with ecopsychological tenets and help in exploring the psychology of Ravi in the novel *The Legends of Khasak*.

The Transpersonal Psychology of Roberto Assagioli is utilized to probe the internal workings of the conscious and unconscious existence that conducts the protagonist of Vijayan's novel, *The Infinity of Grace*, to psychic maturity. Assagioli's school of thought called "Psychosynthesis" inducted the idea of soul into the theory of human personality. According to J.Hardy:

Psychosynthesis is a transpersonal, or spiritual psychotherapy, a phenomenon of the twentieth century Western world. It is a theory and practice of individual development and growth, though with a potential for wider application into social and indeed world wide settings; and it assumes that each human being is a soul as well as a personality. (Hardy 227)

Psychosynthesis has similitude with Freudian, Jungian, and Adlerian psychoanalysis in that it seeks to promote the study of the unconscious, the symbols, myths, imagery, and the psychosocial dynamics of the psyche. Unlike Freud, Jung and Adler, Assagioli strived to create a spiritual psychology that is not only eclectic but also integrative and multidimensional by incorporating various fields of study that include psychodynamic movement, psychosomatic medicine, religious psychology, probe into super conscious and "cosmic consciousness," Eastern psychology, sociology, and hypnotism (Assagioli 7).

Psychosynthesis attempts to comprehend the structure, function, states, and development of human consciousness with a multi-polar model of the human psyche which houses various subpersonalities. In this, the self holds a pivotal position as it is responsible for the coordination and integration of the personality. Psychosynthesis places will and its role as significant in cementing the human personality as an agency capable of choice and purpose.

Transpersonal psychology asserts the existence of the transpersonal realm in which the higher unconscious serves as a source of inspiration, ecstasy, creativity, intuition, and illumination. Psychosynthesis dissects the pathology of the sublime and brings to light the psychological disturbances of spiritual origin. It makes use of imagery for the exploration of the unconscious and argues that personality is an inbred tendency toward synthesis (9). Assagioli applied transpersonal concepts to psychotherapy.

Psychosynthesis viewed the person as a soul and having a personality. Assagioli's perspective, which is the view of most spiritual disciplines, is that the soul is basic and enduring and that the personality, though essential for being in the world, is relatively superficial and changeable though often, of course, only with a good deal of difficulty. The soul is the context, the home, the "unmoved move" the personality is full of content, learned responses, and is dynamic (Hardy 22).

Assagioli's model of the psyche comprises of seven regions. He explicates this in his "map of the person" in the 1930s. The seven regions

include the Field of Consciousness, the Conscious Self or Phenomenal “I,” the Middle Unconscious, the Lower Unconscious, the Higher Unconscious or Superconscious, the Collective Unconscious, and the Higher Transpersonal Self.

The field of consciousness is the interior mental space that comprises immediate awareness and what cognitive psychologists call the “span of apprehension.” The Field of Consciousness comprises the ongoing stream of waking awareness and its various contents: daydreams, fantasies, images, sensations, desires, impulses, memories, ideas, and emotions that are observed and witnessed, analyzed and reflected upon, verbalized and judged. It is the changing contents of our consciousness, the seen, the imagined, the sensed, the desired, the remembered, the felt, and the thought. It is the zone of awareness within which we live our waking lives and the world of everyday reality. It is the cognitional area in which the operations of working memory occur. This is the region of the conscious personality, and is that portion of the whole psyche with which mainstream conventional cognitive psychology deals (Assagioli 15).

The Conscious Self is the “still point” at the center of the Field of Consciousness that is identified as the self. The usual conscious “egoic” self is that specialized portion of the overall identity that is alert and precisely focused at that moment, whose physical brain and senses are bound to sensation and perception of sound and touch, odors and tastes. It is the personal, egoic self that remains alive within the scheme of the seasons, aware

within the designs of time, and caught transfixed in moments of brilliant awareness in the three-dimensional world of space and time. It is that portion of the Field of Consciousness that separates and differentiates itself from its own actions to form an experiencing “center” which then stands apart from its own actions and perceives them as “contents” separate from itself (18).

Assagioli explains it thus:

The conscious self is generally not only submerged in the ceaseless flow of psychological contents but seems to disappear altogether when we fall asleep, when we faint, when we are under the effect of an anaesthetic or narcotic, or in a state of hypnosis. And when we awake the self mysteriously re-appears, we do not know how or whence -- a fact which, if closely examined, is truly baffling and disturbing. This leads us to assume that the reappearance of the conscious self or ego is due to the existence of a permanent center, of a true self situated beyond or “above” it. (Assagioli 18)

The Middle Unconscious is the subliminal subconscious region that corresponds to the Freudian preconscious. It includes the subliminal streams of consciousness beyond the Field of Consciousness. Various consciously available psychological, cognitional, and imaginal experiences, are assimilated.

The Lower Unconscious contains Freudian drives and primitive urges and Jungian image-idea “complexes” charged with intense emotions. This is the inner subconscious region of the Freudian unconscious and the Jungian

personal unconscious. It includes elementary actions and impulses of the psyche that direct and co-ordinate autonomic psychological functioning as well as voluntary bodily movements. The lower subconscious incorporates the trans-marginal realm of consciousness in which daydreams and fantasies and spontaneous para-psychological processes originate. It includes the deeper regions of consciousness from which erupt various pathological disorders including phobias, obsessions, compulsive urges and paranoid delusions. The Lower Unconscious represents our personal psychological past -- prior learning and adaptations, strong libidinal sexual and aggressive forces of the id and the superego, long-forgotten childhood memories, and repressed complexes (Assagioli 22).

The Higher Unconscious or Superconscious is the inner dynamic, subconscious region from which we receive our creative intuitions, inspirations, illuminations and insights that extend and surpass normal capacity. John Firman and Ann Gilla in their book *Psychosynthesis* assert:

A psychology of the spirit interprets the superconscious or higher unconscious as the repository of repressed and split-off human potentials and impulses toward "higher" qualities of character and states of being that we banish from consciousness as a way . . . to protect our capacities for wonder, joy, creativity and spiritual experience from an unreceptive, invalidating environment. This repression of our higher human potential . . . forms what is called

the higher unconscious. (Firman and Gila 31)

The collective unconscious is the Jungian region of collective psychic reality that contains a dynamic, living knowledge bank built up as a result of eons of experience as a species. This knowledge is partially expressed in the myths, fairy tales, religious symbols, and art artifacts of our race. Hardy maintains, "The collective unconscious is contained in the unconsciousness of each and every human psyche and is transmitted across time and space as a kind of "spiritual DNA" (Hardy 32).

The higher transpersonal self is that portion of our greater, larger identity that is directly linked to the Conscious "I." The conscious self or ego is considered to be the reflection of the Higher Self, projected into the three dimensional world of time and space. The inner creative unconscious transpersonal self looks into inner reality. Peiro Ferucci clarifies that the personal self is a reflection of the transpersonal self. Awareness of the personal self is a precondition for psychological health and the realization of the transpersonal self is the mark of spiritual fulfillment (Assagioli 25).

Assagioli affirmed the existence of a manifest, outer-directed personal self and a latent, inner-directed transpersonal self (91). When the awareness of the existence of the higher transpersonal self is revealed, energy can be drawn from it through the use of waking or hypnotic suggestion, creative visualization, active imagination, meditation and dream work. The inner transpersonal self manifests itself in the form of small still voice that

whispers within the inner recesses of one's own consciousness. It is the origin of those moments in which we receive our higher intuitions and inspirations.

Superconscious experiences emerge at this state by manifesting themselves in ordinary egoic states of awareness. Cosmic consciousness sees superconscious experiences as bridges to the next step of human evolution. They are the indications that humans possess a highly sophisticated network of inner communication between conscious and unconscious portions of the self. Psychosynthesis facilitates transpersonal development. There are two stages of psychosynthesis. The first stage attempts to discover the different elements of our personality. The personality produces many ego structures. The various elements of the personality are acknowledged, recognized and accepted to harness their power and energy for personality development. The second stage of psychosynthesis is the realization of one's true self and the discovery or creation of a unifying center. When the center is created a coherent, organized and unified personality is built around it (30). In Vijayan's novel *The Infinity of Grace* transpersonal psychology helps in unravelling the psychic process of the protagonist Kunjunni.

This thesis examines the four novels: *Demian*, *Siddhartha*, *The Legends of Khasak* and *The Infinity of Grace* by Hermann Hesse and O.V. Vijayan respectively. It delineates the reaching of psychic maturity and the significance of it in their lives. This thesis examines the four protagonists from a psychoanalytical perspective that facilitates a probe into the conscious as well



as unconscious elements in their minds to obtain a better understanding of human nature in general. Psychoanalysis, in this study, is applied to investigate the mental processes of the characters' minds that eventually lead them to their psychic maturity.

## Chapter 2

### Denouement of Emil Sinclair's Psychological Conditioning in Hermann Hesse's *Demian*

Hermann Hesse, one of the prolific writers in German literature, confronts the significant theme of personal individuation in his novels. His novel *Demian*, resonates with the striving for spiritual and emotional upliftment. It exhibits the resources essential for a psychoanalytical deconstruction of the subtle elements present in the psyche. *Demian* unravels the protagonist Sinclair's psyche through the assimilation of the conscious and the unconscious, and constructs a frame of reference regarding his maturation. *Demian*, a *bildungsroman*, exemplifies the growth of Sinclair's psyche from childhood to youth and the attainment of maturity. An insight into the life of Sinclair reveals the possibilities of measuring his psyche in terms of Carl Jung's analytical psychology. His psyche is comprehended with the aid of Jung's psychoanalytical concepts of *ego*, *unconscious*, *personal unconscious*, *collective unconscious*, *archetypes*, and their related variants. The intricacy of Sinclair's mental disposition is illustrated in a lucid manner through the analysis of the various facets of his life. During the detection and assessment of his psychic process an emphasis is placed on Sinclair's conscious and unconscious processes that steer him toward a thorough understanding of his self. The course of action in his life, that comprises of emotional and

spiritual encounters, amounts to the mental upliftment that transforms him. The psychic systems inherent in Sinclair interact with one another during the psychic process and conduct him to psychological development.

Sinclair, as a boy, develops an inclination for the world of “dark” while being in the world of “light.” He makes up a false story to impress Franz Kromer, the bully, and ends up in an emotional trap set up by him. He undergoes an excruciating mental experience from which he is liberated by Demian, who befriends him. Demian acts as a mentor to Sinclair. This proves to be beneficial for him. During his days at the boarding school, Sinclair takes to wild living and he is redeemed by the invisible influence of Demian that is manifested in the form of a woman he calls Beatrice. Soon after this, he happens to meet Pistorious, the musician, who transfers essential knowledge to Sinclair that is needed for his mental development. A meeting with Demian and the proximity to his mother, Eva, sets the tone for Sinclair’s further transformation. During his military days, as a youth, Sinclair experiences the necessary requirements that enrich his knowledge regarding his self. The influence of numerous factors, in the guise of these various individuals, precipitates Sinclair’s journey forward. Demian, the friend and mentor of Sinclair, becomes the prime influence in his developmental process, apart from Pistorious and Eva. Sinclair’s attainment of mental development involves a complex psychic process that follows a Jungian individuation pattern.

The inception of Sinclair’s maturing process becomes discernible in him

at the age of ten when he perceives the awareness of the existence of the two worlds, of “light” and “dark.” Thought process makes an inroad into Sinclair’s waking mind when his seemingly conventional life is questioned by his own inner voice. His assertion of the subtle existence of the negative aspects of his personality, provides him with the impetus for creating a peripatetic psychic being of himself out of his static mental state. His proclivity towards the “dark” is the manifestation of his desire to experience the absent element in his personality. The negative aspect that has eluded him until then entices him by generating a potential “magnetic” field. This showcases the unconscious wish of Sinclair to unite the opposites and bring about a synthesis of his personality. This transcendental function of blending the polar elements to develop a coherent whole, forms the basis that triggers Sinclair’s hopes of reaching the Self which forms the centre of personality. During the narration Sinclair comments that he had been “part of the world of light and righteousness” as the child of his parents. He comments, “but wherever I listened or directed my gaze I found the other thing and I lived half in the other world, although it was often strangely alien to me and I inevitably suffered from panic and a bad conscience” (*Demian* 9). Panic and bad conscience serve as the manifestations of repressed expressions in Sinclair. The need to incorporate his psyche with the lacking elements, finds expression in the guise of abject suffering in him. An inadvertent resolution of his self becomes imminent in Sinclair for a much needed growth of his personality.

The thought process that takes shape in Sinclair's conscious being spurs him onwards on his journey. Sinclair's reference to himself as the prodigal son, due to his inclination towards the "dark," and his estimate of himself as the archetype of the biblical character, provides the authentication of the subsistence of the *shadow* archetype in his collective unconscious. This archetype exposes the darker side of Sinclair's personality which had remained dormant in his collective unconscious so far. The sheltered life he lived with his parents did not give his *shadow* an opportunity to spring forth, instead it let him adopt the *persona* or the mask and repressed his *shadow*. This pejorative aspect reaches his personal unconscious, by virtue of his spirit of enquiry, and reaches the *ego* to assume different shapes. It also points to the initiation of a psychic process in him. Initially, he adopts the *persona* or the mask, and represses his *shadow*. This negative aspect remains in his personal unconscious. The *attitude* of feeling intrudes Sinclair's mind in the form of remorse and fear for offending his parents and sisters. This encumbers his deliberations about his being a participant of the world of darkness.

According to the psychic process that Jung advocates in analytical psychology, the *shadow* must be enlivened and experienced, for the personality to prevail over it. In *Demian*, Sinclair escapes the world of "light" by inadvertently employing the *shadow* magnet. He gets overpowered by the need to experience the inexperienced. When Sinclair attempts to impress Kromer, the trickster, with his made up story, his *libido* or psychic energy

gets concentrated on this particular act. His *libido*, that forms the basis of all his activities helps him utilize the creative capabilities of his mind and invests its power in engendering a totally new idea. Though Sinclair's ego is in trepidation whenever he encounters Kromer, his personal unconscious ignites and retains a wish to obtain acceptance into Kromer's circle. This harmonious co-existence of two opposing functions generates a further development in his personality. As a consequence, an involuntary fabrication of the story of stealing apples is facilitated by the *persona* of Sinclair (14). The intention behind the creation of a bogus narrative is to brag and project himself as an important person. During this phase of his psychological development the *attitude* of extraversion becomes predominant in him. Accordingly, his *ego* that perceives his conscious thoughts, gets extroverted in its relation to the world he lives in, while his personal unconscious remains introverted. During this time, the psychic value of libido gets concentrated and focused on the psychological functions of thinking and feeling.

Sinclair's initiation into the world of darkness gets underway with the act of boasting. Kromer's utilization of the story as a bait to blackmail Sinclair sets in motion the intimidating spree that he lets loose on the latter. Sinclair's attempt to brag has a reverse effect on him as contrary to his expectation of receiving applause. Kromer can be reckoned as the archetype of the darker side of personality that is inherent in Sinclair. The *shadow* figure of Kromer, who constantly harasses and menaces Sinclair, plunges him to deep distress

which he is unable to confide in anyone. This can be discerned through his own words:

He would denounce me as a criminal; they would inform my father, perhaps the police would come. All the horror of chaos threatened me; the outlook for me was horrible and dangerous. The fact that I had not committed a theft was a mere detail. I had sworn that I had. God in heaven! Tears welled in my eyes. I felt that I should have to buy myself out and I groped desperately. (15)

In psychic terminology, this stage in Sinclair's life, animates the *shadow* characteristics or the negative aspects that are present in and around his life, which enables an interaction between his *ego* and the archetypes of *persona* and *shadow*, to move towards development. By attempting to conceal the story of his bragging, and its unexpected consequences, from his family, he is, in fact, rousing the *shadow* archetype to prevail over his *persona*. Thus, the power of the *persona* or mask he adopts eventually becomes inadequate to smother the truth of his living in the "other world," and he gradually adapts to the *shadow* archetype. This archetype, once experienced, gets cemented in the individual's psyche and serves as a kind of substance that provides immunity against itself. At the time of its experience, this "immunization" is repressed and becomes part of the personal unconscious, and after that it becomes conscious to the *ego*. This is one stage that enriches the process of individuation which is described by Jung as "the process of achieving the

fullest degree of differentiation, development, and expression” (qtd. in Hall and Lindzey 138).

In Sinclair, the opposing factors meet with the aim of a possible coalescence. His mental state is reinstated through Jung’s assertion that the basis of a psychological theory of personality must be founded on the principle of opposition or conflict because the tensions created by “conflict elements,” are the very essence of life itself. Without tension, there would be no energy and no personality (Jung 127). The tension in Sinclair’s personality can be attributed to his psyche’s investment of a considerable amount of psychic energy to the Kromer incident. His suffering at the hands of his tormentor, along with the anguish that follows it, exposes the psychic value of his *libido* to be at its loftiest level. He says, “There was no escaping the fact that new tap-roots held me firmly anchored in a dark and alien land. For the first time in my life I was tasting death, and death tastes bitter -- for it is birth pangs, fear and dread before some terrible renewal” (*Demian* 21). Sinclair’s state of mind, as exposed by him, reaffirms this, “My condition at that time was a kind of delirium. I lived in the midst of the ordered peace of our house, nervous and tormented like a ghost, with no part in the life of the others and rarely able to forget my troubles even for an hour” (28). His psychic energy or *libido* gets concentrated largely on the fear he has for Kromer and directs his behavior towards introversion. His fear becomes the superior *function* of feeling that dominates his *ego*, and an oscillation of life



energy takes place from his *persona* to the collective unconscious. An attempt to smother the negative aspects can be termed as a striving on his part to conceal the *shadow* archetype, and the yearning to be a part of the world of “light.” A reduction of tension takes place in Sinclair’s psychic system with the arrival of Demian, his soon-to-be-mentor. A comprehension of the situation that troubles Sinclair is made by Demian through direct observation and analytical deduction. A study of the intensity of emotional expression in Sinclair allows Demian to arrive at an understanding of the magnitude and cause of the distress of his friend. By virtue of these qualities, Demian effects Sinclair’s liberation from Kromer’s clutches. The subtle disturbances that Sinclair exhibits during the religious confirmation class where they were placed together, serve as a complex indicator that enables Demian to achieve a better awareness of Sinclairs’ *ego* and personal unconscious. Demian befriends Sinclair by initiating a discussion on Cain, the biblical character that personifies evil. This contributes to the instigation of the principle of equivalence of psychic energy in Sinclair. Demian induces the *attitude* of thinking in Sinclair by providing him with the unconventional viewpoint of Cain as a symbol of power and a bearer of ‘sign.’ Sinclair’s words best express his perspective that is effected as a consequence of Demian’s influence:

What happened and lay behind the whole origin of the story was the ‘sign.’ Here was a man who had something in his face that

frightened other people. They did not dare lay hands on him; he impressed them, he and his children. It is virtually certain that he bore no actual mark on his brow like a post mark! Real life isn't as crude at that. Rather there was some hardly perceptible mark, a little more intelligence and self-possession in his eyes than people were accustomed to. This man had power and they all went in awe of him; he had a 'sign.' You can explain that how you will. People always want whatever is comfortable and puts them in the right. They were afraid of Cain's children; they bore a sign. So the sign was not interpreted for what it really was but the contrary. They said that people with this sign were odd, as indeed they were. Men of courage and character always seem very sinister to the rest. It was a sinister thing that a breed of strange, fearless people should be going about, and so they attached a nickname and a myth to this family as a way of taking revenge and ridding themselves of guilt for all the fear they had experienced. (32-33)

Sinclair's undifferentiated unconscious begins its transformative process with this psychic development. His psychic structure undergoes a significant change under Demian's influence. The generation of a diversion of thought in Sinclair becomes the strategy that Demian adopts to liberate Sinclair from thoughts about Kromer. Consequently, the expenditure of Sinclair's psychic energy on Cain increases and leaves the thoughts pertaining to Kromer on a

waning note. This results in Sinclair's gradual liberation from the fear that grips him.

Demian exerts his influence on Sinclair through the art of thought-reading, and plays the role of a mentor or guru to him. This discernment facilitates Sinclair's understanding of Demian and he muses, "Never had his expression seemed more like that of a grown-up, a superior and perspicacious being than at that moment. We had not spoken to each other for a long time" (41). By trying to pass on the thought-reading ability to Sinclair, Demian intends to generate self-assurance in him to strengthen his *ego*. The intensity of Sinclair's emotional reaction to Demian's experiments discloses the regressive backward movement of Sinclair's psychic energy. When Sinclair is troubled, his *libido* regresses into his unconscious and invests itself in introverted thoughts. The excess value of *libido* in the unconscious then gets transferred to the *ego* to project it in the form of a distress which produces an insatiable need for progression in Sinclair. His *ego* seeks advancement in the form of assistance and advice from Demian.

When Sinclair is troubled by Kromer and has odious dreams, his *libido* moves from his *ego* to that of his personal unconscious and makes the flow of energy an involuntary act. The mental states of Sinclair determine the course of the transfer of psychic energy from one system to the other. Demian's disposition thus becomes a crucial force that alters Sinclair's desolate life for the better. The psychological changes that Demian undergoes

while guiding Sinclair become significant in the latter's psychic matrix. When Demian decides to guide his friend, the *anima* archetype in him predominates disclosing the dominance of the feminine side of his masculine personality. His sympathetic nature, munificence, altruism, and inspirational qualities, can be attributed to the *anima* archetype that is inherent in him. Sinclair's admiration for Demian derives from the fact that latter embodies the positive qualities that he aspires for. He regards Demian as a paradigm that inherits all the virtuous qualities. Demian strives to instill courage and confidence in Sinclair to expedite the growth of psychic development, and makes the atmosphere conducive by removing Kromer from the path. This proves to be a blessing for the distressed boy, and he once again becomes part of the world of "light" after confessing his sins to his parents. The success of Demian's achievement in liberating Sinclair can be attributed to his application of the transcendent function through which the distinguishable elements are integrated. Demian realizes the significance of the fact that in order to take Sinclair towards self-realization, a co-existence of the two worlds of "dark" and "light" was essential.

The concept of the importance of the existence of opposing factors for self-development is instituted once again in Sinclair when he attains puberty. During this phase he gets caught in, "the double life of the child who is no longer a child" (53). Nietzsche's theme of the Apollonian versus the Dionysian can be identified with Sinclair's dubious identity. A focus on the

process of Sinclair's attainment of the goal and its evolution, throws light on his denial of reality and the falsification of the continued existence in a child's world:

Every man goes through this period of crisis. For the average man it is the point in his life when the demands of his own fate are most at odds with his environment, when the way ahead is most hardly won. For many it is the only time in their lives when they experience the dying and resurrection which is our lot, during the decay and slow collapse of childhood when we are abandoned by everything we love, and suddenly feel the loneliness and deathly cold of the world around us. (53)

The physical growth creates a perspective in Sinclair in the form of a symbolic projection of his transformed state. This symbolic alteration points to the symbol of the "other world" that overpowers him with its external influence. Sinclair's conscious personality, that is occasionally pervaded by thoughts about Demian, lets the invisible impact of Demian to perform on him, and this acts as a form of synchronistic force which facilitates a simultaneous connection between them. For Sinclair, Demian becomes the embodiment of a guide whose power influences him inevitably in the task of knowing his self. This is evident from his own words:

However, the other important figure in my tragic story, Max Demian, was no longer absent from my circle, although for a long

time he stood at the perimeter, visible but out of effective range. Only gradually did he come closer and radiate his strength and influence. (54)

The next phase of Sinclair's life becomes the explication of an edifying procedure that predominates and influences his psyche. The process of edification includes an impact that Demian exercises over Sinclair, which proves to be the illustration of the compelling presence of the external influence on his psychic operation. The components of his psyche adjust and adapt to this development. Sinclair's *persona* permits the exercise of this external influence on him as part of the erudition process. His unconscious part wishes to imbibe and absorb the refinements he is devoid of. This thirst for attaining the qualities he yearns for, promotes his movement forward.

Sinclair values Demian's views and tries to imbibe them. One such Demian's assertion is put thus, "Examine a man closely enough and you'll soon know more about him than he does himself" (61). This bears testimony to the fact that it is Demian's examination of Sinclair that effects a significant change. It is also an illustration of the enactment of the teacher and student archetype which is presented through an exchange of questions and answers between Demian and Sinclair. This reiterates the dominance of the collective unconscious and its contents, in times of significant periods in Sinclair's life. He is taught by Demian to confine, "his search to what makes sense for him" (62). Sinclair is rejuvenated by Demian whenever he becomes enervated. Loss

of faith in Sinclair is eradicated by his mentor through the narration of the biblical story of the damned thieves of Golgotha. The thieves on the left and right of Christ symbolize the bad and good in conventional faith, but Demian favours the one on the left stating that he possesses a strong character and is likened to and regarded as Cain's descendant. This novel way of interpretation is brought in by Demian to facilitate the growth of the psychic process in Sinclair. This is suggestive of Demian's implication of the blending of good and bad for a progressive evolution, and through this, he aims at Sinclair's development of the ability to think independently rather than hold on to age-old beliefs. Sinclair regards Demian in high esteem and, according to him, Demian embodies, "the animal-like timelessness that had no age" (69). This consideration exhibits the psychic *functions* of feeling and thinking that develop Sinclair's psychic maturation process. Demian's belief that, "every man must stand alone" (70), creates a feeling of awe in Sinclair for his mentor. Sinclair's knowledge regarding Demian as a fully matured self and one in whom an equal distribution of psychic energy is seen, generates a kind of admiration for his friend. Demian's understanding and authority over his self, influences Sinclair profoundly, and this forms the basis for his zest to become a fully matured personality.

Demian tries to assert the significance of the *attitude* of introversion in Sinclair which draws him inwardly, by suggesting that, "clever talk is of no value whatsoever. One merely gets further and further away from oneself and

that is a crime. One should be able to crawl right into oneself like a tortoise” (72). The need for the negative aspect of the *attitude* of introversion in Sinclair, is essential for the development of his self, and Demian recognizes this. The transcendent function in Sinclair that blends the opposites, brings about a synthesis and materializes this need. Demian’s departure at the end of the conformation classes, generates loneliness in Sinclair, which becomes the cause of the uneven distribution of psychic energy in him. The feeling of sadness caused by loneliness disrupts the even distribution of psychic energy by causing a surge of it into the unconscious realm of Sinclair. This causes an overflow of energy from there to the conscious arena. A change in school effected by his parents, precipitates an alteration in him. Sinclair’s description of his assessment regarding himself at this point underlines this:

I was surprised at myself. I had always been a sensitive and essentially good child. Now I had completely changed. I had acquired an attitude of indifference towards the outside world and for days on end I was preoccupied with inner voices and the dark, forbidden streams which ran below the surface. (75-76)

The feeling of impoverishment of life points to the psychic developmental process that is still active in him. Sinclair attributes the disintegration of his lifestyle to the absence of Demian. The sense of debilitation that becomes the cause of a yearning for an amelioration of his situation, dominates his psyche. This can aptly be regarded as one step in his personality improvement as well



as his psychic development. The trait of development and change in Sinclair's personality is detected during this phase of his life.

Sinclair's stint at the boarding school unveils an intense psychic activity in him. When his fellow students treat him with disrespect and deem him a hypocrite, a mixture of melancholy, introversion, and superiority complex, prevails in him. His introduction into the world of debauchery by a boy named Alfons Beck causes dissatisfaction and torments his ego. This discontentment brings about a re-creation of the understanding of the worlds of "dark" and "light" and allows him to dwell deeper into his own self. Caustic experiences inadvertently help him in enhancing the speed of the maturity that takes place in him. The vices and the reckless life he adopts makes him outspoken and puts him in danger of being expelled from school. This is the illustration of the creation of personality disturbances that arise out of the inability to treat the conscious and unconscious materials alike. The rejection of repressed desires acts as a corollary to this. The threat of expulsion that looms over him creates a longing to experience Demian's guidance. Demian's lack of response to Sinclair's letters accounts for the promotion of self-reliance in him which proves to be indelible and essential for his present situation. Demian's belief that, in order to evolve into a perfect being, experiences of degeneration are inevitable. This has the sole authority to strengthen and shape a developed personality. Sinclair's ability to recoil from repulsive circumstances rapidly, becomes significant here. The reliability and the

transience of his development depends on the swiftness of his withdrawal from hostile circumstances.

Sinclair's meeting with a woman he calls Beatrice, reconstructs his life at this time, and his encounter with her and its ramifications, exemplify the process of the interaction between the systems of his personality. His psychic process undergoes a significant transformation with a vigorous interchange of various psychic components. Sinclair's attraction for the woman and the cause of the nature of that feeling, finds a parallel in Jung's explication, "The whole nature of man presupposes woman . . . his system is tuned into woman from the start" (Jung 188). A knowledge of Sinclair's psychological situation at this point can be comprehended by understanding Jung's viewpoint:

The male infant equipped with his archetype of *anima* is instinctively attracted to the first woman he comes into contact with, who is usually his mother. However, as a child grows older these material bonds become restrictive and frustrating: if not actually dangerous to the child, so that the mother complex that has been formed into the ego is repressed into the personal unconscious. (qtd. in Hall and Lindzey 128)

In Sinclair, the archetype of *anima* is congenital and this is testified through the love for his mother which illustrates the existence of a close bond between them. The *anima* or the feminine aspect in Sinclair enables him to create a rapport with his mother. When he attains puberty, the maternal

bond becomes constricted and stifling, and the mother complex that is formed in the *ego* is repressed and finds its place in the personal unconscious. As he matures, the feminine traits that are harvested in the *ego* by the *anima* are also repressed as a result of the interference of the *persona* or the mask archetype. Sinclair's meeting with Beatrice promotes an effort from his collective unconscious that transfers the undertaking to the personal unconscious. Consequently, Sinclair's *ego* tries to find a woman who mirrors the *imago* or the idealized concept of mother. He finds this in Beatrice who satisfies the needs of his *anima*. A selection of someone who is at variance with the collective efforts of the *ego*, personal unconscious, and the collective unconscious, would have made him suffer a total disintegration of his personality. But the systems of Sinclair's psyche are in harmony with his choice of Beatrice and she becomes the ideal form of personality he had longed for. The metamorphosis that is achieved through the meeting with Beatrice in the park is elucidated by Sinclair thus:

I never spoke a single word to Beatrice, yet at that time she had the profoundest influence on me. Her image stood before me, like a holy altar. She transformed me into someone praying in a temple. Day after day I avoided drinking and other nocturnal expeditions. I could be alone again, enjoy reading and going for walks. (*Demian* 87-88)

His decision to inhabit the world of light is projected here as a major

psychological transformation and this becomes even more concrete at this mature stage of his development. This world of light, which is his creation, differs from the one that he experienced during his childhood. It is not a returning to the shelter and care of his mother and the security in which he had no part to play, but rather an independent one replete with a positive approach. In his words:

It was a new service, one I myself had discovered and desired. The sexuality which was a torment from which I was continually in flight was now transfigured into spirituality and devotion in this holy fire. There would be no more darkness, nothing hateful, no more tortured nights, no excitement in front of lascivious pictures, no eavesdropping at forbidden doors, no lewdness. In place of all this I raised my altar with the image of Beatrice, and in dedicating myself to her, I was dedicating myself to the holy spirit and the gods, sacrificing the portion of my life which I had withdrawn from the powers of darkness to the powers of light. My goal became purity, not pleasure; happiness was replaced by beauty and spirituality. (88)

This new world which is solely his construction, characterized by independence, is one that is devoid of personal relationships and becomes the embodiment of the new development that takes shape within him. Here, the psychic value of his libido retains itself at an exalted point. During this stage,

he invests an abundance of psychic energy to the activities that dominate this period of his life. The principle of equivalence also finds its place here in this period of Sinclair's life. The sum total of psychic energy that Sinclair uses for debauchery does not get lost from his psyche with the termination of wild living. Instead, that energy is transferred to a new value and used for his reformation into a new being. In Jungian terminology, it is observed that "the lowering of one value inevitably means the raising of another value" (Jung 131). In Sinclair's case when the interest in his family decreases, his liking for others like Beatrice increases. His energy flows from his *shadow* to the *persona* and *ego*, and is distributed equally between them. As a result of the transformation, he diligently controls his thoughts and allows them to take their path towards purity, nobility, and worthiness.

Sinclair's act of painting the picture of Beatrice, with a positive mindset, projects the return of his normal psychic process. His painting, a woman with a boy's face, resembles Demian, and this is evidence of the influence of his personal unconscious on his ego. His unconscious desire to get influenced by Demian is observed through his drawing of the picture of a woman who resembles Demian. The resemblance of the picture to himself, with the passage of time, becomes the symbolic projection of the fact that he is one step closer to the realization of his inner self. It also points to the teleological aspect that is ingrained in it. Sinclair describes the picture as his "fate" or "daimon." He asserts, "It was the pattern of my life and death; it

expressed the tone and rhythm of my fate” (*Demian* 92).

A change in Sinclair’s psychic process is effected when a cessation of feelings for Beatrice, and an engendering of the same for Demian, takes place in him. Sinclair remembers Demian’s words, “I once read it somewhere -- the life of the wastrel is the best preparation for the mystic. There are men such as Saint Augustine who become saints. Previously he had been a hedonist and man of the world” (95). This sums up as an explanation for the need to include the polar elements for a possible regeneration, as well as a foretelling of what is going to happen in Sinclair’s life. His willingness to experience the negative aspects points to the fact that he is poised for a regenerative experience. As a prequel to the understanding of his psychic structure, Sinclair endeavours to turn an inward eye on his self. He speaks about the presence of self thus, “It is good to know that we have within us one who knows everything about us!” (96). This asserts the importance he places on the understanding of his self. Sinclair’s failure to comprehend the fact that everything lies within the individual for the development of the self, prompts his unconscious to express it through dreams. One of his dreams that proves to be prospective in content, expresses something that he fails to recognize in his waking life:

That night I dreamed of Demian and the coat-of-arms. It kept changing. Demian held it in his hands; sometimes it was small and grey, sometimes large and multicoloured, but he explained to me

that it was always the same bird. Finally, however, he ordered me to eat the coat-of-arms. When I had swallowed it, I realized in a terrible panic that the heraldic bird I had swallowed was inside me, swelling out and was beginning to devour me from within. Full of a deadly fear, I awoke with a start. (97)

The significance of his dream can be explicated through the method of amplification, which reveals and elucidates the extent of the psychic progression that occurs in his life. The metamorphosis that he undergoes is explained through symbolic means. The bird in the coat-of-arms stands for Sinclair himself. Demian's role in the dream is that of a guide, as he is shown holding the bird. The change in the bird indicates the change that takes place inside Sinclair. Demian's order to swallow the bird serves as a symbol of the influential teacher who guides his pupil. The bird embodies Sinclair's self, and with his swallowing it, he allows the self to take control of his psyche. Sinclair's act thus becomes a part of his individuation process.

The contents of Sinclair's psyche, that is disclosed by means of symbolization, act as a window that opens up the contents of his unconscious. Jung suggests that symbolization, "represents an attempt to elucidate, by means of analogy, something that still belongs entirely to the domain of the unknown or something that is yet to be" (Jung 287). The sparrow hawk that adorns the doorway of Sinclair's house can be regarded as a symbol and also the archetypal image of the impulse to break free. This is a material that is

inherent in the collective unconscious of Sinclair and his ancestors. It is Demian who deciphers the code or the symbol to Sinclair. Thus, Demian becomes the archetype of a guide who provides the necessary instructions to the student. By drawing the picture of the bird, he tries to bring it to the attention of Sinclair's *ego*. By doing so, Demian tries to initiate Sinclair into the inquisitive mode of behavior which is essential for the advancement of his personality. The sparrow hawk becomes the symbol of an archetypal material. Such symbols emanate more psychic energy in Sinclair and reduce tension in him. His dream suggests that he is poised towards a progressive movement. His conscious *ego* adjusts perfectly well to both the demands of the external world and to the needs of the unconscious, and thereby heads toward mental progression. The dichotomy of the good and the evil becomes an absolute nought and unites these two to create a harmonious flow of physical processes. This dream indicates Sinclair's growth toward psychic awareness. The act of painting by Sinclair can be interpreted as a method of active imagination in the process of individuation, to which he subjects himself. The picture he draws represents the flow of images from his unconscious to the *ego*. From the perspective of the active imagination method, this can be expounded as an effort on the part of Sinclair's unconscious for the reduction of tension. The tension caused by the repressed materials in Sinclair's personal unconscious seeks an equilibrium. This is achieved through the expenditure of the excess libido that is concentrated in Sinclair's unconscious.



Sinclair's individuation process is kept alive through the generation of wishes and the actions that follows it. He develops an urge to paint, and the unknown force that prompts Sinclair to do so comes from his personal unconscious from where the repressed materials are brought out to his *ego* through a sublimation process. Through this process, the repressed materials get an exalted expression in the form of images that are then projected through the *ego*. The contents of Sinclair's painting is depicted thus:

It now represented a bird of prey with a narrow and cruel sparrow hawk head. Half its body was sunk in a dark, terrestrial globe and from this it was struggling to disengage itself as from a giant egg, against a background of blue sky. The longer I examined the sheet, the more it was borne in upon me that it was the coloured coat-of-arms as it had appeared in my dream. (*Demian* 98)

Sinclair sends the picture to Demian's address. The act of painting effects a change in his personality and he finds favour with his teachers and parents and regains his lost energy with this transformation. The liberation of pent-up energy releases him from the suffocation of leading an abnormal life and he treads back to the normal rhythm of life. The reply he receives from Demian for the painting he sent, embodies the representation of the current scenario of Sinclair's maturation process. The letter states, "The bird is struggling out of the egg. The egg is the world. Whoever wants to be born must first destroy a world. The bird is flying to God. The name of the God is

called Abraxes” (100). The contents of the letter suggest a symbolic significance. The bird is synonymous with Sinclair and he is struggling to get out of the egg which forms the symbol of ignorance, lack of independent thinking, and narrow-mindedness. Since the egg is the world, Sinclair must first destroy it to be on his own. He has now attained the stage where he is trying to reach his god, Abraxes, the Greek pagan god, who is the symbol of both the good and the evil. Dr. Follen, his professor, later describes Abraxes as one who, “symbolizes the reconciliation of the godly and the satanic” (103). In Sinclair’s life, the Appollonian and the Dionysian merge into one. This indicates a fruition of Demian’s earnestness to bring a reconciliation of the opposing factors in Sinclair’s life. Sinclair’s acquisition of the adeptness of the art of intensive staring, and his caliber in controlling others, shows the progressive forward movement in him, and this re-establishes the harmonious and satisfactory settlement between the conscious ego and the unconscious that urges him towards his self-realization. After a successful installation of Beatrice’s impact on Sinclair’s psyche, her influence wanes on him. This transforms him to be receptive to fresh influence which finds fruition in his mind in the form of dreams, desires, fancies, and shadows. Sinclair’s personal as well as collective unconscious attempt to find expression in sublimated materials. This is projected through Sinclair’s dream about the resemblance of his mother’s face with Demian’s and Beatrice’s. Sinclair describes the dream thus:

I was on my way to my parents' home and over the main entrance the heraldic bird gleamed gold on an azure ground. My mother walked towards me but when I entered and she was about to kiss me, it was no longer she but a form I had never set eyes on, tall and strong with a look of Max Demian and my painted portrait -- yet it was somehow different and despite the robust frame, very feminine. The form drew me to itself and enveloped me in a deep, shuddering embrace. My feelings were a mixture of ecstasy and horror, the embrace was at once an act of worship and crime. (104)

This dream in which the mother figure embraces him in a blissful act of worship and crime, gives Sinclair an explanation for a question that he had been searching for all through his life. It is a mixture of the dichotomies of ecstasy and horror, male and female, sacred and profane, and guilt and innocence. He realizes that in dreaming so he is invoking the god Abraxas who represents the godly and the satanic to facilitate the reaching of maturity. The persistence of the dream image in his mind with an intension to lead is rejected by him. An urge to try and realize what is in him develops in his mind and to him it seems an arduous task. This image that appears often to him creates an inner turbulence within. The mother complex in his psyche becomes active in variegated hues and essence, and leads him into dwelling upon his inner self. It instills in him the need to live longer to contribute something of his to the world. He sees in the image, a combination of a

woman who is both mother and the lover.

The next stage in Sinclair's psychic progression is marked by his friendship with Pistorious, the musician. The embodiment of Pistorious' music includes the active involvement of his soul which has, "an inner understanding of the world and at the same time the wildest separation from it, a burning hearkening to the deep places of the soul, intoxication of religious devotion and deep curiosity about the miraculous" (109). Sinclair realizes that he is short of the qualities that Pistorious possesses which could take him to his goal of gaining self-maturation. A rapport with Pistorious assures the compilation of abilities that Sinclair requires to steer him towards his self-realization. A transfer of knowledge, from the musician to Sinclair takes place, which includes the ability to observe strange forms in nature, philosophical erudition, and sagacity. This kindles in him a unified sense of harmony of his inner being which effects a relationship between what he sees in the outside world and what forms in his collective and personal unconscious. As a result of this, a firm divinity becomes active in him, which is capable of rebuilding the self even when destruction takes place. He recognizes his collective unconscious and realizes that all gods and devils are one, and all are within the personality. He learns from Pistorious that even though everything is embedded in ourselves, we are not conscious of it, and the moment one realizes that, one becomes a man. Pistorious affirms, "Human potentialities are present in each one of them but only when he realizes them and learns to

make them to some extent a conscious part of him, can the individual be said to possess them” (118).

The friendship with Pistorious proves to be beneficial to Sinclair. Pistorius interprets Sinclair’s dreams which correspond to the stages of his psychic development. Sinclair finds a parallel between the predatory bird and himself. He realizes that he is like the bird that pushes itself out of the egg to attain liberation when the appropriate time arrives. He prepares himself to break free until the requirement for the absorption of adequate knowledge is met with. When Sinclair tells Pistorious about the dream in which he was able to fly without gaining mastery, it creates in him a feeling of exhilaration and fear. Pistorious explains it as the former’s gradual gaining of mastery of his self. He explains this using the symbols of the organ and the air bladder of the fish. The organ is a breath controller and the air bladder is the fish’s sense of equilibrium. This results in Sinclair’s understanding of his primeval roots which makes him aware of the archetypal idea of the search for the self and its realization. The proximity to Pistorious helps him maintain courage and self-respect, and takes his personality towards the direction of a stable unity. His stint with Pistorious comes to a halt after he learns everything that is essential for his psychological development. Yet another dream informs him with the knowledge of the end of friendship with Pistorious. This is the dark dream of love in which he tries to embrace his mother in vain, as each time he advances the image turns into a large half-maternal woman whom he looks

upon in awe, with attraction. His inability to converse with Pistorious about this dream shows that his sojourn with the musician has come to an end, and that he has learned whatever he could from him. This dream, in fact heralds the incidents that are yet to happen in his life. In Pistorious's words, "We are never stirred up by something which does not already exist within us" (*Demian* 124). This further attests to the presence and influence of the collective unconscious and its contents in Sinclair's mind.

Sinclair's ability to connect with Knauer, and the incidents that follow, illustrate his reaching of the final phase of psychic process. Knauer's belief in Sinclair as his redeemer, proclaims the presence of the mature components in his psyche. Knauer, who is passing through a period of spiritual and mental crisis, decides to take his life, but due to a calling from his inner mind, Sinclair goes out to save him and becomes successful in his attempt. Sinclair's ability to provide solutions to Knauer's questions draws him further towards his personal psychological development. This experience adds to his conglomeration of systems of psychic integration and provides inner sustenance. His faith in himself and his thoughts, determines the veracity of his dreams and feelings, and he inordinately pursues the subjective-oriented self. With this orientation of transcending to a sublime plane, his communion with Knauer comes to a halt. This is one stage of his life where he realizes his potentialities. His days in the grammar school end with the accumulation of the knowledge that he gains about himself from Pistorious, and, for some

part, from Knauer. He learns:

There was only one true vocation for everybody -- to find the way to himself. He might end as poet, lunatic, prophet or criminal -- that was not his affair; ultimately it was of no account. *His* affair was to discover his own destiny, not something of his own choosing, and live it out wholly and resolutely within himself. Anything else was merely a half life, an attempt at evasion, an escape into the ideals of the masses, complacency and fear of his inner soul. (141)

Using the metaphor of Jesus in Gethsemane, Sinclair explains the present condition of loneliness in his life's journey. The *attitude* of introversion predominates and prevails in Sinclair at this point of time. The feeling of abandonment and infirmity is one of the last phases in his development. Before the cognition of a unified self is achieved, a fragmentation is essential. He feels lost in the absence of Demian though it does not affect the fundamental process of development. This crisis boosts the personal unconscious of Sinclair by enriching it. A regressive displacement of psychic energy takes place in Sinclair's psychic process soon after the progression, along with the predominance of yearning to see Demian. This is one frustrating circumstance that prevents his libido from investing its values largely on the extroverted ones. As a result, the libido regresses into his unconscious and exerts its influence on the introverted values. This prompts

Sinclair's ego to find a solution and to move ahead. Consequently, the ego finds a means in dreams to overcome this frustration. His dreams, that act as a kind of prophetic vision, reveal the unconscious materials and provide a way for him to progress.

A visit to Demian's house, boosts his confidence and proves to be a turning point in his life. A resemblance of the picture of his dreams with that of Demian's mother's picture, reveals the existence of his dream image in this world. This influences him profoundly so as to inspire him to embark on a journey to find her. The nature of the quest that is initiated in him, arises out of the personal unconscious from where it is transferred to the ego by means of the portrait of Demian's mother. This archetype of the quest for the female figure forms the penultimate part of his maturing, and this is accentuated with his enrollment into the university. A meeting with Demian, and his recognition of Sinclair by virtue of the "sign" he bore, stresses the significance of the archetypal image of the "sign" that is embedded in their collective unconscious, which enriches the ego to render possible a speedy psychic improvement. A series of events mark a steady progression in his life. Demian's invitation to Sinclair to visit his house, and the perception of Sinclair's painting of the sparrow hawk on their wall, serves as an epiphanic wisdom that makes Sinclair realize that Demian is the life force that leads him throughout his life.

Sinclair's meeting with Demian's mother, Frau Eva, provides him with the



last lesson in his developmental stage. Eva, the embodiment of knowledge, maternal love, and eternal lover, fills Sinclair's ego with awe:

She was expressing what I had felt on my way to her. Her voice and even her words were like her son's yet at the same time quite different. Everything about her was riper, warmer, more assured. But just as Max in the old days had never given the impression of being a boy, his mother did not look like the mother of a grown-up son, so young and charming was the aura that surrounded her face and her hair, so firm and smooth her fair skin, so fresh her lips. More regal even than in my dreams she stood before me and this closeness was bliss, her gaze fulfilment. (156)

Sinclair's knowledge that the bond between him and Demian is a predestined one arises out of the exploration of the conscious and the unconscious realms of his mind. The penultimate stage of his psychological progression is boosted with the guidance from Eva. She declares, "Yes, you must find your dream, then the way becomes easy. But no dream lasts, each dream releases a new one and you should not wish to cling fast to any particular one" (158). A rapport with Demian and his mother opens up the intricacies of the secrets of his collective unconscious from where the archetypes are stirred up. Sinclair says:

And slowly I was initiated into the secret of those who bear the 'sign' on their brow. We who bore the 'sign' might rightly be

considered odd by the world, even mad and dangerous. We were 'awake' or 'wakening' and our striving was directed at an ever-increasing wakefulness, whereas the striving and quest for happiness of the rest was aimed at identifying their thoughts, ideals, duties, their lives and fortunes more and more closely with that of the herd. That too was striving, that too was power and greatness. But whereas we, in our conception, represented the will of nature to renew itself, to individualize and march forward, the others lived in the desire for the perpetuation of things as they are. For them humanity -- which they loved as we did -- was something complete that must be maintained and protected. For us humanity was a distant goal towards which we were marching, whose image no one yet knew, whose laws were nowhere written down. (160-161)

Demian imparts to Sinclair the knowledge of their purpose as saviours of their species, and this indicates an expansion of his conscious ego as well as the unconscious. The closeness to Eva enables Sinclair to strengthen his personality. By fulfilling his needs as a lover and mother, she elicits a harmonious coexistence of Sinclair's *anima* and ego without causing repression and thereby avoids a regressive backward movement. In Sinclair's words:

But every day she looked different. On many occasions I believed that it was not really just her as a person, whom I yearned for with

all my being, but that she existed as an outward symbol of my inner self and her sole purpose was to lead me more deeply into myself. Things she said often sounded like replies from my unconscious mind to burning questions which tormented me. (167)

A symbolic act is effected through a dream in which he perceives them as stars that “circled round” each other (168). Here, the psychic energy or libido is diverted completely into the mother complex for its formation. The reciprocation of Eva’s love for Sinclair enables the latter’s psychic progression. The process of individuation is in full flow as Sinclair is made to encounter with the psychic elements in the form of dreams, symbols, and images, to bring these elements eventually into the conscious ego. The merging of two stars can be regarded as Sinclair’s becoming an equal to Eva who manifests the embodiment of knowledge. The principle of entropy finds a semblance here. The libido flows from the higher level of Sinclair’s mind to the lower one to create an equilibrium. This is done to bring about a fully developed self. Images conveying teleological evidence enhance Sinclair’s maturation process. Sinclair’s view of the passing of a shadow, Demian’s sulking self, Eva’s gloomy nature, and the image of the attractive yellow cloud mounted on another grey bank of cloud that creates a form, all points to his breaking free into the world after the attainment of maturity (169).

The liberation of Sinclair is conveyed through the symbol of the bird. Demian relates his dream concerning the destruction of the world to Sinclair’s

dream to generate meaning. The portending of the imminent collapse of the old world to usher in a new one, is conveyed through Demian's dream, and this reveals the convenience of applying the method of amplification to decode the dreams. Sinclair's self-realization becomes an accomplished truth as the process of individuation gets completed with his understanding of the self. A harmony is brought about between the various elements of his psyche for the successful culmination of the individuation process. He begins to feel contentment which is the very manifestation of the feat that he achieves. A successful enactment of the controlling of his senses to connect to Eva materializes, and as a consequence, Demian comes to him as a messenger of Eva. Sinclair's appeal reaches the moment he sends her a message. This explicates the synchronistic principle that lies behind Sinclair's act, wherein an object that is elsewhere, receives the message that is originated in another object that produces it. These synchronistic phenomena, according to Jung, can be attributed to the nature of archetypes. Jung avers:

An archetype is said to be *psychoïd* in character; that is it is both psychological and physical. Consequently, an archetype can bring into consciousness a mental image of a physical event even though there is no direct perception of the physical event. The archetype does not cause both events; rather it possesses a quality that permits synchronicity to occur. The principle of synchronicity would appear to be an improvement upon the notion that a thought

*causes* the materialization of the thing thought about. (*Collected Works* 135)

The archetypal sign of devotion and death, perceived in all the soldiers by Demian and Sinclair, during wartime, relates to the existence and active working of the collective unconscious in Sinclair's psyche. This archetype has its origin in the racial memories of humanity. Sinclair's understanding is that all men are capable of dying for an ideal, and this capacity which is generated from the collective unconscious, projects his attainment of knowledge regarding his psyche. The theme of death and rebirth that fills his mind during the war and his musings on fellow soldiers goes thus:

Their most primitive, even their wildest feelings were not for the enemy; their bloody task was merely an outward radiation of the inner soul, the divided soul filled with the lust to rage and kill, annihilate and die so that it might be born anew. A giant bird was struggling out of the egg; the egg was the world and the world must first be rent asunder. (*Demian* 181)

A vision and an incident, at this juncture, impart significance to Sinclair's progression. While in the camp one night, leaning on a poplar tree, he has another vision of clouds that transform themselves to phantasmagoric shapes. He sees a town in the clouds from which come millions of men. In the middle of it stands a godlike form that resembles Frau Eva, with shining stars in her hair. This huge mountain-like form swallows up the ranks of men who

vanish from sight. The goddess who bears the 'sign' crouches on the ground, closes her eyes and twists her countenance in pain. Suddenly, as she calls out, many stars leap out and make their way into the dark heavens. One star comes seeking Sinclair with a ringing sound and bursts causing a thousand sparks and lays him down to the ground. He feels as though the world is shattered, but in actuality he is wounded and taken to the cellar (*Demian* 181-182).

This stream of consciousness that occurs in Sinclair's psyche, is both a vision and an actual incident. The trance-like quality of this incident connects it to the unconscious part while being in the conscious ego. This simultaneous happening of the vision and the reality shows that Sinclair is equipped both mentally and physically to face the world on his own. He has reached his goal, his destiny. Demian's last message reasserts this:

'Listen, young Sinclair, I've got to go. Perhaps you'll need my help against Kromer or something else . . . If you send a message I shan't come riding crudely on horseback or by railway train next time. You'll have to listen to your inner voice and then you will hear me speak within you. Do you understand? And there is something else. Frau Eva said that if things ever went badly with you, I was to pass on a kiss from her which she gave me . . . Close your eyes, Sinclair.' I closed my eyes in obedience. I felt the brush of a kiss on my lips on which there was a bead of blood that never seemed to diminish. Then I fell asleep. (183-184)

Demian's departure, ends his role as a mentor and guide to Sinclair which corroborates the establishment of psychic ripeness in Sinclair. This is further certified through Sinclair's observation, "But when on the many such occasions I find the key and look deep down into myself where the images of destiny lie slumbering in the dark mirror, I only need to bend my head over the black mirror to see my own image which now wholly resembles him my friend and leader" (184).

The resemblance of Sinclair with Demian is symbolic of his attainment of psychic maturity. The independence from Demian's guidance suggests the transference of all qualities from Demian to Sinclair, and a creation of a symphony of the psychic materials embedded in him. The merging of the individual's consciousness with the collective unconscious is projected through a symbolic language. Through an exploration of the disowned parts of the individual, an explication of individuation is effected. Sinclair is reunited with the human race, and the understanding that a contribution to humanity is a necessity that is essential for the creation of complete self, is brought out. During the process of individuation, his personality becomes differentiated to the utmost and is, subsequently, developed. Thus, a fragmentation of the psyche is to a certain extent essential for the unification of the self. Sinclair's psychic development illustrates this meticulously. This is a stage when Sinclair's ego is able to negotiate with the *shadow* archetype that is, in fact, a projection of the unpleasant side of his personality. Demian is the "imago" or

the image of an idealized self, and his separation from Sinclair's life, is symbolic of the student's survival without this "imago" as it is now immersed within him. Sinclair's acceptance of the whole self, and this reaching of a state of unity instead of division, is the very essence of the projection of his successful attainment of the process of individuation. This is a situation where the archetypes of *shadow*, *persona*, *anima*, *animus*, *ego*, personal unconscious, and collective unconscious are in equilibrium. The dreams that Sinclair sees are the euphemistic forebodings or expressions that alter his ego. Throughout the process of individuation, his psychic energy is transferred from one system to the other in perfect proportion.

The development of his personality directs itself to the centre of the self through constant evolution. Jung's idea of causality versus teleology can be applied to Sinclair's evolution (Jung 134). His present or causality is always explained in terms of his past, and the dreams that guide him become his past, once the present happenings find their shape. Sinclair's past becomes a stream of incidents that accounts for his present state and, likewise, his present is also determined by the future, that is, his goal or teleology. Causality determines his present whereas teleology gives him aspiration or hope to attain his goal. Sinclair's present identification of himself as distinguished from his past self indicates the completion of his individuation process. He successfully deals with the process through which he develops a mature version of his being from an undifferentiated unconscious. The innate elements



of his psyche, and the experiences of his life, are interfused to create a fully functioning whole.

## Chapter 3

### Transcendental Sublimation in Siddhartha

In Hermann Hesse's novel *Siddhartha*, the eponymous protagonist is on a spiritual quest to reach a supramundane level. Siddhartha, a Brahmin's son, becomes dissatisfied with the seemingly perfect life he is leading, and willingly undertakes a journey in search of mastering a satisfactory and enlightening knowledge. He experiences Bramhacharya, Garhasthya, and Vanaprastha, over the period of life that extends from his youth. During this time he imbibes the necessary qualities that shape him to become an ideal personality, and with that he enters the last phase of his life wherein he attains his goal of reaching the *arahat* or perfect personality state. A study of Siddhartha's life, with the aid of the Buddhist psychological theory of Abhidhamma, discloses the pattern and process of his attainment of psychic maturity. In Abhidhamma terms, he aspires to be an *arahat*, or the ideal type of a healthy personality, in which condition a man achieves a sense of tranquillity and wholeness.

At the outset of the first stage of Siddhartha's psychic development, when he lives with his parents, his self is perceived as the coalescence of body parts, thoughts, sensations, desires, and memories. The love and admiration that he elicits from those around him provides testimony to the fact that he is regarded as the embodiment of a perfect personality.

Siddhartha's proud parents, and the women and friends who admire him, carve a paradigm out of him:

There was happiness in his father's heart because of his son who was intelligent and thirsty for knowledge; he saw him growing up to be a great learned man, a priest, a prince among Brahmins. There was pride in his mother's breast when she saw him walking, sitting down and rising: Siddhartha -- strong, handsome, supple-limbed, greeting her with complete grace. Love stirred in the hearts of the young Brahmins' daughters when Siddhartha walked through the streets of the town, with his lofty brow, his king-like eyes and his slim figure.

Govinda, his friend, the Brahmin's son, loved him more than anybody else. He loved Siddhartha's eyes and clear voice. He loved the way he walked, his complete grace of movement; he loved everything that Siddhartha did and said, and above all he loved his intellect, his fine ardent thoughts, his strong will, his high vocation.

*(Siddhartha 4)*

This perfect perception of Siddhartha by those close and around him, does not deter him from developing his questioning spirit. At this juncture, the Abhidhamma form of exploration helps us reveal the mental state of Siddhartha. During this phase in his life, the *avacara* or spheres that his mental states occupy, include *kamavacara* (sense-sphere), *rupavacara* (fine

material sphere) and *arupavacara* (immaterial sphere). While he is with his parents, leading the life of a Brahmin's life, he can be regarded as one who is living in the material sense sphere, being fully aware of the worldly life. His spiritual inclination and zest for advancement retains him in the immaterial sphere as well. The extraordinary qualities that he possesses endows him with the tag of the positive personality type in whom the *kusula* (wholesome) factors of *sati* (mindfulness) and *panna* (insight) predominate. Siddhartha possesses the essential qualities that a person requires to commence the journey on the path of becoming an *arahat*. This is substantiated through the projection of his adeptness at doing a variety of things, like mastery in the art of pronouncing "Om," knowledge of the recognition of Atman within his self, amassing knowledge, possession of grace, inciting adoration from others, and making others happy through his deeds. The presence of the essential *kusula* qualities in Siddhartha is detected through these manifestations. The existence of these adequate, admirable qualities does not assuage his thirst; instead it accelerates his spirit of inquiry. A yearning to gain more knowledge and the wish to fill the void created as a result of the feeling of deficiency impel him to ponder on an upgradation of his situation. His journey sets in motion with the featuring of *sati* (mindfulness) and *panna* (insight) in him, that drives his being toward *cittujukata* (righteousness). This is instantaneously followed by a dissatisfaction for the life he is leading, which is related to the factor of *moha* (delusion). The text states:

Siddhartha had begun to feel the seeds of discontent within him. . . .

He had begun to suspect that his worthy father and his other teachers, the wise Brahmins, had already passed on to him the bulk and best of their wisdom, that they had already poured the sum total of their knowledge into his waiting vessel; and the vessel was not full, his intellect was not satisfied, his soul was not at peace, his heart was not still. The ablutions were good, but they were water; they did not wash sins away, they did not relieve the distressed heart. (5-6)

The disenchantment that creeps into Siddhartha's mind as a result of the yearning for inner peace, despite being encircled by admiration and love, reveals a shift from the existing mental state to another. This exemplifies the existence of a steady and continuous flow of a variety of *bhavas*. Siddhartha is driven towards a new path due to the realization of the futility of his incomplete existence. This awareness becomes his motivational force that emanates from his analysis of the mental factors. His mental state of discontentment, coupled with a thirst for knowledge, drives him to take a decision to estrange himself from his family. His spiritual dissatisfaction prompts him to embark on an expedition that he thinks could possibly transit him to a sphere of tranquillity. *Bhava*, the continuous thread of consciousness, connects one moment of Siddhartha's consciousness to the next. His moment of present awareness is shaped by the previous one and at the same time

determines the ensuing action. Thus, his past, present, and future, are assessed as part of a continuous flow. An introspection of his mental state reveals an ongoing relationship of his mind to the sense objects. His thoughts are perceived as flowing like a river with a sense of continuity. His dubiousness regarding the veracity of his father's happiness and his disagreement with the monotonous life of a Brahmin, creates the impression of *vicikiccha* (doubt) in him. Thus, dissatisfaction is followed by doubt in Siddhartha.

The inability of the verses from Chandogya Upanishads and other holy scriptures to provide a satisfying knowledge, and the elusion of the ultimate truth of Brahman, despite Siddhartha's assiduous spiritual efforts, prompts him to seek untrodden ways. Restlessness then takes the place of dubiousness in his *cetana* (consciousness) as a sequel to his disillusionment with the religious practices that prevail around him. These shifts of thought create a mental wavering in him regarding *nama* and *rupa* (the realities) of his existence, and he searches for a possible clarification for this type of mental state which results in the formation of the decision to subject himself to direct experience rather than studying theoretical facts. This administers his mind to consider self-exploration as the object of ultimate credence and reliance. This issues a response in him that advocates championing of the self as the terminal goal. A series of thoughts flashes through him that include the thought of the unattainability of self through erudition gained through a teacher. This becomes his driving force behind the yearning to experience the

self, “One must find the source within one’s own Self, one must possess it. Everything else was seeking -- a detour, error. These were Siddhartha’s thoughts; this was his thirst, his sorrow” (7-8).

Siddhartha’s state of mind and the nature of his self, endorses Carl Rogers’s concept of the person-centered humanistic psychology. Rogers posits the individual as the centre of all experience and considers experience as the sum total of awareness at any given moment. Rogers’s projection of the phenomenal field as made of conscious and unconscious experiences that constitute the totality of experience, and one that reflects the individual behaviour in the field, finds a parallel in Abhidhamma concept (Rogers 96). In Siddhartha, the sense-door-process, that incorporates the material life, invites him to experience the mind-door-process which has a leaning toward the spiritual life. The sense-door-process that occupies the worldly matters undergoes a transformation with the replacement of spiritual yearnings. This asserts the prominence given to “reasoned confidence” over “blind faith” (Narada 243).

Siddhartha’s mind forms a platform for the constant stream of mental states. His hankering to embark on a wilful journey of gaining practical wisdom stems from his present thought that nourishes a dissatisfaction for the current life he follows. The incapacity to develop and progress spiritually with the existing thoughts, generates a need for the construction of a sturdy mental state in Siddhartha. This requirement gains momentum when he perceives the

wandering ascetics or Samanas who deeply influence him with their abnegation methods and rigid life style. Consequently, *saddha* (faith) and *sati* (mindfulness) dominate his *citta* (consciousness) with this perception. The need for spiritual upliftment creates a longing to join them which in turn produces a mental state that favours his repudiation of his present living condition, and prompts him to seek his father's approval to leave. *Janaka kamma* (productive deed) is the factor that produces other resultant mental states during this period in Siddhartha. The ability to obtain the desired result prevails in him and, subsequently, he gets permission from his father to join the Samanas. His father, who initially conveys his displeasure, later surrenders to his son's will.

A psychological explication of Siddhartha's state of being throws light into a process of mental development that takes place through the innermost realm of his mind. An insight into the *citta* of Siddhartha during this period, reveals the existence of a succession of bhavas and variegated thought processes. Siddhartha's comprehension of the futility of living a monotonous life gives rise to the yearning to become a Samana, which in turn reveals his inclination toward an affinity to novel experiences. The necessity to acquire the indelible, initiates him into engendering the striving to achieve that need. The knowledge of veracity, the determination to proceed, and the constant urge to explore the untrodden ways, makes Siddhartha a competent personality. By pursuing the Samana ways and accepting the ascetic life, Siddhartha exhibits



the quality of mental progression. The oscillation of mental states, along with the bodily conditions that support it, constitute the first stage of Siddhartha's nearing toward the formation of the ideal personality type. An orientation toward the *arahat*, discloses a pattern in his *citta* (consciousness) that produces the necessary *cetasikas* (mental factors). A spontaneous and hierarchical connection between the *cetasikas* is then necessitated in his *citta*. His entrance into the *rupa-loka* (fine-material world) is marked by the relinquishment of clothes. The meritorious deed of giving away his clothes to a poor Brahmin is symbolic of the existence of the *kusula* factor of *dana* (generosity). He is poised to enter the *rupavacara* (fine-material sphere) by conditioning himself to adapt to Samana ways. The absolute detachment that is visible in Siddhartha during his days with the Samanas, demonstrates the spirit of Abhidhamma that is embedded in him.

*Panna* (wisdom or understanding) predominates in Siddhartha, when he masters the art of fasting, after becoming a Samana. This makes him receptive to the learning of how to empty himself of worldly matters. *Sati* (mindfulness) keeps his mind focused on his aim and *tatramajjhata* (balance) clings to his *cetasikas* and enables him to become a coherent being. The *cetasika* of *kusula* (wholesome) factor permeates him when he practices the relinquishment of ego. Siddhartha's mental state at this juncture can be assessed thus:

No longer to be Self, to experience the peace of an emptied heart,

to experience pure thought -- that was his goal. When all the self was conquered and dead, when all passions and desires were silent, then the last must awaken, the innermost of Being that is no longer Self -- the great secret! (*Siddhartha* 14)

Siddhartha achieves the mastery of *alobha* (non-attachment) as a result of *samma manasikara* (right attention) and its application on the *citta*. A systematic monitoring of Siddhartha's experiences offers an insight into the workings of his mind. These experiences are linked to the previous and the later ones as they happen consecutively. This is illustrated through a projection of Siddhartha's experiences. Willing exposure to incessant heat leads him to the experiencing of rain, and an accomplishment of this feat, gives rise to the yearning and materialization of the endurance of pain. Siddhartha's physical conditions assist his mental processes to register a successful proficiency of his skills. In the process of acquiring the mastery of the experiences of the mental processes, an assistance from physical condition is registered. His body endures rigid situations in order to facilitate the transference of impressions to his mind. This is proof to the relationship of the mental states and the sense objects. *Muduta* (elasticity) is yet another *kusula* mental factor that makes its appearance visible when Siddhartha practices self-denial and the method of Samana meditation. The Samana belief of metempsychosis or transmigration of souls, forms part of the strategy of abnegation that Siddhartha follows to attain the *arahat* state. His attempt to master this

method can be perceived as his practice to learn the true nature of the self and what the identity of the self is. An insight into the life he follows affirms this:

Siddhartha learned a great deal from the Samanas; he learned many ways of losing the Self. He travelled along the path of self-denial through pain, through voluntary suffering and conquering of pain, through hunger, thirst and fatigue. He travelled the way of self-denial through meditation, through the emptying of the mind of all images. Along these and other paths did he learn to travel. He lost his Self a thousand times and for days on end he dwelt in non-being. But although the paths took him away from Self, in the end they always led back to it. Although Siddhartha fled from the Self a thousand times, dwelt in nothing, dwelt in animal and stone, the return was inevitable; the hour was inevitable when he would again find himself, in sunshine or in moonlight, in shadow or in rain, and was again Self and Siddhartha, again felt the torment of the onerous life cycle. (15-16).

Siddhartha achieves *muduta* (pliancy or elasticity of mind) that is suggestive of the subsistence of susceptibility and resilience in him. *Kammannata* or adaptability, is mastered by him in the process that comes from experience, along with the conditioning of patience. Sharing of thoughts with his friend Govinda, at a time when he is preoccupied with his goal, reveals his *citta* as a

meeting point where an amalgamation of countless experiences materializes. The credibility of their Samana lives hangs in doubt revealing the presence of contentment in him. On another occasion when Siddhartha leaves the wood with Govinda to beg for food for their brothers and teachers, Siddhartha says, “Well, Govinda, are we on the right road? Are we gaining knowledge? Are we approaching salvation? Or are we perhaps going in circles -- we who thought to escape from the cycle?” (17-18). Repetition of the same routine throughout the years creates an impression of monotony regarding the Samana lives in Siddhartha’s mind. His dubiousness about the credibility of the Samana way of life is an extension of the illustration that one *bhava* gives rise to another. Siddhartha’s yearning to learn more creates in him the will to perform an action to achieve the objective. *Panna* (understanding) reveals to Siddhartha the realization of the truth that he is not advancing any further. His pronouncement attests this:

Siddhartha replied: “How old do you think, is our oldest Samana, our worthy teacher?”

Govinda said: “I think the eldest would be about sixty years old.”

And Siddhartha said: “He is sixty years old and has not attained Nirvana. He will be seventy and eighty years old, and you and I, we shall grow old as he, and do exercises and fast and meditate, but we will not attain Nirvana, neither he nor we. Govinda, I believe that amongst all the Samanas, probably not even one will attain Nirvana.

We find consolations, we learn tricks with which we deceive ourselves, but the essential thing -- the way -- we do not find.” (18)

The awareness that the Samana knowledge is insufficient for the attainment of Nirvana, is disclosed to Siddhartha’s mind through his understanding of the extent of the eldest Samana’s non-progressive calibre. By virtue of *panna* (insight), Siddhartha assimilates the futility of his following the current path that might lead to the cessation of the advancement of knowledge. This forces him to think of leaving the ascetic life for a better one.

The necessity of an immediate action springs in Siddhartha’s *cetana* and propels him to share his resolution to eschew the Samana ways with his friend Govinda. Musings related to these thoughts dominate Siddhartha’s mind at this point to finally marshal him to the initiation of a search for new pasture. The uninterrupted flow of thoughts suggests the connection that exists between the various happenings that take place in Siddhartha’s life. This is an illustration of the Abhidhamma practice which asserts the idea that life is a continuum. All the incidents in Siddhartha’s life are linked and form part of a continuous flow.

A display of the willpower in Siddhartha to overcome the *akusala* factor of reluctance, is projected, to emphasize the significance of *manasikara* (spontaneous attention) in him. This is explicated through an incident in which the elder Samana resorts to anger and scolding when Siddhartha and Govinda request him for the termination of their Samana lives. The elder Samana’s

rejection of Siddhartha's appeal to leave the ascetic life prompts the latter to retort by hypnotizing the former, to conquer his will, and elicit the granting of permission:

He stood near the Samana, his mind intent; he looked into the old man's eyes and held him with his look, hypnotized him, made him mute, conquered his will, commanded him silently to do as he wished. The old man became silent, his eyes glazed, his will crippled; his arms hung down, he was powerless under Siddhartha's spell. Siddhartha's thoughts conquered those of the Samana; he had to perform what they commanded. And so the old man bowed several times, gave his blessings and stammered his wishes for a good journey. The young men thanked him for his good wishes, returned his bow, and departed. (23-24)

The elder Samana's inability to control his senses leads to a deterioration of faith in the old man for Siddhartha. It also serves as a means to the understanding of the ultimate truth of the uselessness of Siddhartha's unswerving devotion to an unworthy group when he is on a path to attain psychic maturity. He realizes that this could hinder him from reaching his goal. This is projected through the mind-door-process that Siddhartha undergoes. While performing the act of hypnosis, Siddhartha's *jitindriya* or psychic energy imparts exuberance to and unites the other neutral properties present in his mental state at that time. This is followed by the *kusula* factor

of *phassa* (apperception) which serves in lending the knowledge of the awareness of the elder Samana who becomes the object of Siddhartha's examination. This leads to the accomplishment of the recognition of the object and renders him an awareness of his capability and thus aids him to think about his potentialities. Siddhartha's *citta* is then dominated by the *kusula* factor of *sanna* (perception), that provides him with a picture of the realization of the recognition of the object. The next moment, his *citta* credits him with *cetana* (volition) and the means to muse about the reaction. What follows this state is *phassa* or apperception. This is accompanied by the factor of *ekaggata* (one pointedness) wherein is revealed the accumulation of concentration on the elder Samana who is the object of his scrutiny. In Siddhartha *manasikara* (spontaneous attention) is then achieved as a complementary act to the existing mental states. The accompaniment of all these factors promotes the execution of the karma of hypnotizing the elder Samana to achieve the desired result. This explication of Siddhartha's psychic process reveals the progressive development that takes place in his life.

The tidings about the arrival of Gotama, the illustrious Buddha, reach Siddhartha and he, along with his friend Govinda, decide to meet him in the hope of gaining a new kind of knowledge. A constant search for advancement and thirst for knowledge makes Siddhartha's mind receptive to the news about the Buddha. During this time his mental status varies according to the change in the sense objects. *Sati* (mindfulness), regarding his course, assists

Siddhartha in continuing his quest indirectly. This generates in him a need to gain new knowledge and propel the body to undertake what the mind proposes.

*Phassa* (apperception) infiltrates Siddhartha's mind when he observes the Buddha and tries to grasp the latter's disposition. This reveals a variation in his mental states from one moment to the other. This is observed in both Govinda and Siddhartha while following the Buddha to the town. This leads to a revelation of the Buddha's interests which include an aversion to food, the knowledge about suffering, and its origin, and the way to get freedom from it, the frequency of preaching during the evenings, and the teaching of the Eightfold path. Doubts regarding many areas arise in Siddhartha's mental arena and a spirit of enquiry reveals itself in him in the form of facts addressed to the Buddha. Siddhartha posits:

But according to your teachings, this unity and logical consequence of all things is broken in one place. Through a small gap there streams into the world of unity something strange, something new, something that was not there before and that cannot be demonstrated and proved: that is your doctrine of rising above the world, of salvation. With this small gap, through this small break, however, the eternal and single world law breaks down again.

Forgive me if I raise this objection. (32-33)

The desire to achieve enlightenment through personal experience, devoid of any help from outside sources, prompts Siddhartha to disclose his need to



experience the same spiritual bliss that the Buddha attained. The preference of a first-hand experience of enlightenment to any other form of erudition, is of prime importance to Siddhartha, and this is conveyed by him to the Buddha:

I did not doubt you for one moment. Not for one moment did I doubt that you were the Buddha, that you have reached the highest goal which so many thousands of Brahmins and Brahmins' sons are striving to reach. You have done so by your own seeking, in your own way, through thought, through meditation, through knowledge, through enlightenment. You have learned nothing through teachings, and so I think, O Illustrious One, that nobody finds salvation through teachings. To nobody, O Illustrious One, can you communicate in words and teachings what happened to you in the hour of your enlightenment. (33-34)

*Panna* (understanding) dominates his field of conscious mind during this time. This is followed by *hiri* (conscience) that drives the factor of self-respect in him, and retains the yearning to sustain it in a wholesome, fulfilling way. This thrusts him into a non-deviating path of enquiry, unlike his friend Govinda who leaves him for the acquirement of the teachings of the Buddha.

Siddhartha's conversation with the Buddha enriches his knowledge and helps him facilitate a coordination between his mental and physical states. This manufactures a zealous feeling in Siddhartha and certifies the relation between the mental factors that occur in a person's mind and the bodily expressions

that follow it. This meeting further enhances his yearning to attain the blissful state, which gives way to an eruption of determination to conquer his self to reach the *arahat* state:

I have never seen a man look and smile, sit and walk like that, he thought. I, also, would like to look and smile, sit and walk like that, so free, so worthy, so restrained, so candid, so childlike and mysterious. A man only looks and walks like that when he has conquered his Self. I also will conquer my Self. (35)

Siddhartha's mind then becomes the storehouse where multitudinous changes occur, along with feelings and emotions. The meeting with the Buddha re-establishes the capacity of his mind to incorporate and support the existence of a diverse set of mental factors. One such factor includes the realization of the impact of the motivation that the Buddha instills in him during their meeting. Eventhough the Buddha robbed Siddhartha of his friend, satisfaction is the feeling that ensues when the latter thinks of the former's generosity. This spurs Siddhartha to commence his *kamma* or act of undertaking, the next endeavour that would propel him towards his awakening. A series of thoughts preoccupies his mind resulting in the beginning of a new course in his life.

The state of *alobha* (non-attachment) in Siddhartha persuades his mind successfully to leave behind his Samana life. This creates the wholesome mental factor of *sati* and helps him cement the factor of determination to start his life with new contours:

He reflected deeply, until this feeling completely overwhelmed him and he reached a point where he recognized causes; for to recognize causes, it seemed to him, is to think, and through thought alone feelings become knowledge and are not lost, but become real and begin to mature. (37)

Thus, his current mental state becomes a novel perception that distinguishes itself from the previous one. The passage of time brings about physical and mental maturity in Siddhartha transforming him into a man. A parallel development takes place between the physical and mental spheres of Siddhartha. The termination of the desire to have teachers and be influenced by their teachings dominates him. The existence of the compound and multifarious mental states in Siddhartha is revealed at this point, and he chooses the road not taken and engages in a constant conversation with himself:

What is it that you wanted to learn from teachings and teachers, and although they taught you much, what was it they could not teach you? And he thought: it was the Self, the character and nature of which I wished to learn. I wanted to rid myself of the Self, to conquer it, but I could not conquer it, I could only deceive it, could only fly from it, could only hide from it. Truly, nothing in the world has occupied my thoughts as much as the Self, this riddle, that I live, that I am one and am separate and different from everybody else, that I am Siddhartha; and about nothing in the world

do I know less than about myself, about Siddhartha. (38)

A new decisive moment, that imparts a far-reaching insight regarding his being, informs him of his deviation from his self. Here, two contrasting sets of mental factors are observed. The foremost one is the attestation of a path that leads to the self, and the determination to follow it; the secondary factor is a contradictory one that foreshadows his drifting away from the current path of persistence and resolution. This stage in Siddhartha's life, where his physical being is guided by his mental thoughts devoid of any external influence, reveals his mind as the unique classroom for psychological teaching and learning. This is where each mental state of his gets derived from the combined effect of biological and situational influences. A carry over from the previous psychological moment determines his impending mental state. Siddhartha's psychological state becomes the product of the amalgamation of umpteen mental factors that derives its origin from a collage of influencing factors. A study of this state of Siddhartha's mental situation draws a parallel with Bharatha's Rasa theory, wherein the Rasa or aesthetic emotion is described as *vibhavanubhava vyabbhicari samyogad rasanispatti* (*Indian Aesthetics* 191), which means Rasa is aroused as a result of the combination of the *vibhavas*, *anubhavas*, and *vyabharibhavas*.

Awakening is materialized in Siddhartha, as if from a dream, with a kind of determination, and he exhibits utmost self-control:

Siddhartha looked up and around him, a smile crept over his face,

and a strong feeling of awakening from a long dream spread right through his being. Immediately he walked on again, quickly, like a man who knows what he has to do.

Yes, he thought breathing deeply, I will no longer try to escape from Siddhartha. I will no longer devote my thoughts to Atman and the sorrows of the world. I will no longer mutilate and destroy myself in order to find a secret behind the ruins. I will no longer study Yoga-Veda, Atharva-Veda, or asceticism, or any other teachings. I will learn from myself, be my own pupil; I will learn from myself the secret of Siddhartha. (39)

Siddhartha's psychic state can be discerned through an explanation of the workings of his mental factors. *Saddha* (confidence) in his self imparts *passadhi* (composure), and the resultant mental factor rises in the form of *samma manasikara* (right action). This produces the capacity of decision making in him which creates the need for various thoughts: putting an end to the act of mutilating and destroying himself, not to escape from himself anymore, and to terminate the study of Yoga-Veda, Adharva-Veda, asceticism, and other teachings. He does this to learn from his self by becoming his teacher as well as pupil, and to disentangle and learn the secret of Siddhartha, the person. *Pagunnata* (proficiency) imparts the necessary confidence in him to present himself before the enchanting world that possesses the natural phenomena. As a result, his cognitive capabilities are brought to limelight and

he comprehends the fact that the meaning of reality does not reside anywhere outside, but lies within him. Siddhartha's perception of the world outside as illusory generates an array of mental thoughts into his consciousness one after the other, which include potent factors like *kammannate* (adaptability), *passaadhi* (composure), and *saddha* (confidence). The existence of these mental states is revealed through his thoughts that include dispelling a homecoming scene that could mean a returning to the previous life condition; feeling of rebirth and adapting to the realization that his identity is limited only to his awakened self. The realization of the facts underlines the development of adaptability in Siddhartha, and creates an opportunity for the need for composure and confidence, and annihilates the fears and despair that arise in his mind.

Independent thinking marks the life of Siddhartha at this stage and *Jitindriya* (psychic energy) is distributed evenly throughout his framework, while being guided by the force that breathes within him. *Pagunnata* (proficiency) allows his *citta* to acquire the knowledge of things around with every step he takes. The resolution to persist with his seeking until he is contented prevails in him. Each course of Siddhartha's action is followed by another and this declares the uninterruptedness of his planes of existence. Disgruntlement that suffuses through his being catapults him further toward his goal and exhibits a mental state that adds to his erudition. His *citta* now changes its direction toward *rupa* (eye consciousness) of viewing entities and

his eyes and mind co-ordinate to manufacture a new vision, “Through his eyes he saw light and shadows; through his mind he was aware of moon and stars” (46). His present that is motivated by the past becomes the stimulus for the mind to move onward. This enhances his thoughts that give rise to the need for the accomplishment of the fruitful result of becoming an *arahat*:

He remembered each word that he had said to the Illustrious One, and he was astonished that he had said things which he did not then really know. What he had said to the Buddha -- that the Buddha’s wisdom and secret was not teachable, that it was inexpressible and incommunicable -- and which he had once experienced in an hour of enlightenment, was just what he had now set off to experience, what he was now beginning to experience. He must gain experience himself. (47)

This substantiates the Abhidhamma viewpoint that the present deeds are motivated by past thoughts, and that life is an unabated flow that incorporates everything vital. The need to attain enlightenment like the Buddha, becomes the stimulating force that propels Siddhartha and this is made possible by means of an inward voice that lets him to carry on with his undertaking. This uncovers the attendance of the wholesome mental factors in him during this phase. An alteration in the perception of his current situation is effected with the induction of a dream that augurs a shift in the mental factors from the wholesome to the unwholesome. Siddhartha’s dream in which his friend

Govinda transforms into a woman, and the intoxicating experience he has with that woman, suggests the possible alteration that awaits him. This change appears in the form of an experience of the experimental and self-instructional mode of living for Siddhartha. The influence of *kusula* factors on Siddhartha represents itself in the configuration of his introduction to the ferryman, who plays host to Siddhartha, and takes him across the river. He eventually imparts to Siddhartha an unattainable and vital knowledge that everything in life returns. Soon after the installation of this wholesome mental factor, the seeds of the *akusula* factors are sowed in him with the springing of the perception of the scene of a young woman washing clothes (48). *Lobha* and *moha* take shape in Siddhartha's mental construct when the willing woman entices him, but an inward voice that bears the traits of the wholesome mental factor, refrains him from advancing further. This inward voice credits his *citta* with *alobha* (non-attachment) to let him pursue his undertaking. This experience causes the inception of a divergent track in Siddhartha's life that changes his course of action for a better understanding of his self.

Mental proliferation ensues in his psyche when Siddhartha chances upon Kamala, the courtesan. His mental state becomes a combination of *citta* and *cetatasikas*, and his sense-sphere generates the unwholesome mental states of *lobha-moola* (cause of greed) and *moha-moola* (cause of delusion). *Ayoniso manasikara* (unwise attention) grips his being with the arousal of a strong desire to befriend Kamala when he meets her. This drives him toward



*uddhacca* (distraction) and into an abnegation of the last traits of the Samana life by shaving his beard and tending his hair. This is yet another illustration of the indirect influence that Siddhartha's mind exerts in producing bodily conditions. The latest modification in Siddhartha's self is expressed by him through his address to Kamala:

You have seen Siddhartha, the Brahmin's son, who left his home in order to become a Samana, and who was a Samana for three years. Now, however, I have left that path and have come to this town, and the first person I met before I reached the town was you. I have come here to tell you, O Kamala, that you are the first woman to whom Siddhartha has spoken without lowered eyes. (53)

The need for an initiation into the material world that is replete with unwholesome mental factors, is marked by Kamala's words, "No, he is not good enough. He must have clothes, fine clothes and shoes, fine shoes, and plenty of money in his purse and presents for Kamala. Do you know now, Samana from the woods? Do you understand?" (54). Siddhartha's mind is conquered by *moha* (delusion), and desire takes shape in him during this stage with a mere glance of Kamala. His present wisdom becomes insufficient to uproot *moha* (delusion) that subjugates his mind. Accomplishment of *uddhacca* forms a prominent feature and becomes the predominant trait in his character at this period of time. The advent of *anasuya* (pride), the *akusula* factor, becomes one of the highlights of Sidhartha's mental states that effects

a subtle change after his meeting with Kamala, “He was suddenly overwhelmed with a feeling of pride. He was a Samana no longer; it was no longer fitting that he should beg. He gave the rice cake to a dog and remained without food” (58). The pride in Siddhartha gives way to the unwholesome factor of *mana* (egoism) and grips him at this stage of his life. Even in the midst of the presence of *akusula* factors, his mind houses wholesome aspects like resolution, which becomes a significant issue in the last stage in uprooting the *akusula* mental factors, thereby leading his self to psychic maturity or the state of being an *arahat*. This has the characteristic features of will and confidence of which Siddhartha opines, “I can think, I can wait, I can fast” (56). The *cetasika* (mental factor) of *pagunnata* (proficiency) looms largely in him when the need to learn from Kamala arises. By virtue of this mental factor he eventually establishes a rapport with her. A motto develops in his mind when he secures a job under the merchant Kamaswami as per Kamala’s advice, “Writing is good, thinking is better. Cleverness is good, patience is better” (65).

Siddhartha’s mode of living after joining Kamaswami’s service, shows vividly that he has not given himself up entirely to the unwholesome mental factors:

He now lived in the merchant’s house. Clothes and shoes were brought to him and a servant prepared him a bath daily. Splendid meals were served twice a day, but Siddhartha only ate once a day,

and neither ate meat nor drank wine. Kamaswami talked to him about his business, showed him goods and warehouses and accounts. Siddhartha learned many new things; he heard much and said little. And remembering Kamala's words, he was never servile to the merchant, but compelled him to treat him as an equal and even more than his equal. Kamaswami conducted his business with care and often with passion, but Siddhartha regarded it all as a game, the rules of which he endeavored to learn well, but which did not stir his heart. (65-66)

His ability to withstand the unwholesome factors to some extent, serves as a loophole that benefits him later, in providing his mind with the necessary space for the *kusula* factors to take shape and dominate. While leading a material life, Siddhartha's aim is not to get permanently immersed in the *akusula* factors, but to have a temporary experience of it. *Lobha* (greed) and *macchhariya* (avarice) do not penetrate Siddhartha's mind during his internship with the merchant, Kamaswami, nor does it create an all-pervading effect on his *citta*. The fact that Siddhartha wishes only for the required amount of money that is needed to please Kamala, along with his non-attachment and indifference to avarice, ignites the maintenance of the wholesome mental factors of *alobha* (non-attachment) and *cittujukatta* (righteousness). A glimpse into his existing mental state is revealed through Kamaswami's observation, "He always seems to be playing at business, it never makes much impression

on him, it never masters him, he never fears failure, he is never worried about a loss” (67). *Alobha* and *adosa* characterize his dealings, and thereby distinguish him from the usual merchants. This is reinstated by a scrutiny of his behaviour. His arrival at a village followed by the failure to buy the rice harvest does not deter him from establishing friendship with the villagers (67). Siddhartha states that the underlying motive behind his work is to gain satisfaction. A revelation of this by him becomes the attestation of the fact that he is devoid of *macchhariya* (avarice) and *issa* (envy). Kamaswami’s reproachment of Siddhartha for spending money and time on unwanted trips is aptly retorted by him thus:

Do not scold, my dear friend. Nothing was ever achieved by scolding. If a loss has been sustained, I will bear the loss. I am very satisfied with this journey. I have become acquainted with many people, I have become friendly with a Brahmin, children have sat on my knee, farmers have showed me their fields. Nobody took me for a merchant. (68)

The proof of Siddhartha’s enquiring nature, and the willingness to learn, is obtained through his view regarding the aim of his business. Siddhartha’s statement that competition is not his prime objective, and that an interaction with the world around, to widen his spirit of enquiry is what matters to him, reinstates his mental state. The *kusula* factors still maintain their presence even during Siddhartha’s encounter with the worldly life. His mind then

generates the ineffective *akusula* factor of *mana* (pride) when Kamaswami takes credit for the knowledge that Siddhartha imparts:

Do not make such jokes. I have learned from you how much a basket of fish costs and how much interest one can claim for lending money. That is your knowledge. But I did not learn how to think from you, my dear Kamaswami. It would be better if you learned that from me. (69)

*Panna* (insight), necessitates the wisdom in his psyche that is required to treat the rich, poor and all others alike (70). The presence of an inner voice that leads him, and sustains his spiritual leanings even when he is enmeshed in the world of a sensual life, is the authentication of the subsistence of the wholesome factors of *panna* and *sammamanasikara* (right attention) that lie dormant in his mind:

At times he heard within him a soft, gentle voice, which reminded him quietly, complained quietly, so that he could hardly hear it. Then he suddenly saw clearly that he was leading a strange life, that he was doing many things that were only a game, that he was quite cheerful and sometimes experienced pleasure, but that real life was flowing past him and did not touch him. (71)

This forms part of the ultimate self that transforms him into an *arahat*, “He visited the beautiful Kamala regularly, learned the art of love in which, more than anything else, giving and taking become one. He talked to her, learned

from her, gave her advice, received advice. She understood him better than Govinda had once done. She was more like him” (71). The veracity of the life he is leading is vividly projected in his relationship that exists between him and Kamala (71). His life is like a continuous river that is the product of a cognitive combination of his past, present, and future. This is cemented through the projection of an insight that reveals the nature of his thoughts while with Kamala. His mental meanderings that characterize the Samana way of thinking, which Kamala quickly perceives, support this, “Kamala looked at him and smiled. ‘You are talking about him again,’ she said. ‘Again you have Samana thoughts’” (72).

Throughout this period, the unwholesome mental factors try to establish absolute supremacy over Siddhartha’s mind. The magnitude of the search for self, through the means of wholesome factors, subsides in Siddhartha. This condition is replaced by a state that is characterized by the predominance of the unwholesome mental factors of *thina* (sloth), *middha* (torpor), and *vicikiccha* (perplexity). The requirement of the understanding of the self no longer remains the most important consideration in Siddhartha; instead, it takes a reverse movement. Laziness shrouds his motivating sources and causes the awakening of his sensuous life:

Slowly, like moisture entering the dying tree trunk, slowly filling and rotting it, so did the world and inertia creep into Siddhartha’s soul; it slowly filled his soul, made it heavy, made it tired, sent it

to sleep. But on the other hand his senses became more awakened, they learned a great deal, experienced a great deal. (76-77)

This marks the dawn of a new stage of knowledge acquisition in Siddhartha, with the introduction of a new set of experiences that enrich his evolving self. These include learning the ways of ordinary people who are engulfed in the joys and sorrows of their lives, education regarding the art of business transactions, exercising power over people by inculcating megalomaniac traits in him, and the ways of the rich who are immersed in pomp and luxury, drinking, playing dice, and chess. The *akusula* factors loom high and overcome him. *Mana* (egoism) makes him conclude that he is more important than the others. *Lobha* (greed) and *ditthi* (wrong view) temporarily block his spiritual quest and rule his senses. *Issa* (envy) permeates his being at the perception of the self-centered and narcissistic lives of the people around:

And yet he envied them; the more he became like them, the more he envied them. He envied them the one thing that he lacked and that they had: the sense of importance with which they lived their lives, the depth of their pleasures and sorrows, the anxious but sweet happiness of their continual power to love. These people were always in love with themselves, with their children, with honor or money, with plans or hope. (77-78)

Laziness paves the way for the generation of sickness in his being:

He would become annoyed and impatient when Kamaswami bored him with his worries. He would laugh too loudly when he lost at dice. His face was still more clever and intellectual than other people's, but he rarely laughed, and gradually his face assumed the expressions which are so often found among rich people -- the expressions of discontent, of sickliness, of displeasure, of idleness, of lovelessness. Slowly the soul sickness of the rich crept over him. (78)

An anomaly from the previous spiritual condition is necessitated by the *akusula* factors and the ramifications demonstrate a decimation of *kusula* mental factors in Siddhartha:

He only noticed that the bright and clear inward voice, that had once awakened in him and had always guided him in his finest hours, had become silent. The world had caught him; pleasure, covetousness, idleness, and finally also that vice that he had always despised and scorned as the most foolish -- acquisitiveness. Property, possessions, and riches had also finally trapped him. They were no longer a game and a toy; they had become a chain and a burden. (78-79)

This alters Siddhartha's basic mettle and deviates him from his current path. Siddhartha's aspiration to experience the *akusula* factors entails yet another psychic process that helps him boost his psychological immune system.



Through his strategy of generating immunity by gaining experience of the unwholesome factors, and by way of a vigorous involvement, Siddhartha aims at an immobilization and termination of their recurrence. By trying to make himself accustomed to the vices he is planning to enrich his knowledge of such factors. The condition of erosion of patience from his *citta* is effected by a severe monetary loss that makes his mind susceptible to yet another state of existence manifested in the construction of weariness, “Siddhartha became impatient at losses, he lost his patience with slow-paying debtors, he was no longer kindhearted to beggars, he no longer had the desire to give gifts and loans to the poor” (80). Siddhartha’s actions fall under the category of “sense sphere” with a compendium of the ordinary experiences. While being in this sphere, he experiences a range of factors including wholesome, unwholesome, *vipaka* (resultants), and rootless ones.

Dreams act as a form of transcendental experience that serve as a medium to bring back Siddhartha to his ultimate path that leads to psychic maturity. The employment of this dream becomes relevant in his life by restoring him from the world of pleasures to the path that leads him to his goal. The dream leaves a void in Siddhartha and ushers in the *kusula* factors of *sati* (mindfulness) and *panna* (wisdom) to produce *samma manasikara* (right attention). It also teaches him to regard the bird as a symbol for all the virtues that lie deep within him:

Kamala kept a small rare songbird in a small golden cage. It was

about this bird that he dreamt. This bird, which usually sang in the morning, became mute, and as this surprised him, he went up to the cage and looked inside. The little bird was dead and lay stiff on the floor. He took it out, held it a moment in his hand and then threw it away on the road, and at the same moment he was horrified and his heart ached as if he had thrown away with this dead bird all that was good and of value in himself. (82)

This is accompanied by the presence of an inner voice that forms part of his wholesome factors, beckoning him to the path of righteousness, “Onwards, onwards, this is your path. He had heard this voice when he had left his home and chosen the life of the Samanas, and again when he had left the Samanas and gone to the Perfect One, and also when he had left him for the unknown” (83).

The realization of the veracity of the game of Samsara dawns on him, which is a prerequisite for the formation of the *arahat* personality:

This game was called Samsara, a game for children, a game which was perhaps enjoyable played once, twice, ten times -- but was it worth playing continually?

Then Siddhartha knew that the game was finished, that he could play it no longer. A shudder passed through his body; he felt as if something had died. (84)

This becomes the motivational force that lets his *cetana* institute the thought

of leaving the current scenario, and the action that follows marks the termination of the effect of the unwholesome factors in his life. These factors lose their authority over Siddhartha's *cetana* or consciousness. His transition from the sense sphere to the immaterial sphere is generated when Kamala sets free the songbird from the golden cage, which also indicates a symbolic liberation from his present life of worldly pleasures. The extrication from the materialistic life conducts Siddhartha into traversing a realm of spiritual existence. Siddhartha's constant collaboration with the worldly life, makes it monotonous to him by means of its inability to provide wisdom. It engenders in him an aversion for such an existence and creates an inclination towards the rejection of the life he is leading. An insight into Siddhartha's condition at this time illustrates this:

Siddhartha wandered into the forest, already far from the town, and knew only one thing -- that he could not go back, that the life he had lived for many years was past, tasted and drained to a degree of nausea. The songbird was dead; its death, which he had dreamt about, was the bird in his own heart. He was deeply entangled in Samsara; he had drawn nausea and death to himself from all sides, like a sponge that absorbs water until it is full. He was full of ennui, full of misery, full of death; there was nothing left in the world that could attract him, that could give him pleasure and solace. (87)

This becomes the stimulus for his passage to the next level of development. An extension from the prevalent condition to that of yet another seeking becomes inevitable and necessary. This need enables him to embark on a new method of search to find the purpose and essence of his life along with the necessity of satisfactory vibes. The traits of the experiences of the unwholesome factors take a firm hold of Siddhartha in the form of disillusionment:

He wished passionately for oblivion, to be at rest, to be dead. If only a flash of lightning would strike him! If only a tiger would come and eat him! If there were only some wine, some poison, that would give him oblivion, that would make him forget, that would make him sleep and never awaken! Was there any kind of filth with which he had not besmirched himself, any sin and folly which he had not committed, any stain upon his soul for which he alone had not been responsible? Was it then still possible to live? Was it possible to take in breath again and again, to breathe out, to feel hunger, to eat again, to sleep again, to lie with women again? Was this cycle not exhausted and finished for him? (87-88)

Sense-door-process controls his actions while in the forest. The wish to rebuff the factors of bewilderment, restlessness, and discontent, spawns the penetration of the *kusula* factors into Siddhartha's *citta*. The realization of the veracity of the game of samsara dawns on him, which is a prerequisite for the

formation of the *arahat* personality. The *kusula* factor takes shape in Siddhartha in the form of “Om” to rejuvenate his *cetana*, and the continuous pronunciation of it brings in him the required result:

The past now seemed to him to be covered by a veil, extremely remote, very unimportant. He only knew that his previous life (at the first moment of his return to consciousness his previous life seemed to him like a remote incarnation, like an earlier birth of his present Self) was finished, that it was so full of nausea and wretchedness that he had wanted to destroy it, but that he had come to himself by a river, under a coconut tree, with the holy word Om on his lips. Then he had fallen asleep, and on awakening he looked at the world like a new man. Softly he said the word Om to himself, over which he had fallen asleep, and it seemed to him as if his whole sleep had been a long deep pronouncing of Om, thinking of Om, an immersion and penetration into Om, into the nameless, into the Divine. (90)

This generates in him *alobha* (non-attachment) and *tatramajjhata* (mental balance) to induce, *samadhi* (concentration), and a glimpse of possible awakening becomes evident to him. The compendium of *kusula* mental factors becomes the cause of awakening in him. A psychic process takes place in Siddhartha when he meets his friend Govinda, who had earlier become a disciple of Gotama. Govinda, ignorant of the identity of Siddhartha, keeps

watch over his friend who fell asleep by the river. The altruistic nature exhibited by Govinda pleases Siddhartha and creates a positive feeling in him. Siddhartha then reveals his identity and conveys the knowledge regarding the transitory nature of life. This appeals and pleases Govinda, and there arises a feeling of contentment. Such wholesome mental factors point to his capacity to become an *arahat* at this juncture.

The joy that seemed elusive gets restored in him. A sense-door-process occurs in the form of a retrospection of his past life commencing from childhood to maturity. This reveals the futility of the worldly life and stresses the importance of recognizing the Atman, the self, and the soul in Siddhartha. The belief that the experience of unwholesome factors is necessary for a new awakening, arises in Siddhartha:

I have had to experience so much stupidity, so many vices, so much error, so much nausea, disillusionment and sorrow, just in order to become a child again and begin anew. But it was right that it should be so; my eyes and heart acclaim it. I had to experience despair, I had to sink to the greatest mental depths, to thoughts of suicide, in order to experience grace, to hear Om again, to sleep deeply again and to awaken refreshed again. I had to become a fool again in order to find Atman in myself. I had to sin in order to live again.

(96-97)

The metaphorical cleansing of Siddhartha's mind by the river, marks an

eradication of all the impurities signified by the *akusula* factors, and brings about the accommodation of *kusula* ones in his *cetana*. The process of maturity facilitated by the river is acknowledged by Siddhartha, In his heart he heard the newly awakened voice speak, and it said to him, “Love this river, stay by it, learn from it” (101). The river becomes an agent that accelerates the formation of wholesome mental factors in Siddhartha by exerting an indelible effect on his soul. The need to relinquish his rich man’s clothes produces *alobha* (non-attachment) in him and marks the symbolic initiation of the mind’s development. This manifests a condition that results in the waning of *lobha* (greed), *dosa* (aversion), and *macchhariya* in him:

But today he only saw one of the river’s secrets, one that gripped his soul. He saw that the water continually flowed and flowed and yet it was always there; it was always the same and yet every moment it was new. Who could understand, conceive this? He did not understand it; he was only aware of a dim suspicion, a faint memory, divine voices. (102)

Sidhartha’s mind remains a platform for the continuous outpouring of mental states. His intra-personal experiences provide the framework for the arousal of insight in him, whereas his interaction with other significant contacts configure his mental development. The learning phase in Siddhartha’s life gains a fruitful rendition with his incessant endeavour to acquire knowledge along with the river and the ferryman Vasudeva. By finding a

confidant, teacher, and friend in Vasudeva, Siddhartha obtains a steady momentum, and acquires self-assurance and fortitude that are a variance of *kusula* factors. *Saddha* (confidence) and *viriya* (energy) are achieved by virtue of erudition gained through the observance of the all-encompassing river. The semblance between Siddhartha and Vasudeva, gained partly through *rupa* (non-mental phenomena), attests to the fact that Siddhartha has now acquired the qualities from Vasudeva in order to be like him. The ability to impart knowledge to others distinguishes Siddhartha's mental development as placed in the right path, and also asserts the commencement of his acquisition of psychic maturity:

As time went on his smile began to resemble the ferryman's, was almost equally radiant, almost equally full of happiness, equally lighting up through a thousand little wrinkles, equally childish, equally senile. Many travellers, when seeing both ferrymen together, took them for brothers. Often they sat together in the evening on the tree trunk by the river. They both listened silently to the water, which to them was not just water, but the voice of life, the voice of Being, of perpetual Becoming. (108)

This learning process comes to a standstill with the arrival of Kamala and his son. Kamala's finding peace after seeing Siddhartha, just after she gets bitten by a snake reveals the presence of wholesome mental factors in him, "It had been her intention to make a pilgrimage to Gotama, to see the face of the



Illustrious One, to obtain some of his peace, and instead she had only found Siddhartha, and it was good, just as good as if she had seen the other” (113). The influence and effect of Siddhartha’s demeanour on Kamala corroborates the presence of those qualities and abilities usually perceived in an individual who has achieved spiritual supremacy. This is the confirmation of the fact that only a person who has made mental advancement in terms of psychic maturity and peace is capable of such renderings. The circle of Siddhartha’s life proves to be incomplete in this penultimate stage of his maturing when he openly rejoices at the return of his son. This is one potent obstacle that lies in his path of reformation and attainment of self-development.

An encounter with his son, who is the embodiment of the *akusula* factors throws light into Siddhartha’s final learning process. This provides us with the last step in the sense-door-process that becomes visible in Siddhartha. Siddhartha’s last strip of worldly life exhibits itself in the form of bondage. A reappearance of the sense-sphere mental state becomes vividly perceptible within his personality when he nurtures love for his spoilt son. This is followed by a fruitless taming of his son and an attempt to restore the virtues in him, which does not deter Siddhartha from the creation of unconditional love in his mind for his son, “Siddhartha began to realize that no happiness and peace had come to him with his son, only sorrow and trouble. But he loved him and preferred the sorrow and trouble of his love rather than happiness and pleasure without the boy” (118). This produces the formation of

the unwholesome factors of *moha* (delusion) in his *cetana*. Love for his spoilt son becomes an obstacle in his path for development in the form of the temporary eradication of *samma manasikara* (right attention) and *tatramajjhata* (impartiality). An outpouring of love for his son blinds Siddhartha's senses and refrains him from making the right judgement. His son displays vices like *anottapa* (remorselessness), *lobha* (greed), *dosa* (hatred), *mana* (pride), *ahirika* (shamelessness), disrespectful attitude, and arrogance. Siddhartha becomes unsuccessful in changing the boy for the better. The thoughts on the efforts to derail the boy from the path of vices, reminds Siddhartha of his own past when he had left his parents against their wish. This effects a connection between the past and present of his life cycle.

The wholesome mental factors that were under hibernation and remained dormant, are made to surface with the efforts of Vasudeva after the boy's departure. A facilitation of the unearthing of the *kusula* factors is thus made possible in Siddhartha once again, with Vasudeva's endeavour. The remnants of the worldly life that he led before is being highlighted here. *Issa* (envy) arises in Siddhartha at the thought of the successful family lives of others when compared to his inability to keep his son with him. Love for his son blinds him and becomes his weakness. The wound that results from his rapport with his son and the experience that follows, cling to Siddhartha in the form of thoughts. The wound helps him gain self-discipline (130). A perceptible transformation occurs in him:

Within Siddhartha there slowly grew and ripened the knowledge of what wisdom really was and the goal of his long seeking. It was nothing but a preparation of the soul, a capacity, a secret art of thinking, feeling and breathing thoughts of unity at every moment of life. This thought matured in him slowly, and it was reflected in Vasudeva's old childlike face: harmony, knowledge of the eternal perfection of the world, and unity. (131)

He receives the wisdom regarding life and its travel through a cycle reminiscent of a circle (132). Vasudeva's advice to listen to the river serves as a motivational force for Siddhartha that brings about a successful result. The necessary amount of *kusala* factors that urges Siddhartha along the right path emanates from his inner being by virtue of his learning. He overcomes the hindrance that slows him down on his journey toward the formation of an ideal personality (136). With this he enters the last stage of his mental development. Vasudeva's journey into the woods in a tranquil and satisfied state, after imparting the necessary knowledge to his friend, proves to be the testament of Siddhartha's existence in the immaterial sphere where he contemplates on specific concepts and realities. *Saddha* (confidence) is the wholesome mental factor that he places in the river and Vasudeva, which eventually leads to the reaching out of all *kusala cetasikas* (wholesome mental factors). Reaching the immaterial sphere points toward the proximity of the supramundane sphere. His faith in Vasudeva and the river springs from

*samadhi* (concentration) and is rooted in his emulation of their virtues. The quality of *sati* (attentiveness) is one among the *cetasikas* he imbibes from Vasudeva. *Samma manasikara* (right attention) brings about *tatramajjhata* (mental balance) in Siddhartha at this point of time.

Siddhartha's reaching of the supramundane state is revealed through the second level of understanding of his self that is induced by Govinda's recognition of him. Their meeting reveals the ultimate achievement of Siddhartha. Govinda's knowledge about Siddhartha's current situation and people's reception of Siddhartha as a sage, testifies to the fact that he has achieved his goal of becoming an *arahat*. Despite being a disciple of the Buddha, Siddhartha's friend Govinda fails to absorb the knowledge and tranquillity that Siddhartha acquires. A juxtaposition of these two characters enables us to recognize the depth of Siddhartha's achievement. In the deliberate discarding of beliefs, Siddhartha embraces the knowledge that the river bestows upon him and for him the river and its close ally Vasudeva, have more to contribute than doctrines. Siddhartha narrates his impression as Govinda seeks him, "Knowledge can be communicated, but not wisdom. One can find it, live it, be fortified by it, do wonders through it, but one cannot communicate and teach it" (142). Siddhartha's pronouncement on Samsara and Nirvana discloses the amount of wisdom he gained (146).

His observation highlighting the parallel ways in which the merging of the deconstructive and transpersonal thoughts materialize, directs our attention

to the interaction between the various mental factors in him. Siddhartha's ability to answer Govinda's inner doubts reveals his attainment of psychic maturity and this state of existence is reminiscent of Siddhartha's qualities of selflessness, absence of ego, and altruism. Awareness of *nibbana* (liberation) and its experience transpires in Siddhartha when his mental states turn out to be the wholesome ones. With this, an extinguishing of all appetites ensues. Yearning for the accumulation of knowledge and willingness to learn by all means, leads Siddhartha toward the supramundane state. Tranquillity, *ahuta* (buoyancy), pliancy, *kammannata* (adaptability), and *pagunnata* (proficiency), merge in Siddhartha. The extent of his feat is realized when it is compared to Govinda's inability to attain Nirvana. The *arahat* state in Siddhartha is recognized by yet another means when Siddhartha kisses Govinda as per the latter's request. A final assessment by Govinda on Siddhartha's composure implies the latter's attainment of psychic maturity:

And Govinda saw that this mask-like smile, this smile of unity over the flowing forms, this smile of simultaneousness over the thousands of births and deaths -- this smile of Siddhartha -- was exactly the same as the calm, delicate, impenetrable, perhaps gracious, perhaps mocking, wise, thousand-fold smile of Gotama, the Buddha, as he perceived it with awe a hundred times. It was in such a manner, Govinda knew, that the Perfect One smiled. (151)

With the perception of the Buddha's qualities in Siddhartha by Govinda, the

conviction of his growth and its successful culmination is attested, “He smiled peacefully and gently, perhaps very graciously, perhaps very mockingly, exactly as the Illustrious One had smiled” (151). The Buddha or Gotama was seen by Govinda as the *arahat*, and, by ascribing all the qualities that the Buddha possessed to Siddhartha, Govinda regards his friend as one equal to the Buddha.

Govinda’s reaction further reaffirms Siddhartha’s attainment of the *arahat* personality and the supramundane state that defines it:

Govinda bowed low. Incontrollable tears trickled down his old face. He was overwhelmed by a feeling of great love, of the most humble veneration. He bowed low, right down to the ground, in front of the man sitting there motionless, whose smile reminded him of everything that he had ever loved in his life, of everything that had ever been of value and holy in his life. (151-152)

In Siddhartha, all the *kusula* factors dominate and uproot the *akusula* ones and, consequentially, he becomes an impeccable *arahat*. Siddhartha becomes successful in achieving the transcendental sublimation with the attainment of the *arahat* personality. In this state his *cetana* transforms itself into one of the finest of all manifestations in which all the mental factors are distributed ideally and proportionally. This supramundane state is earned by means of a psychic process that ensures the active participation of all the *cetasikas* that include the wholesome and the unwholesome mental factors. His attainment of

psychic maturity involves and includes a hierarchical pattern throughout his journey. The commencement of each phase of Siddhartha is marked by a significant change that transports him to new situations in order to enrich his existing knowledge. His physical and mental growth take place subsequently with the coexistence of the twin processes of debilitation and assemblance. Siddhartha eschews privileged statures willingly in order to gain the lowest of experiences to fetch him the knowledge regarding the ultimate veracity. The determination to gain erudition is embedded in Siddhartha, and this remains with him throughout his endeavour until the penultimate stage of his attainment of the supramundane state. Siddhartha's striving for the perfection of his personality finds fruition in the mapping of a psychic process that seems natural and spontaneous and successfully culminates in his reaching the transcendental state.

## Chapter 4

### **Ecopsychological Deciphering of Ravi's Persona in *The Legends of Khasak***

O.V. Vijayan's novel, *The Legends of Khasak* furnishes the fundamental platform for the ecopsychological surveying of the expansion of mental contours of the protagonist Ravi. Ravi, who is plagued by guilt and sorrow arising from his past deeds, reaches Khasak in the hope of redeeming and reconstructing his self. He comes to Khasak on an assignment to be the first teacher of the only single-teacher-school there. His successful maintenance of a friendly relationship with the villagers, and an empathizing with their lives, guides him to a pleasant existence. The lives of the people become legends to him and he savours the sum total of all his transactions with the place and the people, until his exit from Khasak. Ravi's experiences while in Khasak, liberate him of his past distressing state, and turn him into a peaceful soul. Even though Ravi's mind is moulded by the sophisticated social life, his inner psychic structure possesses the capability to adapt to the natural environment. This quality of acclimatization enables him to identify himself with the habitat of Khasak. His association with nature effects and conveys an amelioration of his emotional progression along with an interpersonal association.

Psychoanalysing Ravi from an ecopsychological frame of reference, provides a comprehensive analysis of his growth in relationship with his ecological environment. This materializes with the aid of an array of



ecological minds to ultimately reach the pinnacle with the attainment of his ecological wisdom. His inchoate being seeks a synthesis while in Khasak, and strives to emerge as a sanguine coherent self.

Ecopsychological perspective describes the process of Ravi's psychic maturation with regard to ecological influence. In Ravi, ecological wisdom implies a fulfilling condition with the merging of the conscious and the unconscious that transcends his self to an all encompassing psychic condition. In such a state of existence, Ravi surpasses the egotistic, anthropocentric comprehension to reach an altruistic predicament. This state of existence of Ravi is tantamount to the essence of the concept found in the biophilia hypothesis of E.O. Wilson in his book *Biophilia*, where he maintains the nature of human psyche as one which has, "the propensity to cascade toward a placid and tranquil state of existence" (Wilson 10).

Ravi's journey toward development happens as a result of his experiences in Khasak, that provide the material for the construction of a mental process. The narrative technique employed in the novel benefits the mode of assessment of Ravi's journey. The socio-cultural demarcation that exists between Ravi and the people of Khasak does not hinder his progression; instead, it nurtures it. Ravi is guided by his conscious ego before reaching Khasak, his transit residence. His entrance to Khasak, and the "immense canopy" (*The Legends of Khasak* 1) of the tiny village with its denizens and natural surrounding, ushers in positive influences to transport him to a

purgatory state. Each experience transforms his mind into a stream of consciousness, and transfers the epiphanic wisdom he gains, to a profound awareness. The life stories of the people become legends in his psyche, and merge with his ecological wisdom to propitiate his uneasy mind. Ravi's ecological sagacity was at its infancy before reaching Khasak. An ecopsychological perspective of *The Legends of Khasak* renders an insight into the development of Ravi's individuality into a psychic whole, and throws light on the psychic process that rejuvenates him. His constant association with ecology, that is projected through latent and manifest modes, concludes in the attainment of the maturity of his soul and psyche. His interaction with nature promotes an understanding of an ecopsychological awareness in him. He willingly submits himself to the depths of nature for a transformative regeneration. Ravi's psyche is unfolded by means of the ecological and psychological principles envisioned by Theodore Roszak:

Like all forms of psychology, ecopsychology concerns itself with the foundations of human nature and behaviour. Unlike other mainstream schools of psychology that limit themselves to the intra psychic mechanisms or to a narrow social range that may not look beyond the family, ecopsychology proceeds from the assumptions that at its deepest level the psyche remains sympathetically bonded to the Earth that mothered us into existence. (*Ecopsychology* 5)

Ecology and psychology are intermingled to unravel the mysteries of

Ravi's subconscious to create a consciousness that comes to terms with his fully developed self. His ecological unconscious has a transpersonal trait, with which he selects the village of Khasak as his place of evolution. This enables him to initiate a rapport with the place that is unknown to him, as well as bestow himself with the ability to transcend all boundaries:

When the bus came to its final halt in Koomankavu, the place did not seem unfamiliar to Ravi. He had never been there before, but he had seen himself coming to this forlorn outpost beneath the immense canopy of trees, with its dozen shops and shacks raised on piles; he had seen it all in recurrent premonitions -- the benign age of the trees, their riven bark and roots arched above the earth. (*The Legends of Khasak* 1)

The recurrent premonitions emerge out of his unconscious to inform him of the place that is unknown to him. It arises from the *anima mundi*, the storehouse of his racial memories, which becomes the source of all his diverse dreams. The presence of wild *tulsi* in Khasak is symbolic of the connective and curative property that the place holds. *Tulsi*, which is widely known as the mother of herbs, has numerous medicinal properties, including soothing the mind. A possible physical and mental stimulation for Ravi is suggested through the mention of *tulsi*, which has healing capacities. The novel states, "Ravi set out. The old man led the way. They left the bazaar of shacks behind them and walked along a lane cut between deep embankments which

soon opened out into a valley. Wild *tulsi* scented the air” (3).

An entry into the territory of Khasak provides Ravi with an optimistic sensation regarding his mental upliftment. Memories and dreams act as a window through which his psychic elements become vivid and visible. Ravi’s dreamscape is expanded to include the subjective nature of the external world. Ravi’s childhood memories arise from his “world unconscious” and assist him to configure his experience:

Ravi’s memories of his childhood always began with noontide. He sat alone on the veranda of their house on the hilltop. The hill sloped down in flanks of shimmering yellow grass to the valley of coffee below. After the valley, it rose again to the skyline on which diminutive pines swayed in the lucid mirage. His most cherished memory was of the sky-watch, a pastime in which his mother joined him, though not often, as she was big with child. She told him stories of the Devas. These dwellers of the sky drank the milk of the Kalpaka fruit, their elixir of immortality, and flung the empty husks down to the earth. If you gazed on the sky long enough, you saw the husks as transparent apparitions. The sky at noon was full of them. Ravi saw them slide over glistening cloud-hems and pass softly over pine and rock and grass. He watched, leaning on Mother’s belly as she reclined on a couch. (3-4)

Ravi’s psychic evolution gets underway with the evocation of his past

memories through the medium of dreams. The noontime in Khasak is suggestive of the noon in Ravi's childhood, and it creates a past scene that equates it to the current one, to instigate a matured state through evolution.

A description of Khasak casts its image as an unperturbed locality that is not intruded by any of the aspects of modern civilization. This disposes the place as a congenial spot for the revitalization of Ravi's psyche:

As a streamer of cloud moved away, red roof-tiles gleamed through dense greenery. Ravi was aware of a *mélange* of sounds and sights -- a mother calling her daughter home, the arcane name stretched out like a melody; whistling pigeons and hosts of other querulous perchers in the green; a water buffalo, its horns raised in alarm at the sight of strangers; the swift-flowing brook, its banks aflame with flowering screw pine; a flight of complaining crows rising in the distance like pterodactyls into the crystal arches of the sun.

Behind Khasak stood the mountain, Chetali, its crown of rock jutting over the paddies below. Wild beehives, one waxed to the other, hung in immense formations underneath the rock, inaccessible to man (6-7).

The psychic depth possessed by the organic and inorganic materials of Khasak pulls Ravi towards it. His psychic connectivity recognizes Chetali as a haven capable of protecting him. By virtue of his ecological unconscious he senses the remedial powers of the place that could provide him with the bliss

of psychic and spiritual stability. He wishes to undergo a metamorphosis under the influence of the bucolic Khasak. His interaction with the denizens of Khasak, who are the very embodiment of Nature, furnishes the source for his ecological wisdom. Ravi enters the place with pain and hope, and aspires to cure his affliction with a constant interaction with Nature and its representatives. The place becomes his psychoanalytical clinic where he undergoes self-treatment:

The rocks were warm with sunset as Ravi walked barefoot to the brook for a bath. Two women bathed downstream, waists and bosoms covered precariously with towels, their thighs dark in the twilight. Ravi sat on the stream's bed of pebbles with the rich warm rush of the water swirling over his shoulders. The town lay far away in the fading vermilion of the horizon . . . Ravi turned to look again at Khasak, now starlit with kerosene wicks, and beyond Khasak, at Chetali's looming promontory. (9)

The intricate bond that exists between Ravi and the inhabitants of Khasak is observed through his physical and mental interaction with the human and animal existences, during his first class in the single-teacher school:

Like the mullah he wondered too: What karmic bond has brought me here? What purpose, what meticulous pre-determination? Then came a gust of wind which threw open the window behind him. Ravi went to the window and stood looking out. The children left their

seats and crowded round him to look through the window and see the beautiful thing their village had framed for their teacher.

It was the lotus pond of Khasak, proud in newly blooming purple.

‘Hey,’ said Ravi, ‘there is a little bird caught in the lotus meshes!’

‘A chick of the waterfowl, Saar!’ the children said, and looked up at their teacher. Did he share their excitement?

‘Waterfowl?’ asked Ravi. ‘Then it won’t drown.’

‘It might if it tires, Saar.’

‘Shall we pull it out?’ Ravi asked the class.

A dozen voices chimed together, ‘Let us!’

‘Wait a minute,’ Ravi said, ‘there are two more birds now . . .’

‘Its Attha and Umma.’

The parent birds pecked away the meshes. Soon the chick, its parents on either side, was waddling ceremoniously along the bank.

It was a sunny day. Tiny wind-blown clouds floated by, their shadows moved like cows grazing over the pastures of Khasak. Ravi came back to his seat and called the class to order. He sat long in silence, sharing the memory of that framed vision with his twenty pupils who sat before him with postulant faces. (43-44)

Sharing the excitement with the children is suggestive of Ravi’s knowledge-gaining process. By becoming one with them in enjoying nature, he is educating his psyche to imbibe the quality of innocence from them. This

assuages his disconcerted subconscious, along with an attempt to probe into the intricacies of the mind that tethers him to his habitat. The ecological intelligence that is profoundly ingrained in his psyche, enables him to apprehend the purgatorial quality that is inherent in his bucolic surroundings. Ravi's depressive mood gets a reprieve as a result of the interaction with his ebullient students. In their presence his past hardly makes its appearance in his consciousness. His willing involvement in the affairs that interest the children relieves his mind of pessimistic thoughts. The enchanting scenery that Khasak provides Ravi, regenerates and lightens up his mood and he willingly submits himself to enjoy its comfort and care. The flora and fauna of the place generates a long lasting impact on his senses and creates a framework that incorporates his pupils.

His psyche is interconnected to the sublime intelligence of *anima mundi*, the Earth's psyche, that enables him to recognize the archetypal trait that exists in the children of Khasak:

Madhavan Nair left, and Ravi was alone with the class again; he opened the register and silently read the names. Then he reread them, names of caliphs and queens, indigent dynasties which had strayed out of the desert sanctuaries and were marooned in Khasak. The day warmed, the palm winds were blowing. It was the hour of the teacher. Ravi smiled upon his twenty-two children, and they smiled back, the caliphs and queens, until smiles filled the seedling



house. This was the hour of myth, Ravi knew. 'Let's tell a story,'

he said to the children. They were overjoyed. (45-46)

By attributing to the children of Khasak the status of caliphs and queens, Ravi enlivens the psychic residue that occupies his mythical storehouse. By way of storytelling, Ravi endeavours to enhance the knowledge of the children who become the source that provides him with mental stability. By promoting the status of the children from a mundane level to that of a sublime one, he ordains excessive importance to them. He is profoundly affected by the innocence that the children impart. His recognition of this quality in them paves the way for his rendering an important place for them in his myth. He views them as capable of possessing stately qualities by virtue of his ecological consciousness. His interaction with his students promotes a tranquil state in his existence:

Ravi laughed, 'What's your name, child?'

'Kunhamina.'

Ravi listened to the ballad of Khasak in her, its heroic periods, its torrential winds and its banyan breezes. There was no death but only silver anklets and her eyes sparkling through the surma. Ravi looked deep into those eyes; the story would have no dying, only the slow and mysterious transit. He began in the style of the ancient fabulist.

'Once upon a time . . .'

Ravi's days went by in order and peace. (46)

Ravi's perturbed mind is pacified as a result of his fruitful interaction with his pupils. The story that Kunhamina narrates enlivens and exhilarates Ravi. The contents of the story that are replete with connections to nature, serve, as a kind of catalyst that takes him slowly and steadily through a progressive mental journey. Inspired by the children, he takes pleasure in narrating to them stories that bring peace to him.

Ravi's knowledge about the lives of people around takes him through a different plane of existence and guides him to a province where he receives an appraisal of the amelioration of his situation and its further advancement:

Ravi sat on his cot, leaning on a stack of pillows, and looked out of the window. The sun was setting. The grazing herd of clouds was gone. Soon it was dark, and the fantasy returned, the fantasy of the journey. The seedling house became a compartment in a train, and he the lone and imprisoned traveler. Dark wastes lay on either side; from them fleeting signs spoke to Ravi -- solitary firefly, a plodding lantern. The wheels moved along the track with soft, deceptive thuds. Then he heard the far rush of another track racing towards his own, the sorrow of another, futilely seeking comfort. The rails met for one moment, tumultuously, to part again. To race away into the many-mysteries night. (48)

The progressive journey of Ravi, and the regurgitation of that expedition, is projected here along with an indication of the possibility of his development

through association. This points to a fruitful correspondence that awaits Ravi. Ravi's ecological consciousness enhances its proficiency with the experience he has with the children of Khasak in a constructive and gratifying manner.

The text states:

The children came like moving huts, sharing the shelter of large handleless palm-frond umbrellas, heedless of time, as they stopped to play in the rain streams; they lingered at the school gate, some came in, while some turned away splashing and screaming, chasing the creatures of the rain. Helplessly, Ravi watched the palm-frond thatches stray back into illiteracy. Some of them never came back, but there were unexpected entrants who came to watch the King's angular alphabet being written out on the blackboard. Sometimes an earlier escapee returned to nostalgic reunion. (49)

The unassuming quality inherent in his students pleases and benefits his conscious and unconscious self. By engrossing himself with the lives of people close to nature, he, inadvertently, transcends his woes for a brief period. This fosters the promotion of psychic development in him. The children's innocence, mingled with mirth, transports Ravi to an ecstatic condition that reconnects him to a past rejoicing, to experience an altogether novel sensation:

The rains were over, the skies shone, and Khasak readied itself for Onam, the festival of thanksgiving. Children went up into the hills at

sunrise to gather flowers. For ten days they would arrange colourful designs in their yards with flower petals to welcome the deities of the festival. Ravi heard the children sing on the hillsides, and for a fleeting moment they touched him with the joy of a hundred homecomings. (56)

Through the relationship with his students, an alignment with his environment is facilitated. Ravi is blessed with delight and happiness by the purer spirit that is ingrained in Khasak. His troubled mind gets a temporary reprieve when he is in the vicinity of the healing forces in the form of nature and innocence.

Ravi tries to find solace by edifying the children with the story of the spiders:

The spiders in the crevices of the walls were brown, and were only as big as an outspread palm. But outside, in the forests of the rain, they were born to power and splendour. Like the kings of old they revelled in the hunt. And in the teeming nights of fear they rose like stars of the nether dark . . . Ravi told the children the story of the spiders, how after they made love the female ate up her mate.

The children could not believe that such bloody dynasties ruled over Khasak's peaceful grass and fern. Then Karuvu stood up and said the male spider was paying for his sins in an earlier birth. The children knew it was Karma, the class was now unusually quiet.

The story of Karma ended, but Ravi had set the children on a magic trail. (59)

The inclusion of the experiences of the non-human psyche in Ravi, is projected through his explication of the lives of spiders. Karuvu's assertion of the effect of karma on the spider, sparks the ecopsychological thought of attributing equal importance to all beings on earth. Ravi treats the denizens of nature with significance by attributing human qualities to spiders. By doing so, he is expanding the territory of his ecological wisdom that houses the psychic aspects of all organisms. By describing the animals as sharing the human quality and space, Ravi produces a magical situation for the children. By doing so he immerses himself in the enchanting surroundings that he had set up for his students. He lets himself get carried away by the force of his creative capability and remains subjected to that influence. This condition enables him to develop his self by progressing with them. This proves to be of paramount significance with regard to the process of his psychic development and it is reflected thus:

The children had gone home. Ravi closed his eyes, leaned back in his chair and abandoned himself to the charmed weariness. Around him rose the scent of incense, and the sound of bells and cymbals. *Vedan Uddharate Jagannivahate* -- the sloka celebrating the avatars of the Lord, evolute incarnations from fish to boar to man and deity resounded over everything.

The moment passed. Ravi, now awake, looked out. The sun was setting over Chetali's valley. The sunset filled the seedling house

with the warmth of a sensuous fever. (61-62)

This is suggestive of Ravi's journey toward his psychic growth. Ravi's synthesis is promoted through his association with nature and its human and non-human inhabitants. This makes him part of a larger family that brings about a kind of stability in him.

Appu-Kili and Abida are two characters who are in close contact with Ravi. Their influence helps him mature into a perceptive personality. They lost their mothers at a tender age. Ravi, who also lost his mother at a very early age, is able to empathize with them without any difficulty. Their tales of unending desolation effects conclusive ramifications in the consciousness of Ravi:

Meanwhile Appu-Kili had caught a dragonfly and with nimble fingers slipped a lasso round its tail. Abida looked at the dragonfly, into its eyes of a thousand crystals. The eyes shone dully with the chronicles of the dead. If dragonflies were memories of the dead, as they believed in Khasak, whose then was this memory? Perhaps it was her mother's pining images of sin and regret and drowning. The crystal eyes fell on her. (67)

Appu-Kili and Abida see their sorrows reflected through the eyes of the dragonfly, which ingrains the essence of nature in it. The absence of mother, the common factor that Ravi, Appu-Kili, and Abida share, forces them all to seek solace in their natural environment. The importance of the dragonfly as

the carriers of the memories of the dead, posits the significance that the people of Khasak offer to members of the non-human beings of ecology.

Abida, a folk of Khasak, seeks solace in the abode of Nature when she gets hurt. The quietude and contentedness that nature imparts, has a pacifying effect on her:

Abida bore the venom of those words. She tried to soothe it with a prayer. She took up the broom and tried to sweep the corridor, but couldn't. She leant the broom against the wall. There was a bowl of souring gruel, she took a spoonful, but it tasted foul and she did not eat any more.

Abida walked out again. Maimoona did not ask her where she was going. Abida went back to the grove of Arasus. The place was deserted. In the enchantment of the grove she became a dragonfly; whose memory was she? Perhaps a memory of her own sorrows of another birth. From the grove she walked to the brook, she plucked the two Champakas from her ears and tore the petals into fragments and gently dropped them into the water. (67-68)

Abida's natural response to turn to nature in times of desolation can be compared in sharp contrast to Ravi's cultivated one. The grove that is part of mother Earth, mesmerises Abida, and in that condition, she presumes herself to be a dragonfly. The close relationship that the people of Khasak share with nature is gradually imbibed by Ravi to strengthen his ecological consciousness.

Ravi's "world unconscious" enables him to adapt to the new world by virtue of the archetypal trait it contains. Appu-Kili, the cretin, who becomes a prominent figure in Ravi's life, is plagued by misfortunes. His plight has a profound influence on Ravi's constantly evolving psyche. Appu-Kili's life serves as a sort of inspiration for Ravi as the former turns to nature whenever he is struck by misfortune. The text reads:

Appu-Kili slipped out of the house. No one missed him. He sneaked into the dense thickets beside the burial ground and hid there during the day. When night fell he came out and slept beside Neeli's grave. It rained intermittently, and when it stopped, water held in the leaves came down in large drops, piercing cold. He listened to the Kalan Kozhis, nocturnal birds whose eerie call was an omen of death. They perched on branches overhead and crooned to him. (79)

This is further reinstated with yet another description of his predicament:

Appu-Kili began the walk back holding on to Madhavan Nair's and Ravi's forefingers. As soon as they reached the seedling house, Ravi wrapped Kili in a blanket, put him to bed in the corridor, and made a cup of steaming coffee. Ravi began rummaging in his medicine chest. (80)

Ravi's concern for Appu-Kili is suggestive of the amount of importance he casts on the latter. Appu-Kili is one character who, though alone, leads a life



that is enriched by ecological presence. He is always at ease when he is in touch with the elements of his environment. Ravi's psyche gets inspired by the way Kili drowns his sorrows by indulging in activities that demand nature's presence. By identifying the situation of the cretin with that of all humanity, Ravi tries to universalize the general predicament of human existence. This understanding points to the development that is taking place in Ravi's psyche. Ravi's rapport with the cretin expands his mental horizon. This association indoctrinates Ravi's psyche with the gospel of truth:

Appu-Kili stood at the school gate watching tides of homing parrots.

‘This little one,’ Madhavan Nair said, ‘for him it is always the sunset. And he has no nest to reach.’

‘Who reaches?’

‘True, Maash. No one really does.’

The cretin stood in the twilight of births and deaths. He stood alone. The last flight of parrots receded over the horizon. (85)

Ravi's "world unconscious" that accommodates the ecological and psychological aspects of his personality is seen as functioning here. This highlights the pace of development that is taking place in his psyche. This reiterates the existence of an ecopsychological soul in Ravi that enables him to perceive the world around him in a different light. It is by virtue of this soul that he is able to adapt to the unknown places, as well as mingle with

unfamiliar minds. The egocentric concepts get a temporary erasure from Ravi's consciousness with a profound understanding. The relationship between Ravi's ego and self, undergoes a transformation so as to create a new development that includes the self and the world. His psyche is set in motion to get effected through an active psychological communication with the non-human species on earth. This rapport reduces his tendency to incline toward an anthropocentric psyche and promotes the altruistic and non-egoic self which is key to mental development. The life in Khasak gives Ravi an opportunity to delve into the innards of regenerative spheres, of which he had no prior knowledge, "Where are you from, Maash?"

Ravi didn't answer. *Where am I from, and where am I now, he asked himself, whose face do I see, and whose is this black and silver stubble?*" (88). The school inspector's query takes him to the questions of existence. It also provides him with the opportunity to purge his mind with a recollection of his past deeds to effect an evolution in his present psychic condition:

The Inspector smiled again, turned towards the registers to attest all the absurd and voluminous information they held.

'Does your father stay in Pattambi?'

'No, sir. We have a house in Ooty, in the hills, built during my father's plantation days . . .'

The land around the house was a generous expanse, a whole hillside.

A neat drive took you to the porch. Inside the house were

sculptured woodwork, carpeted flooring, hand-cut crystal, and a grand piano that had been silent for years. It was in this house that he had sinned with his stepmother. He was at college then; he had come home for the holidays. That was ten years ago. (91)

A retrospection of his past enables him to create a source of inspiration in his mind. The past thoughts help him to make a comparison between what transpired in his earlier life and where he is positioned at present. The realization of the betterment of his psychic situation after reaching Khasak, points to the progress he gains in terms of his development. Reminiscing about past sins creates a kind of determination to get rid of those sins, and this resolution eventually seeks the source for his inspiration. Ravi negotiates with the fact that it is the futility of life and its realization that eventually brought him to Khasak:

Strange indeed; untrodden paths called to Ravi with mesmeric power. The night before the examination, he slipped out of the hostel. The journey had begun.

The journey into the vast unquiet universe, watched by faces in railway compartments, tolerant and incurious. In the nights Ravi curled up on luggage racks and slept to the soft beat of the rails. The names of railway stations changed, their scripts changed. Then on the road, up the high ranges, past hairpin bends in gasoline-perfumed buses. The roadway dust changed colour, sunrise and

sunset changed places, directions were lost in an assailing infinity. The journey took him through cheerless suburbs, through streets of sordid trades, past cacti villages and lost townships of lepers, and ashramas where, in saffron beds, voluptuous swaminis lay in wait for nirvana. And at last, this respite, this *sarai* in Khasak. . . . (93-94)

Ravi's recollection of his life's journey in a gist which is promoted by the inspector's query on his personal life comes as a result of an extended tranquil existence with his ecology. He regards his pre-Khasak life as a meaningless mechanical exercise that includes the presence of a domineering "id" and "ego." The seemingly slow movement of his past life, devoid of an ecological consciousness, is attributed to the lack of natural influence. The failure of the non-natural life to enthrall and enrich his psyche is perceived through the retrospection. These thoughts that are akin to dreams provide access to Ravi's unconscious. His projection of the past points to the willingness to regenerate his self and transform it to an ecologically sustained psyche. His mention of reaching Khasak ingrains a sense of relief that he had longed for. This points to and accounts for Ravi's comprehension of the fact that Khasak bestows him with a unique satisfying endowment that no previous experiences of his could provide him with. The sense of exasperation with his past receives a reprieve with his existence in Khasak.

The preference of natural products to artificial ones underlines his inclination toward ecological constructs. The palm fibre torches create an aura

of brilliance about them in Ravi's psyche. Ravi's wish to unwrap his psyche and let it be lead by nature becomes conspicuous. The philosophical translation of the essence of the journey he is undertaking, gets merged with the thoughts that provoke an erudite reflection from him:

He bought a bundle of palm fibre torches and began the long trek back to Khasak. Soon it was dark. Ravi lit a torch and waved it in the wind. It broke into a brilliant flame.

The brook was still warm when Ravi got back. He undressed and sat immersed in the brisk current for a while, then rose and took the footpath to the seedling house . . . As he went to bed, the cry came through the silent night.

*Allaho Akbar!*

*Allaho Akbar!*

That was the muezzin's call for the last prayer. God, Ravi said, in a voiceless chant. No longer was that word harsh or distant. He rose for a draught of water, came back to bed and was quiet. The muezzin's call had punctuated his turbulence.

Outside, the night lay inebriated with its vastness. The wind was on the palms of Khasak. Beyond the reaches of the village late wayfarers waved their fiber torches, pulses of flame and ember. Like stricken spaceships signalling distress with their incandescent antennae, they continued their desolate journey. (94-95)

The flames of the palm fibre torch, a dip in the brook, and the muezzin's cry, together soothe Ravi's mind. The amalgamation of the human and the non-human efforts produce features essential for his developmental process. Ravi's "world unconscious" gets enriched with each experience. An ego-dissolving process takes place in Ravi's psyche after he witnesses the altruistic attitude that distinguishes Chandu Mutthu from the ordinary people:

Ravi was reclining in his easy chair after school. Chandu Mutthu had curled up on the steps and was watching her mother's dreary walk to the well and back.

'Umma. . . .'

'Yes, my child?'

'Tired, Umma?'

'No, my little one.'

Chandu Mutthu repeated the questions each time her mother walked back with the filled pitcher.

'Umma. . . .'

'Yes, my sweet?'

'When the boy grows up, you won't have to carry water, Umma?'

'*Insha Allah*, my precious.'

'When will it be, Umma?'

'When we see the next Eid moon . . . .'

Ravi lay in his easy chair, listening. By now he was familiar with

this engrossing dialogue of hope and the magic calendar of the moons. (100)

Chandu Mutthu's concern for her mother, and her hope that her brother would redeem them when he grows up, becomes the manifestation of the amalgamation of pristine souls that are guided by an ecological consciousness. Chand Umma and her daughter appear to Ravi as the embodiment of unadulterated innocence that inspires his "superego." The life story of Chand Umma, and the indirect effect it has on Ravi, highlights the assertion of the change in Ravi's psychological situation. It also points to the development that Ravi undergoes to reach a poignant phase in his understanding of the self:

As he walked Ravi went over the events of that day again, the desire, the apathy and fulfillment, the invasive curiosity. Where was he, and what was he in this bewildering swirl of live and dead happenings?

Ravi walked over the ridge; overhead, a million dragonflies sallied forth into the bland sun. Memories of the dead, the dead pining for miraculous reprieves. Ravi walked beneath the canopy of little wings. Khasak lay dreaming all round him. In that experience he prayed for an end to Chand Umma's curse. The ridge stretched before him becoming infinite, spanning recurrence and incarnation.

(106)

Ravi perceives the dragonflies as possessing an ecological psyche that equips

them with intuition and cognition. Ravi's capability to feel the pulse of the non-human world transports his mind to a purer and saner state. His earnest prayer to bring an end to Chand Umma's curse reveals the influence of Khasak in his mental development with an altruistic streak. The belief regarding the toddy tapper is yet another instance that generates archetypal patterns and adds to Ravi's impression of the legends of Khasak. The legend revamps the history of the locality that exerts its influence on Ravi's individual ecological unconscious:

And so ended the epic of the toddy-tapper, an epic from other times, when flying serpents rested on palm tops during their mysterious journeys. The tapper made an offering of sweet toddy to please these visitants. He left flowers at the foot of the palm for the clan's well-being. In those times the tapper did not have to climb, the palm bent down for him. It was when a tapper's woman lost her innocence that the palm ceased to bend. . . . (108-109)

The *anima mundi* in Ravi's psyche enables him to comprehend the legend of the toddy tapper. The mythical pattern that predominates his collective unconscious creates a pathway that connects him with the people of the place he lives in. Worshipping the palm tree is the symbolic representation of revering nature. Nature is here projected as having a conscious soul that caters to the needs of those who seek a symbiosis with it. A blending of the earth's psyche with that of its human counterpart is overtly presented and alters Ravi's



perception regarding nature as he moves on. Ravi's wish to go to Nallamma's abode, and the ideas pertaining to it, divulge the grim thoughts that preoccupy his psyche:

Why was he going to the shrine, Ravi asked himself, why to a little hole in which stood a weird idol? Ravi sensed a great love welling within him. *Devi*, Ravi despaired, *why have you chosen this lowly incarnation?* Had she sought refuge from her own awesome cosmic self in the womb of Khasak? He thought to himself he was her kin, and would discover their twinhood in this intimate sanctuary. Then would he share his sorrow with her, the placental sorrow, generation after generation; as he thought this, the sorrow spilled over to become the sorrow of karma, it was the scar of the sinner, the orphan's pining, the despair of the one who thirsted for knowledge.

Ravi never made that pilgrimage. (134-135)

Ravi's thinking displays his eagerness to escape the impressions that weigh him down, and the yearning for absolution from past sins looms high. The acquisition of knowledge becomes a constituent element of the agenda he has for the resuscitation of his mental sphere. Nallamma, being the Goddess of smallpox, is associated with the ecology which arouses Ravi's curiosity and zeal to educate himself on the wisdom regarding nature. He tries to identify himself with Nallamma, and through her, with nature.

Each and every person of Khasak with whom Ravi comes into contact

with, exerts an indelible influence on him to accelerate his mental growth. Their capacity to maintain this operation of continuous transformation in Ravi can be attributed to the existence of the essence of the natural environment, of which they form a significant part. The people of Khasak, with their flaws and innocence, redolent of the characteristic feature of those who are shaped by nature, illumine his mental horizon. Ravi's collective unconscious tries to construct a rapport with the people and gods of Khasak, to immerse him in their collective beliefs and features, to educate and purgate his self. He endeavours to find an explanation for the inconclusive query that configures in his mind:

Sunday was three days away; Ravi kept those days to himself. He walked the sunsets all alone, and saw the gods of Khasak in the twilight. They stood guard over the follies of men. He saw them in the cavernous interior of the mosque, in the luminous breath of the mouldering dead, on the great tamarind tree, inside the serpent statuettes, beside desolate tracks. What was the mystery they guarded? The palm grove that stretched without end, the twilight neither sunrise nor sunset could resolve? Perhaps this was his sin and his divinity, and the gods and goddesses its witnesses. (139-140)

The ecospiritual dimension in Ravi's psyche fosters the need for a prolonged natural experience in him with an exposure to the raw and simple ecological minds around him. His prowess to see the gods in the natural environment of

Khasak distinguishes him as one who obtains a sustained and focused psyche. This can be interpreted as his exploration of psychological dimensions in the ecological world with which he aspires to engender a lifelong connection. His transactions with the ecological environment around him become the manifest expressions of his latent contents that lie deep in his unconscious. Ravi's ethical transgressions become the representatives of the latent contents that were repressed at one time. Thus, transcendental convictions predominate his being in order to acquire the meaning of distant abstractions and represent themselves in spiritual transactions. Ravi tries to probe into the mystery of the place in which he lives, to enrich and update himself on the knowledge of the ecological numinosity. The exploring nature that is inherent in Ravi forces him to search for all the possible sources of inspiration. One such endeavour enables him to receive the information regarding the existence of a serene place in Khasak in the form of Kodachi's idyllic abode, and this place acts as a means to rejuvenate Ravi's psyche:

The two walked past the lotus pond and over the ridge; they crossed the rail track of the east-bound train. Beyond the rail track was a grove where, on aged mango branches, owls dreamed and nodded; and further down were the teak forests. Monkeys, a whole clan, were crushing tender shoots of the teak into a red paste which they smeared on their faces . . . From an elevation Ravi looked down. A picturesque village nestled amid the foothills. (141)

Ravi's quest for the experience of an uninterrupted mental peace steers him to the vicinity of the bucolic village. The dreaming owls and the playful monkeys that trumpet the blissful nature of the place, lure Ravi into yet another embarking of a psychological experiment. The recognition of an affinity with the birds and animals takes shape in his collective unconscious, and this demands a need for a cumulative ecological experience in him. Ravi contracts smallpox, which is regarded as the blessing of the goddess that engenders it, and this provides him with an extremely exhilarating experience:

The sound of drums came from the heart of the village, and the prayer, the frenzied cry to the Goddess of Smallpox, '*Deviye, Ammae!*'

The crystals, dreaded pustules, burst. The oozing pus was the goddess' sacrament. It was from this sacrament that the scent rose, the scent of chrysanthemums blossoming in the night. (144)

The interpretation of the pus as a sacrament by the people of Khasak suggests the diverse ways in which they incorporate a spiritual meaning to an ailment. It points to the existence of a psychological language that he makes use of for a better understanding of his ecopsychological surroundings. It also brings about a coordination between his mind and the ecological psyche that he aspires to comprehend. This ecological language enables Ravi to unravel the mystery that the place holds.

The spreading of the epidemic smallpox as the result of the

environmental disconnection that is assisted by Kuttadan, serves as an illustration of the repercussion of ignorance and misuse of natural products. The adding of excess amounts of sulphate in the liquor leads to a dysfunction of human bodies during the annual festival which is followed by the outbreak of smallpox creating havoc in Khasak. This can be regarded as an environmental detachment, caused by the unnatural mixing of toddy with excess of chemical substances, by making it impure and unfit for consumption and generates chronic disorder. The epidemic that affects Khasak, is now focused on letting Ravi experience it:

Ravi heard these snatches of conversation. He scanned the images, part real, part dream. He saw the faces encircling him -- Maimoona, Madhavan Nair, the Khazi, Gopalu Panikker. There were others, but the curtain fell before he could put the pieces together. Now he was dreaming of the journey -- the delirious return from the fugitive village, a walk like that of the Devas who walked without touching the earth.

The wind carried in the sound of ritual drums from far away; the drums died down, Ravi was bathed in sweat. Someone was wiping the sweat away, strong hands over him; his father! *He is better*, he heard his father say, *the fever has come down*.

He was asleep again, now he is on his evening walk holding on to his father's little finger playfully. Along the tracks of sunset purple,

the coffee bushes are afire with twilight. (145-146)

The delirious condition that Ravi experiences incorporates both conscious and unconscious states. The partially waking state gives him an assessment of the ailing situation he is in, and the dreamy state is the manifestation of the unconscious wish that he aspires for. The dream in which his father converses with him becomes a gateway into his unconscious. The yearning in his psyche to enjoy the company of his father finds fruition in the dream. Thus, it becomes an example of a sublimation process that is indirectly enhanced by the ecology in his psyche. Ravi's wish to experience death, revealed through Maimoona's reproach, is testimony to the fact that Ravi is on a search. His willingness to learn through dangerous means makes him the true object of a questing principle:

Ravi was well on his way to recovery. One day as Maimoona stooped over him to drop breast milk into his eyes, he said, 'A little later, Maimoona. I'am sorry I make you do these intimate jobs.'

'It is Janaki's breast milk, not mine.'

They laughed.

'But I'm really worried that you move so close. What if you catch the disease?'

'I have got Nizam-Annan's talisman round my waist.' She continued, her voice wavering, 'I also got myself vaccinated.'

Have many others got vaccinated too?’

‘Yes, a good many. Shame you didn’t. What kind of school maeshtar are you?’

‘I wanted to experience death.’ (148-149)

The need to experience the appalling aspects of death distinguishes Ravi from his fellow beings. The discovery of the various ecological-related aspects in Ravi finds expression through a depiction of his temperament at the most tiring of situations. He wishes to imbibe the negative and repulsive side of human life to enrich his ecological wisdom. A mixture of spiritual and sensuous experiences brings quietude to Ravi that is reminiscent of the conspicuous alternation in his psychic being while he is with Maimoona, “Peace descended on Ravi; he was now the helpless infant god, afloat on the deluge, lying on a pipal leaf, the Creator forever beginning his sorrows anew” (151).

Ravi’s intimacy with Kunhu Nooru announces his willingness to drown his sorrows in others. By doing so, he allows his mind to give space for an altruistic existence. His interaction with Chand Umma and her children, and the benignity he exhibits reveal the evolving nature of his psyche:

‘Kunhu Nooru!’ Ravi called to him. A feeble smile flickered across the boy’s face. He was hidden far away behind the smile, a distant listener inside a mysterious fortress.

A gleaming blue fly flew in with a loud drone; it brought no happy

tidings. It flew round Kunhu Nooru in wide circles. Chand Umma looked at this droning messenger, aghast. Like her child's eruptions, she withdrew into herself. Ravi had brought oranges for the children; as she peeled an orange she felt that the fruit and her fingers were an unfathomable distance away. (153)

The blue butterfly becomes the symbol of the representative of the natural world that connects the psyche of the humans with that of the environment. The existence of a psyche in nature, and its relation to the human mind, is revealed through Chand Umma's understanding of the foreboding which enriches Ravi's ecological psyche.

Ravi's return to the seedling house after his recovery from smallpox, gives him an idea regarding his position in the strata of his developmental process:

When Ravi entered the seedling house, he felt he had strayed through many births to reach this haven once again. The book half-read, the ink bottle, the shaving set, the teapot and cups -- everything was where he had left it.

A subtle scent pervaded the room, the gentle incense of the traveler. It was the journey of things unmoving and inert, a journey through time. As he wiped the dust and aired the room, he was sad that he had disrupted an incredible pilgrimage. (157)

He senses a parallel existence between himself and the environment that he



lives in. His treatment of animate and inanimate objects alike, shows the extent of his mental growth that has further enhanced the liberal attitude ingrained in him. Ravi's acquisition of ecological wisdom is comprehended through his underlining the names in green colour. Green is the symbol for life and ecology. His admiration and appreciation for those who are related to nature becomes perceptible through his act of reverence shown to the dead children:

Ravi glanced through the register lying in front of him; he had underlined some names in green -- the names of those who wouldn't be coming to school anymore: Vavar, Noorjehan, Uniparathy, Kinnari, Karuvu. He had only underlined the names, he couldn't bring himself to cross them out. Like the fakir who kept his dead grandchild on the mountain and would not give her up to the grave-digger, Ravi kept the names. The lines of green became the little windows of his temple through which he gazed, listless. Outside, sun and dew, grass and palmyra, in repetition and rebirth, in endless becoming, sorrowless and without desire . . .

Ravi looked up from the register at the places where the dead children used to sit. He did not call the roll that day. (158)

By deciding not to call the roll, he pays tribute to them and in doing so, he becomes ethically expanded. The interactions with the children of Khasak instruct and enlighten Ravi by becoming the agents and distributors of

archetypal wisdom:

Kunhamina wanted to know more, ‘What will Appu’s lice be in their next lives?’

Will they be reborn as lice? Or will they return as people or wild elephants and whales or little microbes? Ravi’s mind suddenly went back to the jasmine-scented night when he had taken leave of his father in silence and stealth. *Will you, my father, come back to me in another birth, if you have sins to wipe out? And who does not sin? Will you come back to me as the creature I detest most?*

There on the wall it clung, its eight legs stretched, looking at him with eyes of crystal in love and uncomprehending grief. He crushed a piece of paper into a ball and threw it at the spider. The spider ran around in wild circles, and again came to its mindless trance on the wall. Ravi swatted it with his sandal. It stayed on the wall, a patch of broken limbs and slime and fur. Ravi stood a long while in contemplation. Gratitude welled up inside him, the gratitude of procreated generations. He shivered and the sandal fell from his hand. What an offering to dead ancestors, what a *shraddha!* (160-161)

Kunhamina’s query takes Ravi back to his past memories, and a recollection of that from his unconscious, tries to bring a balance between the conscious and the unconscious in the presence of the representatives of nature. It is when this chord is struck that the development of the psyche gains

momentum. Ravi's students provide him with the answers for the puzzling questions which he finds difficult to unravel:

But the children had the answer. They knew that those who went away had to come back, and Vavar, Noorjehan, Uniparathy, Kinnari and Karuvu would be fair babies again. They told Ravi the legends of Khasak, of those who had come back from the far empty spaces, of the goddess on the tamarind tree, of Khasak's ancestors who, their birth cycles ended, rose again to receive the offerings of their progeny; then like the figurines on the throne of Vikrama who narrated the idylls of the King, each child told Ravi a story. (161)

These narratives supplement his sagacity thereby subjecting his self to a process of gaining knowledge. The discourse becomes a flow of archetypes, transpersonal experience, luminosity, materials of collective unconscious, and dreamstate. Ravi's ecopsychological growth is employed by the illustration of the time he spends with his students, and its affirmative consequence:

When months passed and Appu's fez wore thin, when his hair grew long and matted, the lice were born there again. They came pattering on little feet. Vavar, Noorjehan, Uniparathy, Kinnari, Karuvu and all. Their fathers and mothers did not know them. Among the Karmic wefts of hair, they sat grieving and waiting. Ravi lay down to sleep. Through the window, the sky shone and shivered. Oh God, to be spared this knowing, to sleep. To lay one's

head down, to rest from birth to birth, as forest, as shade, as earth, as sky . . . The knowing eyes grew heavy, the lids began to close. Leaving their skies the stars descended on the screw pines to become the fireflies of Khasak. Out of these infinites a drizzle of mercy fell on his sleep and baptized him. (165)

Life with the people of Khasak leads him to embrace their sorrows as his and lend a helping hand to them. His support to the ailing mullah reveals the effect of his living in Khasak:

‘Don’t hesitate, Umma,’ Ravi said, ‘if there is anything I can do . . .’ Thithi Bi choked. She said, ‘You have been generous, Saar. He never tires of talking about you.’

The Khazi reached out to a shelf on the wall and took down a bottle of medicine. With much effort the mullah sat up, leaning on the Khazi, and drank the bitter concoction like an ailing child. He turned for a moment to look at the Khazi in grateful reminiscence . . . (167-168)

Ravi’s attempt at munificence can be viewed as a repression release mechanism that strives to disentangle him from the past unpleasant experiences. Through this act he is striving to eradicate the feelings of his disappointment for not being able to help his father when in need. His generosity works as a form of relief to him that mitigates his guilt-ridden psychological state that remains in his unconscious. His voluntary service

appears as the product of a constant reworking of his mind in tandem with the ecopsychological spirit.

The Khazi's assistance to the mullah at the time of a dire situation, leaves a lasting impression on Ravi's unconscious. His sojourn in Khasak links him intimately to the place and the people. The sorrow that is entrenched in the people of Khasak is passed on to Ravi:

The muezzin's cry subsided in Ravi's *dhyana*, he now hearkened with his inner ear:

*There is no God but the Omnipotent One*

*Come to this tabernacle and worship Him!*

Ravi thought of Khasak's house of prayer, the sad brooding mosque, it's attic breeding bats and vermin, and it's mullah silenced by a dreaded disease; Ravi heard anguished generations of priests calling to worshippers. The gravestones kept no count, they softened and crumbled over men changing to mould and marsh. Ravi could not sleep, he rose restless. He looked out: a dull moon lit the mist, the last of the ferries were torching through the night. (171)

This condition of the mullah allows Ravi's mind to become restive, only to search for a solution for it to gain wisdom in the end. Ravi's psyche attempts to negotiate with the numerous psychological intricacies and finds an expression here. Ravi is reminded of his past with the arrival of Maimoona to the seedling house. A past that instigates his archetypal memories, reminds

him of his present journey too:

*God, said Ravi, You gave me Your love, gave it with fond indulgence, yet it dies in the deserts within me. I am in flight, Merciful God: let me savour my weariness. Then through strange and wondrous Mandalas came the voice of his father: My beloved son, here I lie paralysed, awaiting your return.*

*Father, do not pine for me, said Ravi. I journey away to free us both from memory. I walk, an Avadhuta, a renunciate along the shores of the Infinite Ocean. Journeying, I let my slough of memory moult away. When I reach the last shore, when I wait for the last redeeming wave . . .*

*His father's voice said, I cannot die without my memories , death will be incomplete. (178-179)*

After each incident, Ravi's mental growth and his environment educates him with the necessary constituents needed for his psychological upliftment. His psyche moves to the rhythms of Khasak. The philosophical rendering of his psychic situation throws light on his position in the ecopsychological developmental thread.

Ravi's pronouncement on his single-teacher school and his pupils, provides an in-depth analysis of the situation that prevails, "It is really misleading, Madhavan Nair. There are far too many classes in my school for any teacher to handle --' Pupils concerned with the rebirth of lice, with

journeys in time, with dinosaurs, pupils who taught their teacher the lessons of wondering and belief” (183). This is an attestation of the fact that Ravi comprehends the extent of knowledge that the children impart to him. His inexplicit acknowledgement of the knowledge gaining process as a two way traffic, projects the importance of Khasak and the influence it exerts on him through its inhabitants.

Ravi’s school picnic with the children can be regarded as a wilderness experience that reveals the dynamics of the cordial relationship between humans and their environment:

The day after the examination, in which the children shared the questions and answers, they gathered early for the picnic to Chetali. They set out with song and laughter. They crossed the big ridge and began the climb in the kindly sun. As they climbed higher they saw giant insects and plants with large leaves. The children broke ranks and went after these. Singing gave way to glad noises of discovery. Ravi kept anxious watch as he brought up the rear of this disorderly column. (183)

The wilderness trip into the heart of nature with the purest of hearts, enriches Ravi’s mental strength. The naive disorder that the natural beings project becomes a source of order for Ravi. The effect of this exhilarating force creates the source of a purgatorial change in him. The children, along with the flora and fauna, fascinate and educate Ravi. Kunhamina’s growth into

womanhood is yet another experience that enlightens Ravi:

Kunhamina pressed her hands over her navel and bent forward. Ravi held her. Suddenly he saw them on the silver anklets and on her feet -- crimson drops!

Ravi clenched and unclenched his palm, where the lines of fate lay like desert trails; the crimson drops had fallen on them.

Ravi gazed in amazement on the miracle, the first blood-flowers of womanhood! (185)

The attainment of Kunhamina's puberty, that takes place in ecological circumstances, acts as a symbolic representation. The "flowering" of the girl is compared to the blooming of flowers in nature. It is also reminiscent of the loss of innocence that accompanies the transition to development. The awareness of the loss of innocence dawns on Ravi through this and the expansion of his self takes place.

The impact of his life in Khasak on his psyche is revealed through the conversation with his friend Padma:

‘Buy me something in flaring red and green. Something really loud and obscene.’

‘Why?’

‘Because the women back there will gasp in wonder.’

‘Ooh, Ravi.’

They fell silent. Then Ravi spoke, ‘Did I hurt you, Padma?’



‘This world is full of hurts. The other world too, if there is one.’

‘There is. That is what my pupils have taught me.’ (190)

To keep the women in Khasak enthralled has now become his priority. The existence of a different world made known to him through his pupils, reveals his being as educated by the folks of the pastoral Khasak.

An aside by Ravi depicts the picture of the establishment of his coming to terms with himself along with the realization of an ultimate truth:

*And he spoke inside his own impenetrable silence -- there is nothing to learn by looking at the galactic desert outside, turn the spectroscope inward, to where He has set his bow in the clouds within as a sign of the covenant between Him and the earth. Break the Galilean lenses -- the Florentine was wrong, he tempted men with a finite calculus. The confessor and the inquisitor were right, for the earth is not round but an experience of the fallible human mind. (193)*

To him, a study of Mother Earth is more valuable than the scientific study of scientists. The significance that Ravi attributes to ecology and its constructs is revealed here. His yearning is disclosed through his reply to Padma:

‘What are you running away from, Ravi?’ asked the despairing voice. *I wish to escape nothing, Ravi answered from within his silence, I want to be the sand of the desert, each grain of sand; I want to be the lake, each minute droplet. I want to be the laya, the*

*dissolution.* (193)

Dissolution into a universal plane becomes his prior and dire need. Ravi's link with the psyche of the animal shows an effortless reconnecting capacity on Ravi's part:

Ravi was not listening, his mind was on the cockroaches which had come meekly by their inheritance; he had returned again to violate their mildewed spaces. *I am sorry, my little brethren,* said Ravi. Children burdened themselves with reading and reckoning here, and I sought a *sarai*, a place of rest on a long, long journey. A black hairy spider which had returned to the seedling house during the absence of its human resident raced on the wall in circles, dismayed. I intruded on this *sarai*, said Ravi, for too long, desecrating its primeval nights with lamps and incense, while Time, untamed and awesome, cried beyond the timepieces, cried out as dark blue winds. Roach and spider lay in wait in these winds. (198)

Ecopsychological traits in Ravi find a powerful manifestation in the form of the above expression. The archetypal traits that are inherent in him make their appearance here. The "world unconscious" in Ravi recognizes his racial memories and it is by virtue of this that he is able to connect to the non-human beings in Khasak.

Ravi's farewell to his transit residency asserts the depth of his connection to the place, "Ravi stood before the locked door for a moment,

eyes closed, prayerful. *Father!* he said. *Father of my eventides, my twilight journeys, allow me to go. I leave this nest of sewn leaves, nest of rebirth*" (202). This attests to his attainment of ecological wisdom. The description of the natural phenomena offers an insight into a parallel resounding of the state of his existence. It also echoes the course of Ravi's life since his arrival at Khasak:

Ravi walked out, his meagre belongings in a satchel. The rain fell on his outspread umbrella, it fell first in a mere patter, then drummed on the taut taffeta. The rain grew heavier, the monsoon rain without thunder and lightning . . . Ravi reached Koomankavu. The rain was a steady downpour, a low dome of white opacity. The storm had been more savage in Koomankavu, the mounted shacks had all been blown away, and no one, nothing, moved in what had once been a little bazaar . . . There was still time for the bus to come. Ravi surveyed the scene of the great quiet and stood near the bus shelter, now a heap of sodden clods. He played with the clods, prising them apart with his feet. (202)

This instance becomes the expression of the projection of the existence of the ecological wisdom that he inherits. His composed state at the time of a farewell to the ecology that transformed him, is suggestive of the qualities he imbibed. Ravi's fondness for the venomous snake is evocative of the regard he has for the creatures of nature:

Ravi looked with fond curiosity at the little blue and black apparition that slithered out of the clods. The blue-black one looked up at Ravi, conversing with its flickering tongue. Ravi saw the tiny hood, outspread now. Infant fangs pierced Ravi's foot. *Teething, my little one?*

With a last playful flick of its forked tongue, the snake slid back into the alleys of wet earth.

The rain, nothing but the rain. White, opaque. The rain slept, it dreamt. Ravi lay down. He smiled. The waters of the Timeless Rain touched him. Grass sprouted through the pores of his body. Above him the great rain shrank small as a thumb, the size of the departing subtle body. (202-203)

His ability to consider all alike, comes with the gaining of ecological wisdom. Ravi's regard for his fellow creatures echoes the deep ecological concept of Arne Naess who maintains that, "Every being, whether human, animal or vegetable has equal right to live and to blossom" (Naess 164-65). Ravi abides by the ecopsychological principles and endeavours to create a harmonious base for himself while in Khasak.

Ravi's sojourn in Khasak can be regarded as an experience akin to the wilderness participation that forms a part of the ecopsychological concepts. Ravi experiences a feeling of mental expansion with his reconnection to the wilderness of Khasak.

The transformation that is conspicuous in Ravi is the reverberation of the association with his natural environment. By the time Ravi leaves Khasak he is loaded with an abundance of ecological wisdom that endorses his attainment of psychic maturity. His psyche becomes the object of lodging an all encompassing consciousness. Ravi's recollections prove to be the self-reflective experiences that condition his consciousness to accelerate the psychic process.

A non-egoic awareness becomes the hallmark of Ravi's psyche towards the end of his maturation process. For Ravi, his rapport with his pupils serves as a meditation practice that leads to the non-egoic process and the understanding of the erudition emanating from them. The soothing effect that the children's voices provide, acts as a therapy which amplifies the healing capabilities of Nature. Ravi's acquaintance and assimilation of the children's character promotes a synthesis in him. His coordination with nature and its denizens revamps his interpersonal relationship and emotional well-being.

The charismatic and purgative capabilities of ecological proximity is recognized by Ravi through ecological experiences. A synergy between science, nature, and spirituality in ecological presence, is detected by Ravi and he utilizes it to the maximum as long as he resides in Khasak. Nature engenders essential virtuous qualities like compassion, altruism, and sacrifice in people connected to it, and this is reflected in them as a congenital distinction. The successful psychic growth in Ravi can be attributed to the

captivating location of Khasak. This makes Khasak a symbol of ecological paradigm, that transmits itself as a place of rebirth, growth, and development. The araby tank and its premises, become a means of occasional solace for Nizam and Maimoona and provide ways of expansion and emotional connection for Ravi too. Ravi's ability to relate to the people and the ecology, facilitates his personal psychic growth. This has similitude with the Biophilia hypothesis of E.O. Wilson who states that, "human beings have an innate instinct to connect emotionally with nature" (Wilson 16).

Ravi's ecological wisdom can be equated with the term ecoliteracy, propagated by deep ecologists, that circumscribes a wide variety of spiritual, physical, and social understandings. He can be adjudged as an ecoliterate person with regard to his attributes that include awareness of his kinship with all forms of life that surround him. He has a sense of awe and gratitude for the world, a physical and spiritual connection to the land, a knowledge of ecological self, and a perception of the relationship of the humans and other living organisms. Ravi's cognition of ecological crisis and his preparedness to experience both discomfort and delight, along with an interest in wilderness for renewal and counsel, makes him an ecoliterate person in every sense. Ravi's attainment of an ecological self is the outcome of an organic maturation process. The paradigm of ecological self is attributed with qualities described by John Seed:

We underestimate ourselves when we identify self with the narrow,

competitive ego. With sufficient all sided maturity we not only move from ego to a social self and a metaphysical self, but an ecological self as well. Through widening circles of identification, we extend the boundaries of our self interest and enhance our joy and meaning in life. (*Deep Ecology* 17)

Ravi becomes the embodiment of a synergy that arises from a combination of environmental health and the collage of mental and emotional well being. His direct contact with Khasak's environment fosters reduction of stress and this is delineated when Ravi remains unperturbed when the letter of acquisition reaches him from the authorities as per an anonymous complaint. Ravi's unfazed attitude stands out in sharp contrast with the agitative mood exhibited by the Khasi and other supporters. The quality that Ravi displays can be attributed to the ecological wisdom he absorbs. Ravi's thought process is explicated through an application of Robert Greenway's reusage of Freudian terms. This helps in the assessment of the various mental processes that take place in Ravi's mental strata. Ravi's "ego" gets overstimulated while he is at college and separates him from the natural processes, and eventually he drops out. The college, and its environment, tries to reinforce its pattern on Ravi's "ego" but the ecopsychological spirit in him helps him to maintain a tranquil life and turns his mind towards a search for the ecological self. Ravi's "ego" possesses an all-encompassing Nature that is passed on to his collective unconscious as well. His "superego" is always able to negotiate with his "id"

that supports desires, and a harmonious coexistence produces the necessary constitution to promote his successful psychic maturity.

Ravi's healing process brings to mind the theory of ecotherapy put forward by Howard Clinebell. The absence of a doctor or mediator in ecotherapy makes the 'patient's' perspective all the more significant. This is akin to Ravi's ecopsychological purgatory process. In ecotherapy, a psychic connection is facilitated between the ecological psyche and the human psyche to engender and testify the mutual flourishing connection. The concomitant phenomenon of the favourable outcome presages the existence of an invisible medium of communication between the "therapist" and the "patient." This invisible medium is described by some as the validation of the subsistence of an ecological language. This language assists the reciprocal appreciation that takes place between the individual psyche and the natural environment. This substantiates the viewpoint of Greenway's concept that ecology and psychologies are languages, and thus a search for an ecopsychology is a search for a language, a psychological language about relationships (Greenway 122). From this perspective it can be concluded that the ecological language of Ravi does not require the usage of alphabets to master it, and this advantage predominates his preference to seek consolation in nature more than any other thing. In Ravi, the expansion of self, relief from depression caused by repression, and mental illness, are healed with the constant connection he maintains with his natural environment. The presence of ecology generates in



him positive feelings on a psychic, physical, and spiritual level. It holds the remedial measures for all his distress. An understanding of this, and his willingness to subject himself to a reformatory path necessitates a speedy development in his mind. Emotional bonding with nature aids Ravi's developmental process. He creates a sustainable lifestyle for himself while under the influence of Khasak. This life harmonizes the dispersed elements of Ravi's psyche, and renders him the much needed emotional stability.

Ravi's ecological wisdom enables him to be quick and receptive to crisis. His generosity and supportive stance arises out of his comprehension of the human psyche as possessing a universal understanding. His dexterity to associate and equate himself with the people of Khasak by the generation of empathy, accentuates the process of his psychic maturity. Certitude, and the conviction in his self, regarding the rituals and beliefs of the people of Khasak, promotes the interconnection between his collective unconscious and the conscious part of his being. The legends and myths of the people of Khasak are welcomed by Ravi with a zealous enthusiasm unique only to his ecological self. Cosmic consciousness that resides in his collective unconscious enables him to get a better understanding of the celestial connections that come across his life. The psychic process of Ravi has a subtle quality about its perception, due to the ecological association it maintains. The stages of his psychic process is undetectable in a systematic condition. A sum total of ecological experience and wisdom gained out of it,

takes Ravi through an ecological psychic process to a transient matured  
psychic self.

## Chapter 5

### Psychosynthesis of Kunjunni's Evolving Psyche in O.V. Vijayan's *The Infinity of Grace*

*The Infinity of Grace* projects the expansion of the individual psyche that encompasses a wider psychological dimension. The recognition of the transcendental aspects in the personal psychic arena finds expression in the novel. The construction of a transpersonal identity in the course of a spiritual seeking is realistically portrayed. The novel delineates the development of the protagonist Kunjunni and his psychosomatic evolution into a mature self. Kunjunni, a journalist from Delhi, goes to Calcutta as a war correspondent during the Bangladesh war. He also endeavours to reconnect with his daughter and estranged wife on a concurrent level. Unfortunate circumstances enhance the depth of his personal trauma, but he emerges out of that by overcoming it through a transcendental awareness. A study of Kunjunni's mental development exposes the various phases in his life as exhibiting a psychic process that enables him to come to an understanding with his self to reach a tranquil state. His perception of those who are close to him as the ones capable of guiding and imparting solace, sustains him throughout. Kunjunni's psychic maturity materializes with his coming to terms with unpleasant truths and his eventual attainment of mental quietude.

The novel provides a platform for the unconstrained discernment of Kunjunni's entity as an individual capable of sagaciously negotiating his

tribulations. An assessment of Kunjunni's psyche, by means of Roberto Assagioli's transpersonal psychology, effects a thorough understanding of his psychic process. His mind is projected in terms of the seven part structure that is postulated by Assagioli in his book *Psychosynthesis*. The formation of a convincingly efficient psychosynthesis of Kunjunni's psychic disposition is revealed with the combined functioning of his conscious and unconscious domains. This transports his personality into a supraordinate realm. Psychic developments engender a customary evolution of his soul by virtue of conducive coincidences and their positive ramifications. Kunjunni's mental progression, measured from a transpersonal perspective, lends viability to the fact that there exists a psychological developmental pattern in individuals leading them to the ultimate goal.

The prologue to *The Infinity of Grace* commences with the projection of Kunjunni as an individual in whom the numinous and the mundane coexist. Kunjunni's invocation of the prayer in the prologue displays the cessation of his individual existence that is replete with ego, "Om sahanavavatu Sahnou bhunaktu Sahaveeryam karavavahai Taejasvina avadhitamastu Maa vidvishaavahai Om shantih shantih" (May the Absolute protect us. May we enjoy the fruit of our endeavours. We, Guru and *sisya*, shall strive together, without bitterness. May the light of Brahman illumine us. Peace, peace, peace!) (*Selected Fiction* 328).

Psychosynthesis validates the workings of Kunjunni's psychic elements

and evaluates his psyche for a better understanding of the maturing procedure which forms an integral part of the investigation of his mental developmental strategy. The process of psychosynthesis in Kunjunni materializes with the active interaction that takes place among various regions of his psyche. The psychic process in him incorporates different mental moods caused by psychological factors, reshaped according to the change in his psychophysiological circumstances, that eventually create psychological pathways to psychic maturity. Kunjunni's mental state shifts from one psychic field to another, and passes through each one of the seven fields according to circumstantial and emotional variations. At the outset, Kunjunni's reveries form part of the psychological expression of an underlying repository subject matter that endeavors an interaction between the various spheres of his psychic structure. The initiation of psychosynthesis becomes perceptible in him in the format of a shift of the Field of Consciousness (the psychic part that is responsible for immediate awareness) from its existing state to that of the Middle Unconscious (the subliminal subconscious region), when he watches the buffalo during his stay in the city:

Another vast pathway intersects the red mud track beside the river;  
a crossing of endless times and recurrences. As he lay listening to  
receding cartwheels, sleep came over the eleven-year-old; he dreamt  
of numberless river ghats where offerings were made to the manes,  
he saw his ancestors washing the stains of karma in the river,

washing the whip wounds away from the dark pelts of buffaloes; he saw them find their peace. (*Selected Fiction* 330)

Here, rumination becomes an agency in Kunjunni's psyche that transfers his conscious state to a semi-conscious one. This leads him into an altogether non-identical realm that transfigures his psychophysiological being to transcend the habitual construct of his existence. The plight of the whipped buffaloes and their eventual purgation retains a significant connotation in Kunjunni's mind. Through the reverie, Kunjunni's consciousness develops the psychodynamics of, "stressing the importance of the potential influence that past events and relations exert on the individual" (Klein 151). Kunjunni travels to another period of time, to his childhood, to diminish as well as blur the boundaries of the various fields of consciousness, and to form a platform for a seemingly hierarchical formation of mental evolution.

Kunjunni's estrangement from his wife, Sivani, and the yearning to be with his daughter, places his mind in a predicament that compels him to dwell in the unconscious provinces of his subconscious. This provides the necessary impetus to his introspections. A supplementary extension of these flashbacks is manifested in a sublime configuration that engenders a presentiment, symbolic of a prophecy. This becomes detectable in the buffalo's attainment of peace with the cleansing of wounds, subsequent to its endurance of the pain caused by the whipping. The prognostic observation that transpires as a result of the association of the Middle Unconscious, dispenses an impression of the

simulation of paradigms that comprise the archetypal, accounting for Kunjunni's erudition on his ancestors.

The ongoing interaction between Kunjunni's psychic components is exposed through his display of affection for his cat. When Kunjunni's Conscious "I" yearns for the proximity of his daughter, Kalyani, his Lower Unconscious (the part that contains drives and primitive urges) recognizes it as an unattainable wish and prompts him to seek wish fulfillment in a substitute. His feline friend, here, becomes a replacement for the lack that he experiences in the absence of his daughter. His exhibition of affection towards the cat becomes an expression of the love he had stored for his daughter (*Selected Fiction* 332).

His psyche advances further with the stimulation of the Superconscious realm with Kunjunni's visit to Nirmalananda's ashram in Mukhtidam. The ashram and its ambiance act as objects that lend him a quick relief from the discomfort of the deprivation caused by the separation from his wife. At this point, his Field of Consciousness gets stimulated due to these circumstantial effects, and passes the focus of attention to the Superconscious (subconscious region) domain through the Middle and the Lower Unconscious. During this transition, his senses are alerted and equipped to be receptive to the sensitive happenings around his being. His stay at the ashram exerts a significant impact on his Unconscious and enables it, over the course of time, to rectify his psychic disturbances. The mental disruption caused by the familial turmoil

wanes with his proximity to the ashram's soothing agents and elements. As a corollary to this affirmative psychological advancement, he imbibes a poignant essence in the form of tolerance which is one way that helps in psychic maturing. Toleration becomes yet another feature that he imbibes from his friend and guru, who lends comfort despite the subtle disturbance he causes in the invariably peaceful atmosphere of the ashram. The pastoral surroundings and the presence of a guide, induce a surge of peace in Kunjunni and effects the conference of his various psychic fields:

It was like this whenever Kunjunni came to visit. Dinner and breakfast were invariably delayed; the Guru allowed his visitor to upset the sanctified routine of the ashrama. Kunjunni looked at his watch. He said guiltily, 'Bala, I have kept you from your *dhyana*.' Nirmalananda, though, was full of grace. His serenity rested upon the dark grass around the lake, the breeze-rippled waters, the moon rising above these, and on Kunjunni's disquiet. He said, 'You have not kept me from my *dhyana*.' (339)

Through the act of toleration the psychic components acquire the prowess to achieve a placid and unperturbed state of existence and thereby create an atmosphere to suppress agitation. Interpenetration of the various regions of Kunjunni's psyche is disclosed at this stage when he learns about the story of Beliram, Balanandan, and Nihalu. His visit to the place serves as a panacea for his mental sickness and appeases his conscious as well as



unconscious self. When he is in the ashram, an atmosphere of synthesis is generated in his mind and his personality operates in the unconscious realm as opposed to when he is in the city where his Conscious “I” (the self) is at play. This synthesis processes a convincing undaunted nature in him which enables the creation of an indelible unifying chord in the cycle of psychosynthesis. The process of the incorporation of spiritual aspects into his psyche, helps him gain a sense of his self and lets him arrive at a transcendental assimilation. The extension from the realm of the Conscious “I” to that of a higher self, contributes to the developmental process in Kunjuni. This recognition process of the self brings forth a spiritual dimension of his experience. As a result, an atmosphere of synthesis is created in his mind during this period. Variety of experiences induce the active participation of the corresponding psychic fields of Kunjuni to promote a harmonious co-existence between these regions.

The generation of empathy in Kunjuni forms part of yet another integration process in his personal psychosynthesis. His ability at perceiving the plight of the Editor and the universalisation of this plight, at a time when he is plagued by the disconsolate thoughts of his own faltering marriage with Sivani, creates an interaction of the mental fields. It exhibits the interpenetration that takes place between the different structures of his personality. As soon as his Conscious “I” perceives the thoughts on the Editor, it undergoes an immediate shift to the Lower Unconscious, where the past

history of the Editor resides. The focus of attention now falls on Kunjunni's Lower Unconscious. The recognition of the universal fact enlivens Kunjunni's Superconscious region and alerts the Field of Consciousness of its presence. The presence of empathy in Kunjunni's psyche, produces a form of revitalization after going through purgation. The affinity of his mind to the Aristotlean model of catharsis, unveils his dexterity at perceiving the hardships of others in no time. This makes him an object of psychoanalysis:

Every time he went to the house of his Editor near the Purana Qila, Kunjunni would find himself reflecting on age and its helplessness. The books in the shelves which lined the walls, futile and ancient; within the large bungalow, the Editor and his old comrade, now his man, Karam Bahadur; the eventful years, the flaming insurrections: all these became curious in that house, worn by the touch of countless admirers. (345)

A rapport with the Editor, and the inadvertent support Kunjunni gets from him, generates hope from his Middle Unconscious. The Editor's advice to Kunjunni to stay in Calcutta to meet his wife, while on an official visit as a war correspondent, boosts his self assurance. The self-efficacy of achieving his goal contributes to the self-confidence that the Editor inculcates in him. The supportive stance of the Editor becomes a connecting force that kindles a ray of hope in his turbulent mind. His various states of mind, that take forward the process of maturation, do not undergo a hierarchical transformation, and

make his psyche a dialogic centre where mental happenings take place. An interaction with the Editor, especially the conversation they have regarding the assignment that he is about to undertake, illuminates the unflinching attitude of Kunjunni at this phase of his progress, “It is on the strength of a hope that I decided to send you to Calcutta. Will you be able to stand Calcutta, Kunjunni? Kunjunni did not reply. ‘Calcutta may disturb you more than you can bear,’ the Editor said. ‘I will face that disturbance.’ ‘Alright, then, let it be so’” (342-343). His willingness to face adverse situations helps him grow as a person from a psychosynthesis point of view. This change can be illustrated as the movement in his psyche that commences from the Conscious “I” and culminates at the Higher Unconscious.

A distinct delineation that furthers his mental development in a short span is projected in his rapport with Lalitha. The text reads:

Lalitha rose, she mixed the coffee and poured it into cups. They sipped the drink in silence. When Kunjunni set down his cup and lit a cigar, Lalitha said, ‘You promised me you would stop!’ ‘It is a gift from the Chief, Lalitha. Can’t I have one of them?’ Lalitha got up, he saw her eyes fill. ‘Lalitha . . .’ Lalitha went out of the cabin back to the typists’ room. With a sigh, Kunjunni stubbed out the cigar in his ashtray. Then he called out to Prafulla Datta in his cabin, ‘Do you want a box of Havana cigars?’ (344)

The attribute of relinquishment poses here as a self-created ability which

serves as the product of constant experience of thoughts that occur in the conscious as well as the unconscious regions of Kunjunni's mind. His giving up the habit of cigarette smoking, and thereby succumbing to Lalitha's wish, is a testimony of his psychological expansion which is highlighted to bring out one essential phase of his psychosynthesis. His Lower Unconscious wishes to perform the act of smoking, but his Conscious "I" interferes as a result of Lalitha's will. Kunjunni's Conscious "I" is indirectly affected by Lalitha's concern for his health and her sisterly love. The emotional attachment sparks off a synthesis in Kunjunni's psyche that is heading to reach the Higher Transpersonal Self. A secondary development, that is a corollary to the existing psychic process, occurs on yet another psychological level when Lalitha's eyes fill up with tears. Kunjunni's Field of Consciousness gives way to the Lower Unconscious from where springs the knowledge of the platonic love that he has for Lalitha. Consequently, his ego is made tranquil by the Conscious "I" to bring an order of reconciliation with the ruling self, resulting in his abnegation of smoking. When Kunjunni witnesses the emotional outpouring of Lalitha, it brings about a mutual interaction between the divergent regions of his psyche at a rapid pace. This results in an amicable settlement of the interaction between his psychic fields.

Kunjunni's unconscious is affected by the Editor's kindness towards Olga, the Czech correspondent, and the story of revolution that influenced her profoundly during her childhood (346-347). A repression of disconsolate

episodes chances as a result of the intensity of the distress it creates. This can be equated to the Freudian repression that is explained as the outcome of the relegation of thoughts to the unconscious realm (*Interpretation of Dreams* 102). Olga and the Editor become the important agents that promote psychosynthesis in Kunjunni.

A harmonious coexistence of the various mental departments in Kunjunni takes place with the inadvertent assistance provided by the Editor, “The Editor was tired. Sleepily he turned to Kunjunni, ‘Kunjunni you don’t have to rush straight to the refugee camps when you arrive in Calcutta. You must stay in the city. I’m sure you won’t be pressed for time.’ ‘Yes, I’ll stay.’ ‘You must meet Sivani’” (347). The supportive stance of the Editor with regard to Kunjunni’s reunion with his wife, appears as a binding force that kindles a ray of hope in his turbulent mind. It forms a part of the much needed reassuring piece in the link. Kunjunni’s Higher Self and the Conscious ‘I’ are stirred at this point to facilitate the eventual involvement of the Middle and the Lower Unconscious to provide an interchanging interaction between the various fields.

The “crisis”, in Kunjunni’s life, is used as a stepping stone to his psychic growth and is seen as a transient obstacle that results in his purgation. The period that follows after his sojourn with Olga, the Czech correspondent, becomes a reflection of the literal and metaphorical bewilderment that he faces at that particular point of time. This phase of his life reveals the candid projection of his confused state of mind, which consequentially points to the

crisis he is confronted with. The necessity to emerge out of the confusion and aporia, brings forth the need to invent a yearning for mental stability and ultimate order in Kunjunni, which effects his psychic maturity. His loss of orientation is presented thus, “Where was he? Where was the city? What were these places? He realized that, instead of turning towards Delhi, he had turned towards Mathura. He had driven a good way” (353).

In transpersonal psychological terms, losing his way can be elaborated as the repercussion of the corroding of the Field of Consciousness under the influence of the Lower Unconscious. Before driving through the road in Mathura, the focal point of Kunjunni’s psyche drifts to the Middle Unconscious and, temporarily, becomes unable to stay in the conscious realm and leads him astray. One positive aspect this experience impacts on him is the generation of a unique transcendental feeling. This gives way to a transpersonal experience which enriches the rapid burgeoning of his psychic maturity:

Soft sounds in an inner ear, of bells around the necks of tender calves, the flute of the cowherd. Kunjunni stopped the car, he wrapped his arms around the steering-wheel and bowed his head in veneration. Beloved Gopala, he said, I feel you calling me to your pastures. It is no time yet for me to come to you. I carry my wars and follies within me still, like the mesh of karma. But in this sorrowing interlude, help me find an answer to the questions of an

orphan of the mountains. What is it that you said in your chariot between the embattled armies? Kunjunni felt the God of Mathura fall silent. The sorrow of the Gita which flowed along that ancient road enveloped him. (*Selected Fiction* 353)

The transcendental experience of being able to hear the sounds of bells and the divine music from the flute, along with the feel of the presence of the mythical Lord Krishna, undoubtedly emerges from Kunjunni's collective unconscious. His Conscious "I" hints at his present state as the "mesh of karma" (353), and the need to find a solution points to the influence of the Superconscious realm along with the projection of the extent of his crisis. This transpersonal experience allows an interaction between the aforementioned three cardinal parts of the personality structure, which can be termed as a situation wherein a harmonious co-existence of the various mental departments take place. Here, the archetypal image that is presented creates a parallel between the Jungian collective unconscious and Assagiolian psychosynthesis. The image of Lord Krishna, mentioned here as Gopala, becomes a reverberation of an archetypal image in Kunjunni's collective unconscious, that drives his conscious self in search of the truths of Karma. It also serves as a reminder to provide a solution to his bewildered state. The urge and yearning to overcome the difficult situation that prevails at this point, paves the way for a psychosynthesis in him.

The initiation of the recognition of the subpersonality develops inside

Kunjunni when he envisions himself as conversing with the mythical Lord Krishna. This thought takes place in his Collective Unconscious. A need for transcendence also becomes part of it. Subpersonalities are recognized in Kunjunni when he assumes himself to be more than one personality. The intrusion of numerous thoughts occurs simultaneously in Kunjunni's mind thereby revealing the existence of subpersonalities in him. The recognition of a subpersonality creates a disidentification of his personality with the Conscious "I," which generates an opening for acceptance and facilitates the expansion of consciousness. Subpersonalities are first recognized before a disidentification of the Conscious "I" is materialized. The detached conscious "I" is eventually healed by integrating it into Kunjunni's life, and consequentially, lends a helping hand in the realization of his self. When identification happens, Kunjunni becomes one of the participants of the Kurukshetra war which aids in recognizing the subpersonality of a soldier in him, and this recognition induces the expansion of his Conscious "I."

The first stage of psychosynthesis in Kunjunni edges toward a successful culmination, with the discovery of the various elements of his personality, and the presence of subpersonalities within the subconscious strata of his self. Multiple thought processes are the key that reveal the existence of subpersonalities in his character. Subpersonalities also represent the state of existence of the latent and manifest selves in Kunjunni. His existence in the Conscious "I" becomes apparent during the waking state, and the transpersonal



self is projected through guided imagery and the process of a natural inner growth. In terms of Assagiolian psychology, Kunjunni's Conscious Self or "I" is projected as the three-dimensional face of his higher Transpersonal Self (Assagioli 5).

A reinforcement of Kunjunni's growth to maturity is effected through the letters of his daughter, Kalyani. Kalyani's letters become a means to transform and enrich his knowledge, "Kunjunni glanced through the letters before him. There, that handwriting, a letter touched by the legends of Parikshit and Maheswara. Kunjunni read that precious handwriting again and again" (359). The letter lights up Kunjunni's Collective Unconscious, Conscious "I," and the Superconscious, simultaneously. A dialogic encounter takes place among these various fields to eventually create a harmonious self in his numinous world, traversing through his personal and professional life. Kunjunni's psychological state is best expressed here. Yearning becomes a state of mind that propels the creation of an active participation of all the fields of his psyche. Kunjunni's inability to be with his daughter when he most wanted to enjoy her presence, makes him yearn for that, and such a situation is almost an imprisonment for him. He tries to break free from this situation by drawing the picture of a winged cat:

She laid her cheek on the shorthand book and the pencil on the table, and smiled, dimples showing. Taking the book and pencil from her, Kunjunni began to draw. She raised her face and looked

at the picture.

‘What is it?’

‘A cat.’

‘Why does the cat have wings?’

‘For the cat to fly.’ (360)

This drawing is symbolic of the fact that he covets a life of liberty, and it becomes an expression of his personal desire to break free from the shackles of everyday life. Yearning can be viewed as an identification of blocks that reveal to a potential existence of an absence or void, that hinders his development. An identification of this block enhances the need for an exploration of the unconscious of Kunjunni. A detection of the development of a new centre of the personality, leads to a concrete materialization of that centre in him. The narrative technique employed here helps in recognizing the states of mind of the protagonist. The incorporation of the method of blending the past, present, and future, in a coherent manner, enables the comprehension of Kunjunni’s psyche during the analysis.

Recollection becomes an important method in helping the psychic process in him. Memories about the hotel, Arathun, stimulate the unconscious region of his psyche to force it to bring matters to the consciousness. Recollection of childhood empowers his mind’s endeavor to mature psychologically. This helps him compare the past and present, to connect the two and to enrich his personal knowledge of the experiences. A sense of

belonging is created as a result, and this in turn, gives way to a receptive mind that reshapes itself to a conclusive location for the mental development:

Arathun's was run by an old Armenian settler. Kunjunni's association with that hotel stretched back to when his father was serving with the army in Calcutta, during Kunjunni's childhood. He would take Kunjunni along to eat the quaint sweets which old man Arathun insisted were true Armenian pastries. His father had frequented the small lobby and the intimate bar of Arathun's. (369)

A conversation with Allah Bux reveals Kunjunni's psychological fears (371).

The repressed fears of Kunjunni surface when Allah Bux shares his recollection of the past. When Allah Bux speaks about his anxiety of a possible closing down of Arathun, Kunjunni's unconscious is anxious about a possible termination of his marital relationship. Kunjunni's Lower Unconscious, that houses his fears, pushes them to his Field of Consciousness. Bux's anxiety is passed on to Kunjunni and his psyche is shaken violently when he phones Sivani's house. It is reflected thus, "He put down the receiver. He felt tired, he lay down. Lost in the sorrow of his child trapped on the holiday to Digha, far away, with the roar of an angry ocean, immense legions swept towards the border" (372).

Here, grief becomes a tool in creating an outlet for the unconscious contents, and the repressed materials in Kunjunni's psyche, to enter the Field of Consciousness, and subsequently into the territory of the Conscious "I."

This grief that arises out of the Conscious “I” informs the unconscious of the impending disturbances, leaving some remnants in the Lower Unconscious to surface later. This incident forms an integral part of Kunjunni’s psychosynthesis, as disturbances are essential for a potential rectification that leads to development. As a result, the psychic process is initiated. Such disturbances can be identified with Eriksonian crisis. Erikson defines crisis as, “a necessary turning point, a crucial moment, when development must move one way or another marshalling resources of growth, recovery, and further differentiation” (Erik H. Erikson 16).

Transcendental reveries are understood as the symbolic expression of the unconscious materials. One such reverie brings out Kunjunni’s submerged feelings to the periphery:

The bustle of Chowringhee outside; inside that curtained room, the enchanted time of the Armenian became a clock without hands. Kunjunni dozed again. *We decided we would not have cabaret,* says Allah Bux. A hushed crowd sits staring around the stripper. We have not grown enough to stop the violent dance which signifies the birth of nations. The men who sit in the crowd around the dancing girl are the swordsmen of the invasion. In the dissolution of Armenia and the sorrow of East Bengal, she of the naked limbs became the sight that soothed, as in every age. Not only in the sacked city, but also in the visions of the pious, the invasions

happened. Who was she? *Don't you know me? No.* His eyes are filled by her nude body. Near her dancing ankles, a small brass lamp: *O God, God, if only I could reach out to that lamp!*

Breaching the evil ring of the invasion, he seizes the lamp. He pours oil into it and floats a wick.

'Lalitha, you must light this lamp every evening.'

'I will, Kunjunni Chetta.'

'Clothe yourself, Lalitha.'

She wraps herself in her sari.

'Don't you remember the mantras your father used to chant?'

'I do.'

'Then begin chanting.' (*Selected Fiction 373*)

The transcendental reverie, where the stripper transforms into Lalitha, can be regarded as Kunjunni's wish to transform the outside world, as well as the inside world of his being, into a peaceful realm. In Freudian terms, latent reverie consisting of libidinal wishes, yearns to manifest itself into a purer form. The cabaret dancer's transformation into Lalitha is symbolic of his own mental development. His advice to Lalitha to light the lamp, and chant the mantras, is reflective of the three stages of development that Kunjunni unconsciously undergoes within himself. It is suggestive of the creation of wisdom, its acceptance and its practice. It can also be interpreted as the psychological stability and order that he consciously and unconsciously longs

for himself. This is one form of enlightenment that he receives on his journey. This transcendental experience brings the desired result:

Kunjunni did not know how long it lasted, that languor which swung between light and shadow. Exhaustion weighed him down like the ties of *janma* and *samsaara*, the sins of generations, their sorrow and mercy. Somewhere within that tiredness was the memory of Surrender, *Vishnave prabha Vishnave*, O Vishnu, resplendent Lord; the heavy languor lifts in that memory. (374)

This propels Kunjunni to a need for the attainment of a transpersonal trait for a progressive journey to produce concrete results. The traumatic experiences in Kunjunni's life serve as the cause of the development of a healthy ego in him, as it points to yet another synthesis. Kunjunni's psyche gets tuned to the "necessary aims of psychotherapy" (Assagioli 70) that involve the development of a healthy ego by healing childhood trauma. Kunjunni's meeting with Niharika Didi, and a talk with her about her revolutionary son, Taparchandra, takes him down memory lane to his brother Chinnan and his tragic story.

Revolutionary Chinnan's story effected a deep impact on him during his childhood and it is repressed in his memory. Niharika Didi's story brings out the hidden feelings in Kunjunni by unearthing the traumatic experience in him, and as a result, he empathizes with Niharika. The exhaustion, owing to trauma in life, teaches him an exquisite lesson in his path toward fruition of self-knowledge. His recollection of Chinnan's story can be explicated as an attempt

made at investigating the Lower Unconscious to project the latent psychic energies that are repressed due to trepidation. This finds a parallel in the observation of Ferrucci regarding the unconscious. Ferrucci affirms, “If we wish to consciously encourage our growth we need to investigate our lower unconscious. Otherwise, it may be the source of trouble, storing repressed energy, controlling our actions and robbing us of our freedom” (Ferrucci 9). In psychoanalytic terms, this reminiscence by Kunjunni, that is brought to the consciousness from the Lower Unconscious, ushers in a healing capacity. It arises from a strengthening of the Conscious “I” as a result of the reappearance of the childhood trauma. Recurrences of traumatic incidents create a healing trait and eventually evolve, resulting in the development of a healthy ego. This facilitates the personal psychosynthesis of Kunjunni. This harmonizes with the Freudian idea of triggering and healing that forms part of his free association technique.

Yearning becomes a means that generously provides space for stocking components of psychic process in the unconscious, that eventually leads to the progress of the protagonist’s self-actualization. The state of yearning, develops a sad ambiance in the unconscious environment of the psyche to produce a more sublime effect in the form of a transcendental experience. Kunjunni’s psyche yearns desperately for his daughter Kalyani:

Kunjunni did not know why he wandered through those rooms. He was seeking a scent which hung subtly in them. He sought the scent

of his child, and like a wild animal, raging when the trail went cold, he rummaged feverishly among Kalyani's possessions; colourful books, innocent drawings, the severed limbs of dolls, he seized them up and put them back again. He scarcely knew how long he was at this. (*Selected Fiction* 379)

Peak experiences can be taken as a form of potential development inducing machinations that create a sense of stability in Kunjunni. When Kunjunni glances through a notebook, in which a cat is drawn along with an explication of the legend attached to it, his senses adapt to experience a transpersonal dimension:

He picked up a notebook which lay under her small table and saw the drawing of a cat in it. The legend beneath the drawing read, 'Maheswara's friend Parikshit. Killed in a car accident, in tragic circumstances.' Kunjunni stood overwhelmed, as if he had opened a holy book and been stricken by a prophecy in it. (379)

The transpersonal experience rules his waking sense and takes it farther to a deeper level of existence. This state of being becomes a catalyst that induces development to create a sense of uniformity in Kunjunni. The text affirms:

Maya went in. When she had gone, the cupboard door opened and out stepped a huge cat, blue and green and gold. Sadly, sweetly, it called, 'Don't you know me?'  
 'No'



‘I am Parikshit, don’t you know?’

‘How different you look, Parikshit.’

‘That is because I am dead, isn’t it?’

‘I forgot. Kalyani wrote that you died in a car accident’.

‘Child’s ignorance. I died in battle with the serpent king Takshaka.’

‘Then how are you here?’

‘The rishi Suka gave me the secret of eternal life.’ (379-380)

This psychic phenomena possesses a prophetic nature and forebodes an impending disaster for Kalyani. Parikshit’s battle with Takshaka, the serpent king, is in fact going to be Kalyani’s battle with cancer. The cat, Parikshit, stands for Kalyani who is soon to die. After that she will be endowed with the eternal life. This peak experience forms part of one stage of Kunjuni’s psychosynthesis.

Memories promote the active participation of the unconscious realm of Kunjuni’s psyche. It mingles with the conscious arena to manifest the invisible presence as well as the recognition of universal truths. The exhausting wait for Kalyani’s return from Digha takes him yet again to his childhood memories that incorporate the walking sessions with his father. A question and answer session with his father that concludes with Kunjuni’s understanding of the bonds of Karma ensues (381). His perception of sorrow reveals it as an agent that brings in the shifting of scenes from his Conscious “I” to the Superconscious, and also plays the role in averting a possible

disintegration of his psyche.

The diversion of thoughts is used as a narrative strategy in the novel to pacify Kunjunni's tense state of mind. The sadness caused by Kalyani's absence forces him to think about his childhood, which acts as a remedial measure and aims at his spiritual and mental stability, "The roofs of those huts, thatched with palm fronds and sackcloth, were like hands folded together in prayer. And beside them smouldered the funeral pyres. Not great burning-ghats like Keoratola and Neemtola, but fires to receive the sinless sorrows of the poor" (381). The soothing effect on the poor comforts him too. This is one way of bringing out the subpersonalities from the personal unconscious to the limelight. These psychological substances clear the way in rendering stability to the psychic process of Kunjunni. Through this process, a platform is created for the evolution of his Conscious "I" for a long-lasting reformation. The isolation of the conscious self of Kunjunni from his fellow beings, leads to a state of tranquillity in him. This germinates a necessary situation in Kunjunni's psyche that includes an initiation of an analytical process in his Lower Unconscious that could eventually bring in a cosmic integration.

The re-creation of the pessimistic memories, by means of an argumentative situation, strengthens Kunjunni's psyche by making it stable through constant use. His argument with Anton, a journalist of the Soviet paper *Trud*, thus becomes relevant from a psychoanalytical perspective. This

argument results in the recollection of his childhood memory of his brother Chinnan's death (383). The conscious debate with Anton triggers the repressed elements from Kunjunni's Lower Unconscious and passes it on to his Conscious "I," where an assimilation of feelings synthesizes to create a purgatory effect. With physical growth from a child to man, his mind adheres to establish a harmonious agreement with the traumatic experience, through reiteration and thereby brings his mind to the precondition of development.

In Kunjunni, the second stage of psychosynthesis reveals itself by projecting him as the subject of transpersonal experiences that involve a seeming cosmic intervention that arises out of his insatiable need for mental peace. As a result of a mesmeric call he chooses to stroll through Gangulibagan:

It was past noon when Kunjunni left the Grand Hotel. He did not feel like going to either the Government Press Centre or to Arathun's. Perhaps to Neemtola. Beyond Neemtola, the Jaahnavi flows bearing death's embryos, she flows as the Hooghly. No, not to Neemtola, it was somewhere else he had to go; his feet followed another mesmeric call. He sought the marshes where he had once walked with his father. He had forgotten their names, forgotten the way to them -- he walked in the uncanny light of forgetfulness. If I have the grace of my father, my Guru, let those paths be made clear. (385)

This call arises out of the Superconscious as a premeditated response to the zealous personality of Kunjunni. It serves as an intentional piece aimed at evoking a revitalizing process that reiterates his need for his father's influence in edifying his self. This takes place in his transpersonal realm that guides him toward his maturity.

Empathy in Kunjunni, with transformative capabilities, yet again proves to be a reshaping force that reconstructs his personality towards a developmental orientation. Kunjunni's meeting with the self-proclaimed political activist, Devavrata, encourages his sense of empathizing with the mothers of the revolutionaries including Niharika Didi. The maternal feelings and instincts arise out of his Lower Unconscious to push itself forward to the Conscious "I" in a befitting form:

You will never know from all your books what a martyr's mother will do to save her child, Devavrata. Taking her faithless daughter-in-law into the family, giving her wealth and land though she is someone else's mistress, weeping heartbroken at the death of that woman's child by another man. I have experienced all these. (402)

By trying to inculcate acceptance and serenity in place of shock, grief, and regret in Devaratha, Kunjunni in turn becomes competent in mellowing down his ego. This becomes a connecting device that coordinates the various fields of his psyche. However, a brief reunion with his daughter Kalyani proves to be the catalyst in his psyche.

The excited state of Kunjunni's Conscious "I," at the instance of his reunion with Kalyani, witnesses a flurry of emotions:

Kunjunni arrived in Beadon Street at four o'clock. The excited celebration of reunion. He set Kalyani in his lap in joy and sat thus for a time, absorbed in enraptured, childish nonsense. And then in a wave of sorrow, he grew silent, sat stroking his daughter's head. Maya came in smiling and Kunjunni asked her, 'Where is Sivani?' Maya answered hesitantly, 'She rushed off soon after lunch, saying she had to be at the hospital.'

A stab of grief within Kunjunni. (405)

This scene is an example that showcases the mutual interaction between the different structures of Kunjunni's personality. The excitement takes place in the Conscious "I," The next moment, when sorrow gets the better of him, the scene of the psyche shifts from the Conscious "I" to that of the Superconscious. The sorrow leads him to a contemplative state. This is followed by a poignant turning point when he learns from Maya that Sivani had already left for the hospital without waiting for his arrival. This sorrow emanates from his Lower Unconscious. The pain that arises out of the wounding finds its source in the Lower Unconscious. He is hurt when he senses Sivani's distancing from him and sorrow makes him realize the facts of life. As a result, an interlocking system is created that prevents Kunjunni's personality from disintegrating. It acts as a building block to develop his

personality integration.

Archetypal connotations give rise to a progressive trait in the mental field of Kunjunni when thoughts of his ancestors revitalize his Collective Unconscious. It invites the psychic sphere where the residues of his racial memories reside, to play an active role in the process of development by mingling with the Middle Unconscious. While discussing the love of the ancestors, and their role in the present generation's life, Kunjunni's mind explores the depths of the Lower Unconscious. With this he comprehends the change of the world around him. The transformation of Beadon street into the red gravel path along the river Thootha, and his own transformation into his father, guides him to the Upanishad of the dark buffalo sire. This is reminiscent of the subpersonalities that exist at all possible levels of the psychic process. This semi-archetypal identification brings him closer to the higher self and primordial images run through his mind in the form of little silvery swordfish who becomes his ancestors:

*My child, if you want to see your ancestors, it is to the banks of the Tootha that we should go. Through the lucid waters of the Tootha, its bed of white sands, pure and clean, its currents warmed by the mild sun of northern Kerala, the ancestors swim as the little silvery swordfish. When they rise to the river's surface for air, by sunlight and in shadow, their lidless eyes seek you out. (407)*

The projection of universal symbols in the protagonist, through transpersonal experience, creates a platform for mental integrity. An evening outing with his daughter Kalyani marks the occurrence of a transcendental experience of witnessing the storks flying:

Against the dark spread of clouds, a flight of white storks, shimmering. Kunjunni prayed, *O Gadadhara, my Guru, your storks are in the sky.*'

'Look Paapa!'

'They are Gadadhara's storks, my child.'

'Whose?'

'Ramakrishna Paramahansa's.'

'O God, *what does this unsought revelation portend? What does He write on the black clouds with the flight of storks?* The wonder of the spectacle spread from father to daughter. Motionless, Kalyani stood in the hallowed presence of the Guru. (408)

This experience is projected through the Superconscious realm and this attests to the proximity of Kunjunni's being to an attainable Self.

The resultant effect of the aforesaid transformation unearths itself in the form of Kunjunni's identification with the spiritual seers who foretell his potential transformation into their state. Just as Ramakrishna Paramahansa or Gadadhara experienced a tranquil existence, Kunjunni too is led towards a successful culmination of his maturing, through a transcendental view of the

storks, that does not hold significance for itself at the moment of its perception. The time Kunjunni spends with his daughter turns out to be the experience of a transcendental effect.

A professing of the attainment of a higher state takes shape in Kunjunni. Sivani's indifference to him becomes a source of grief and he senses a possible dissolution of their married life, "Kunjunni was afraid of silence, but he was more afraid of hollow pleasantries" (410). The sorrows of his personal life melt with the sorrows that he witnesses during the journey and are dissolved altogether. This is explicated thus, "Kunjunni leaned back against the seat of the taxi. His tiredness seemed to leave him as he drove through the harvest. His journey begun in his own sorrow, at his destination the profound grief of others waiting; between these, fragrant Bengal" (411). The purgatorial process that takes place in his Conscious "I," while in the car, transfers a feeling that creates a profound impact on the Lower Unconscious realm and returns to the conscious arena in a purged form.

Kunjunni's willingness to comprehend a pathetic scene equips his mind to incorporate the seed of development. The coalition of various fields of his psyche happens during the process of maturation. The plight of the refugees leaves a profound influence on his psyche. After witnessing the death of the children in the refugee camp due to cholera, Kunjunni is deeply moved. This experience profoundly influences him to bring about a mighty reformation and transformation later on. His mind is purged as a result of this heart-rending



scene. It forces him to think about ancestral salvation. The Lower Unconscious, the Middle Unconscious, Superconscious, and the Conscious “I,” work together for a possible attainment of the higher self. A higher state of consciousness commences to engage in ceaseless work during this time.

Kunjunni’s ability to empathize is an important factor that propels his speedy psychic development:

On the Khulna-Jessore bus, the slogans read -- ‘Long live Mugibur Rahman!’ ‘Bangladesh is our nation!’ Kunjunni wondered, was it just for this that the six-pounder had almost burst his ear-drums? What it for this that the two infants in Ranaghat died? Was it for this that the seeds of savage invasion flooded the wombs of countless innocent women? Kunjunni grieved; all for this petty conflict which could have easily been solved by the slogans on the side of a bus.

(416)

Kunjunni’s personal grief gives way to professional sorrow. His psyche operates from the Field of Consciousness which is connected to the Higher Self to slowly transform his being (417). He later identifies the Prime Minister who gave consent for war, with his sister-in-law Neelamma, and Krishna, the Hindu God with the Christian God, Jesus. The fact that creation and destruction lie in the same hands, and the realization that each accounts for birth and death, creates a spiritual awakening in Kunjunni. War and its after effects leave a long-lasting impression in Kunjunni’s psychic fields. From

a psychoanalytic perspective, this can be interpreted as a stimulation of the spiritual realm of Kunjunni, caused by the active involvement of the Collective Unconscious, Conscious “I,” and the Middle Unconscious. The tripartite involvement of these three spheres of Kunjunni encourages the attainment of his self.

The war in Bengal creates a stir in his Conscious “I,” which forms the seat of conscious happenings and forces the Middle Unconscious to form a general awareness of that perception that all wars are one. The fact that he is worried about the war and its repercussions, pinpoints a constant reworking of the Lower Unconscious in tandem with the Middle Unconscious through the Field of Consciousness (425). This thought is further reaffirmed by comparing the striping of women during the partition to the disrobing of Droupadi which caused the war in the epic Mahabharata. But Kunjunni’s Higher Unconscious, or the Superconscious, harbors a hope that just as Bhagavat Gita resulted from the consequence of an epic battle, so can the war in Calcutta produce something fruitful. Kunjunni’s Middle Unconscious stresses the potentiality of the prevalence of the soul, and by recognizing this universal truth, his psyche comes closer to achieving its maturity:

What would this war leave? What resulted from the Holy Song?

*Nainam chintanti shastraani, nainam dahati pavaka:* weapons do not cleave the soul, fire does not burn it. The soul survived beyond the wounds of war, but bodies writhed in searing agony, screaming.

Those screams sought an answer in Arjuna's trembling hands, and the bow which fell from them. But the Holy Singer turned his face away in song . . . (425)

The archetypal suggestion of Arjuna's bow falling from his hand is a portent that presages Kunjunni's own regeneration into purgation.

The abundance of symbols, and their existence in the collective unconscious, contributes to a speedy transformation in Kunjunni:

'We are brothers, sahib,' said the barman. 'We are both sons of rivers'.

*'Gaangeyas.'*

'What is that, sahib?'

'The Purana of the Ganga, Allah Bux. A legend of the Hindus.'

Allah Bux said, full of tenderness, 'The Ganga is the mother of the Hindu and the Muslim, sahib.' (430)

The "purana of the Ganga," which is the mother to Hindus and Muslims, according to Allah Bux, serves as a symbol of universality. Kunjunni imbibes this idea of oneness from Allah Bux, and in doing so he regards Bux as his Guru. The mythical Ganga becomes a connecting force that generates a fraternal feeling in Kunjunni. This enriches his psyche's potential to reach the ultimate goal.

While recuperating in a hospital, after being a victim to a grenade attack, Kunjunni's Lower Unconscious reveals a dream that serves as the

demonstration of the active participation of the subconscious elements put into play for the revitalization of his psychic being:

He who slept beneath that dark quilt dreamed. It was a dream of darkness. Like a pearl against the blackness, a crystal window opened. The window was just above his cot, looking through it he saw the fading sun, and felt the twilight breeze. The window darkened briefly, then it grew bright again. A shuttlecock flew to and fro beyond its frame. He saw only that shuttle. But when he listened, he heard the joyful voices of children at play.

‘Father, can I also play with those children?’ the dreamer asked.

‘You cannot play, my son.’

‘Why, Papa?’

‘You are not well.’

‘Won’t I ever get well?’

‘No, my son’

The window vanished. Within the dark sleep, wakefulness grew like a foetus. (436)

The dialogue between the father and the son is in fact a far-fetched reflection of the impending pathetic state of existence of Kalyani, and the situation that arises out of it.

Agony, as an advanced state of grief, quickens the pace of Kunjunni’s mental revival. Kunjunni, who was admitted to the hospital, becomes subjected

to mental agony rather than physical affliction. His Conscious “I” is shaken violently as a result of the news of his daughter’s illness:

No one spoke for a while. After the silence, Sanyal said, ‘We have kept something from you. I still don’t know how to tell you.’

Unconscious terror rose in Kunjunni.

‘Your daughter is not well,’ Sanyal said. ‘She is in the Cancer Hospital in Bombay. They suspect leukemia.’ (438)

This information serves as a traumatic experience that simultaneously vibrates the conscious, unconscious, and the superconscious realms of his psyche.

Another jolt that follows instantly is the news that Tapaschandra, the son of Niharika, is sentenced to be hanged:

After a moment, he asked, ‘Robin, what has happened to Tapu’s case?’

Silence again, and the answer after the silence.

‘They have sentenced Tapaschandra to hang.’

The tears which were reluctant to flow for Kalyani, now streamed down his face for Tapaschandra Mukhopadhyaya.

‘Oh God! Everything comes at once.’ (438)

The two successive setbacks create a foundation for a rapid maturing of Kunjunni’s psyche. This psychological action forms the basis for the development that results in the perfection of his personality. Thoughts about Tapaschandra, which lie deep in his unconscious, is brought to his Middle

Unconscious by means of a dream. While travelling in the aircraft he gets a vision of Tapaschandra. His act of generosity and the values he holds, generate a kind of epiphany in Kunjunni helping him feel the presence of the Guru at that particular point of time:

Kunjunni leaned back in his seat and shut his eyes. The noise of the jet settled into a calm drone, it put him to sleep. In his sleep, someone rapped at the window beside him.

‘Kunjunni chetta, it’s me, Tapu.’ Pointing to his broken neck, Tapaschandra laughed. ‘Look, I do not grieve for this, but for the widow of Nimoy Sanyal.’

‘Oh, Tapu!’

‘I have completed the sacrifice of Nimoy da with my own death.’

‘Dear God’

‘That sacrifice was precious learning. Nimoy Sanyal’s widow teaches me now, she has become my Guru.’

‘And then?’

‘I am liberated, Kunjunni chetta. I bequeathed my eyes to the blind, after my hanging. When the blind wear my eyes. . . .’

Tapaschandra’s eyes vanished. In their place, just dark sockets.

Those sockets then filled with the light of charity and worship.

(439)

This shows the profound influence that thoughts regarding Tapaschandra exert

on Kunjunni and his long wait for achieving purgation through this. By empathizing with Tapaschandra, Kunjunni's mind becomes saner and purer and this is reflected through the psychic field of the Middle Unconscious.

Dreams act as a medium involved in the materialization of the perfection of personality. The dream content that furthers Kunjunni's growth is the vision of the shuttlecock flying back and forth in between the father-daughter conversation. The daughter seeks permission to play and the father, in turn, advises her to rest:

Then he collapsed, and she held him in her arms, he wept. She drew back the cover on the bed, and laid him down. Lying on that bed, in the exhaustion of his injuries and his grief, Kunjunni slept deep. Through that window he felt the spring breeze mingle with the mellow sun. The shuttlecock flew back and forth again.

'Papa, the children are playing outside.

'Yes, my daughter.'

'I want to play, too.'

'No. you must rest.'

'It's all right, Papa. This is my last remission.'

Sivani watched him tenderly, as he laughed and cried in his sleep.

(441)

These unconscious elements appear to Kunjunni in the sleepy state. This is one form of psychotherapy that supports the termination of conflicts and,

consequently, harmonizes the whole to create a concrete and stable center.

This dream, which takes place in his trans-marginal realm, becomes a mode of expression that endeavours to fulfil his unrealized wishes and bring a modicum of relief.

The advaitik experience Kunjunni undergoes soon after this becomes a substantial element in promoting his self to travel to the higher realm where the development of his personality comes into being:

The dream of the shuttlecock gave way to a dream of the ocean.

The infinite serpent which lay upon the waters gazed in fascination at its own endless length, coil upon coil. Who was He that slept on that bed of coils? In his sleep, Kunjunni spread his arms upon the sheets. Now, his arms turned into wings, they bore him into the air, flying across ocean and sky. *Dear God*, he grieved, *why do You hunt Yourself as the journey and the journeyer?* The voice of the eternal Guru spoke tenderly to him.

‘Turn back and look.’

When he stilled his wings and turned his head, he saw the lustrous Deity who rode on his back, and his eyes were dazzled.

The voice of the Guru spoke again.

‘Open your eyes.’

When his inner eyes fluttered open, the Serpent and He who slept upon it were gone. Then, wave and ocean were gone, gone was the



rider on his back, gone were his wings, his beak and talons, gone were his eyes. He was a pulsing luminescence at once an infinitesimal seed and the infinite Universe, as he flew through the spaces of the Brahman.'

The voice of the Guru said, 'You once sought to know what liberation meant. Have you understood now?'

Kunjunni awoke in profound peace. (442)

These ideas vividly project Kunjunni's successful stepping on to the last stage of his psychogenic development.

The revelation of the unpleasant news regarding his daughter's identity, does not deter Kunjunni from maintaining an unperturbed state. This uncovers a potential achievement of a stable psyche in him. A secondary level of purgation is facilitated by the intervention of the psychic fields of Lower Unconscious, Superconscious, and the Conscious "I." The superconscious experiences of Kunjunni reinstate the existence of a sophisticated web of intra-communication between the conscious and unconscious portions of the psyche. The most important incident that accentuates his purgation is Sivani's confession:

'You must not hate Kalyani. She must not go with that burden.'

Now, her sobbing subsided. And then Kunjunni heard a voice which sought him from another dimension, a voice he had never heard before, and would never hear again. In that voice. Sivani said,

‘Kalyani is not your child. She is Pinaki’s daughter. (444)

Upon the revelation of his daughter’s true identity, with regard to the veracity of his paternity, a disidentification of the elements of his personality takes place in his psyche. This results in the thorough identification of his Higher Self, and he realizes the ultimate truth of his being. This indicates the commencement of self-discovery in him. Kunjunni’s understanding of his self is homogeneous with Roberto Assagioli’s take on self-realization. Assagioli explicates it thus, “What has to be achieved is to expand the personal consciousness into that of the Self: to unite the lower with the higher self and to allow the inner transpersonal self to express itself through the immediate, ego-directed self” (Assagioli 24). This forms the crux that creates a situation for Kunjunni to sever all ties with Sivani and come to terms with that conviction. Kunjunni’s Field of Consciousness and the Conscious “I” are on the orbit to coalesce with the Higher Self. The transpersonal realm now is within his reach. Kunjunni’s conversation with the Editor shows a complete agreement with the process of development. He reaches the transpersonal state:

He sat for a while in the room, then, restless, he went out again, to the Bombay office of the paper, and called Delhi.

‘This is Kunjunni.’

‘Then he began ‘My . . .’

Unable to say the next word, he hesitated. *O God, why do I*

*hesitate? Is my petty pride the return for the love that child gave me, she who now stands bathed in the steams of everlasting life?*

In the great, melting atonement, Kunjunni said, 'My daughter is dead.' (*Selected Fiction* 445)

Kunjunni's disclosure of his daughter's death to the Editor, asserts the accomplishment of his personal psychosynthesis. His psyche undergoes transformative changes with the swift change in thoughts. The realization of the unpleasant truth that he no longer can own his daughter becomes the reason for his hesitancy in addressing her as his own. But he overcomes his pride by recalling the love that Kalyani had for him and this helps him to attain a spiritual psychosynthesis. This is in harmony with Roberto Assagioli's statement on the attainment of psychosynthesis. Assagioli states:

In order to achieve this realization of one's greater identity, a personal psychosynthesis was required in which repressed, ignored or overlooked elements of the ego directed personality become integrated to self-awareness. Once personal psychosynthesis is accomplished, a spiritual psychosynthesis may be achieved in which this integrated personal identity becomes expanded to incorporate elements of one's transpersonal identity into ego-directed self-awareness. (Assagioli 60)

A swift transfer of Kunjunni's Conscious "I" to the Higher Self is further reinstated through his coming to terms with his afflictions. He adapts to the

situation to transform himself into an all-knowing self. The text reads:

That evening, in blind pilgrimage, he wandered through the city of Bombay. With reverence he saw and heard all the little, precious, everyday things which went on in the hovels and shacks around him. A small child eased herself at the entrance of a hut. A young man, himself emaciated with disease, tended to an old man bloated with dropsy. A middle-aged woman in a skirt flirted with a dark man as she bathed at the hand pump. And many such sights. They bared themselves to Kunjunni as revelations of genesis. He walked on. He came to the side of a little stream. Nameless, it bore the slime and filth of the city into obscurity. Above him, the twilight became turbid. Kunjunni stood there beside that wretched stream. Gazing at its changing colours, its darkness, he grew rapt in *dhyana*. *This stream is you*, he said, *my sacred Bhageerathi, immortal Ganga. From your breasts once flowed the living waters which brought salvation to the ancestral manes. Bless my daughter's journey. . . .*

When he came back to the hotel, he was at peace. (*Selected Fiction* 446)

The affirmation of Kunjunni's maturity is confirmed by a projection of his interaction with Lalitha. His consolation of Lalitha, who laments the death of his daughter and the misfortune that had happened to him, shows that he himself has become a Guru in the end. His ability to console asserts the

existence of a stable mind in Kunjunni that has attained self-realization.

The transformation that Kunjunni undergoes while in the transpersonal realm, gains momentum to bring about a successful culmination of psychic maturity in him:

Kunjunni changed and lay down on the bed. Outside, in the vast womb of night, he felt the seasons change. Thinking of many things, calling them to mind again and again, Kunjunni thought, *Dear God, the canto of war ends*. He felt he had traversed an immense battlefield, one which spanned ages. (448)

Finally, Kunjunni invokes the god within him when he reaches the higher realm:

Now, the hidden river rose to the surface of the confluence, in tide, it flowed into the ocean. Now, he felt Sivani's confession become the ocean. The anguish of rejection was a wave upon those waters of compassion; it raised its crested head in lament. He was aware of Sivani's motherhood becoming the ocean, and he was a wave upon it, crying out. As immense light and profound darkness, the ocean recurred. With fathomless love, it quietened its sorrowing tide. In that deluge, Kunjunni cried, *Friend of my childhood, bring me ashore. Give me deeksha, initiate me?*

*Unni, are you not seeking a Guru?*

*I am.*

*Look, here is your Guru. (452)*

With the familiarization of the Higher transpersonal self, Kunjunni arrives at an understanding with the transmarginal realm to effect his psychic maturity. Visions of spiritual seers find a place in his mind in the penultimate stage of the psychic process in him. The story of Suka and Vyasa becomes a reflection of Kunjunni's own life:

The expanse of the ocean was filled by the grace of the Guru.

Above the waves, Kunjunni heard Kalyani's voice.

'Father, are you grieving?'

'I am, my daughter.'

'Didn't your Parikshit teach you about the eternity of life?'

'He did.'

'Wasn't only in this life that I was not born your child? Look back.

Don't you remember? I was Suka, and you were Vyasa, father.' (453)

Kunjunni's attainment of psychic maturity becomes clearly evident when he recognizes the animations of the inanimate world around him. He is able to identify his daughter in the objects of Nature. This points to the universality theme that can only be comprehended by the reformed beings:

Cosmic nature hearkened to his cry. He heard millions of leaf-voices, rivers and mountains were full of speech. Trees and plants, crystal springs and dumb stones answered reverberantly in Kalyani's voice.

*'Father! Oh, my father!'* (453)

Being one with his daughter or vice versa is symbolic of the confluence that attests to the attainment of his psychic maturity. Kunjunni is the exemplar of the “multi-polar paradigm of a human psyche” (Piero Ferucci 21). Kunjunni’s personality places the self as the integral coordinating part. His Higher Unconscious plays the part of an inspirational force that allots space for the existence of creativity, illumination, and inspiration. His experience that involves the participation of images leads to the exploration of the unconscious, and the expansion of awareness. His conscious self or ego reflects the higher self at times.

With the reaching of an understanding with his self, Kunjunni’s personality is reconstructed around a new centre. This centre finds a new parallel in Assagioli’s concept:

When the unifying centre has been found or created, we are in a position to build around it a new personality -- coherent and organized, and unified. Once an inner ideal model of the self has been formed that is both realistic and authentic in line with the natural development of the given individual and therefore capable of realization, then the actual construction of the personality begins.

This is the actual psychosynthesis. (Assagioli 26)

The psychosynthesis of Kunjunni’s psyche exemplifies the essence of a psychic process that takes him to a point of convergence where he

experiences the sublime transcendental state. He traverses through the seven regions of his psychic structure to mould his personality to eventually attain the potential stability. Kunjunni's undertaking is propelled by both conscious and unconscious motivations. A study of his personality reveals the myriad possibilities by which one can assess the individual psychology.



## Chapter 6

### Conclusion

The select novels of Hermann Hesse and O.V.Vijayan, that include *Demian*, *Siddhartha*, *The Legends of Khasak*, and *The Infinity of Grace*, are evaluated from a psychoanalytical vantage point to substantiate the argument of the accomplishment of psychic maturity as the point of convergence of all lives. The thesis is also a reiteration of the certitude of the circulation of an involuntary psychic process that takes place throughout the lives of the individuals before the consummation of their psychic ripeness. The introductory chapter focusses attention on the two authors and their thematic concerns. A brief sketch of their significant works provides an insight into their contribution to the literary world as well. A compilation of the theories that are utilized for the purpose of explication, is explored in the chapter. The tenets of the analytical theory of Carl Gustav Jung, the Buddhist Abhidhamma theory, the ecopsychological theories, and the Transpersonal Theory of Roberto Assagioli, are projected. The thesis statement and the purpose of its implications, are stated along with a retrospective turn into the research done on similar areas. The following chapters include the psychic analysis of the four protagonists Sinclair, Siddhartha, Ravi, and Kunjunni, from the respective novels *Demian*, *Siddhartha*, *The Legends of Khasak*, and *The Infinity of Grace*.

The protagonist Emil Sinclair of Hesse's novel *Demian*, is evaluated from a Jungian psychoanalytical perspective that forms the crux of the second chapter. Each phase of Sinclair's growth is measured by means of individual psychological terminology and the individuation process. *Demian*, the *bildungsroman*, observes the growth of the protagonist from childhood to maturity. The individuation process oversees Sinclair's development and each stage is marked by a steady progress that seems imperceptible on a standard computation. The distribution of psychic energy during the scrutiny of his personality, sustains a meticulous balance throughout.

Sinclair's mentor, Demian, forms a major influence in the configuration of a successful entity out of the former's personality. Sinclair's identity progresses from that of a timid schoolboy who escapes intimidation owing to the generosity of Demian, to a university life of debauchery. His experiences enable him to grow from dependency to independence. The prevalence of a process of development in Sinclair, reveals the existence of the conscious and unconscious thought process in his psychic arena. This aspiration takes him forward on his journey of development and transforms it to a concrete concept with regard to the shaping of his personality, and eventually results in the achievement of the long-awaited goal. The psychic process allows for a steady performance with the interconnection of the personal, the collective unconscious, and the consciousness, in association with their component elements, and the various processes they are involved in, to facilitate

Sinclair's psychic maturity. His psychic progression that takes place throughout his life, is monitored and recorded for the purpose of subjecting it to analytical purview. The depth of his psyche is measured with the aid of psychoanalytical devices.

Sinclair's developmental process flows in an uninterrupted current that takes him to the core of a substantial psychic spirit. The exploration of his psychic process incorporates an assessment of the formation of incidents in his life. This unravels a conglomeration of feelings, thoughts, and emotions. These human traits are analysed by applying the theoretical tools of Individual Psychology in their evaluation. The cause of Sinclair's mental improvement lies in the generation of movements that elicit constant actions which eventually produce results that require regeneration. Consequently, his psyche strives to rectify the possible vices in his life to reach the impeccable state. This striving forms the fundamental endeavour that supplies the necessary raw materials for the mental process he undergoes. His psyche is perceived as comprising the Jungian idea of mind with its components. The various parts interact with each other at the instance of the formation of a situation, and provoke the movements of the psychic mechanisms. In Sinclair this is made possible with the help of the supporting characters in the guise of Demian, Pistorious, and Eva.

The narrative technique employed in *Demian* allows an easy swinging back and forth of the characters' thoughts from the past, present, and future, at

will. It enables a thorough understanding of the estimation of Sinclair's being at the culmination point of his process of development. The commencement of the evaluation of the character of Sinclair from a basic existence, when everything seems perfect and right, sets into motion the opportunity of a character assessment. Simple, peripheric thoughts lead to complex and dynamic ones as a result of his diverse thinking.

The Kromer incident provides the prime opportunity to explore the psyche of Sinclair, that in turn results in a significant transition. The preliminary crisis sets the tone for the endowment of a perfect process. The need for a difficult situation in personality development, asserts itself here as an essential aspect in Sinclair.

Sinclair's friendship with Demian charts a new phase in his subjugated and enslaved existence. His mental analysis, at this phase, reveals a poignant resurrection of psychic stability in him. A close examination of the movement regarding the thought process in him sees a significant change under the influence of his friend. The emancipation of Sinclair from a repressive state, effected by Demian, dominates his psychoanalytical period. Transference of knowledge, and an attempt to generate independent thinking in Sinclair, forms the basis of Demian's educative strategy. The inculcation of innovative thoughts in Sinclair's psyche, prevails as the fundamental aim of Demian. The importance of imbibing the negative and positive as one entity, as part of personality improvement, and the need to embody that understanding is

transferred to Sinclair by Demian.

His enrollment into the boarding school sees changes in Sinclair's psychic arena. The darker side of Sinclair predominates his senses to generate a negative impression of his personality. This brings in a variety of expressions and emotions that are accessed from a psychological vantage point. The invisible influence of Demian on Sinclair casts its presence at various junctures. Sinclair's vacillation between the world of "light" and "dark" remains throughout the developmental process in him. The actions undertaken become the determining forces that encourage the presence of the equal distribution of psychic energy in Sinclair. A measurement of the amount of psychic energy in him helps in the understanding of the psychic disposition of Sinclair. His meeting with Beatrice projects the platform on which he builds his experience. Regeneration becomes a compelling and continuous force that takes him forward.

The employment of symbols helps in utilizing his dreams as a portal to unravel the unconscious and forms the next segment of the psychoanalytical process in him. The liberation from suppression through the act of painting, marks the next stage of Sinclair's life. This is methodically evaluated by decoding the elements that occupy his mind. The factors that help unravel the unconscious of Sinclair are discussed here. His stint with the musician, Pistorious, forms the next segment that enriches his existing knowledge. Stability, courage, and self-respect, are instilled in him, and the source of

these qualities are researched for a better understanding of his psyche. The successful implementation of his influence on Knauer, and the ramifications that follow, bear witness to the implantation of the essential qualities that aid his individuation process. Sinclair's assumption of the role of a teacher to Knauer discloses the successful achievement of a striving to know his self.

The penultimate stage of Sinclair's journey towards attainment of psychic maturity is characterized by a questing element. This feature provokes the active participation of the various parts of his mind to engage in rigorous processes, and produces the need to seek his friend. The events following his visit to Demian's house bring about the generation of an essential type of wisdom in him. The source of this wisdom is studied carefully to get a glimpse of his psychic development. A meeting with Demian's mother, Frau Eva, which represents many aspects, is assessed. The rapport with Eva that enhances his mental depth in recognizing what is good for him, is projected here. Dreams become the source of access that facilitate an evaluation of Sinclair during this stage of his progression. The perception of dreams as the gateway to help find access to the deep recesses of his mind finds a parallel in Sigmund Freud's assessment of them. Freud termed dreams as "the royal road to the unconscious" (Freud 45). The presence of dreams, archetypes, and images, in Sinclair's life, is viewed from a psychoanalytical perspective to get a better understanding of his psychological state as well as to determine his position in the individuation process.

The culmination point of Sinclair's developmental stage sees a transformed Sinclair who resembles Demian. The visible comparison serves as the attestation of Sinclair's attainment of psychic maturity. The identical streak in them is suggestive of Sinclair's achievement in attaining the qualities that Demian possesses. The essence of the last conversation he has with an "absent" Demian indicates his knowledge regarding his own self. An understanding of the various elements of his psyche is made possible by him, and this is presented in the thesis. The shattering and disintegration of the psychic components for a renewed coherence is highlighted through the assessment of Sinclair's life. The existence of a harmonious state, as a result of the combination of opposing forces, is presented through Sinclair's individuation process. Through the analysis, an interpenetration of the existing psychic elements of Sinclair is made possible. This is done to project the full flow of the mental process that leads to his maturity.

The transformation of Siddhartha, the lead character in Hesse's novel *Siddhartha*, into the ideal personality of *arahat*, from the perspective of the Buddhist theory of Abhidhamma, is explicitly delineated in the third chapter. The complex intricacies of Siddhartha's subconscious is elucidated through a non-egoic-centered approach, that gives prominence to the variation of mental states and sense objects that are influenced by mental factors and thoughts. Siddhartha's karma or actions create a string of Bhavas, that take forward his psychic process in the form of a continuous thread of consciousness. His

mental states that fall under the category of the *kusala* and *akusala*, that is the wholesome and unwholesome mental factors, become the predominant categories in his self-development. The attainment of Nirvana through a self-reliant and independent journey devoid of instructions from a counselor, makes Siddhartha's achievement unique. His repudiation of the conventional method of pursuing enlightenment with the acceptance of the presence of a guru, establishes the existence of a seeker in him, and this propels him to transform himself to detect the absolute *arahat* personality.

Siddhartha's development, disclosed by way of the employment of the tenets of the Buddhist theory, opens up a new mode of analysis. The movement of Siddhartha's life from his youth to the stage of enlightenment is explicated as a flow of thoughts that ushers in progressive aspects. Siddhartha's emotions are translated in Abhidhamma terms that explicitly explain his course of movements. His aspiration to attain the enlightened phase is depicted as the realization of the *arahat* state. The *arahat* or the ideal personality is the goal of Siddhartha which is delineated in terms of the Buddhist theory. Siddhartha's journey is assessed as part of a continuous flowing element. The characteristic features of his predicament are examined through Buddhist theoretical terms, for the purpose of analysis. The nature of his actions can be perceived as categorized under the various personality traits that come under *kusula* and *akusula* types. The psychic disposition of Siddhartha during the course of his actions come under the subdivision of the



aforementioned types. Moreover, Siddhartha's developmental period is divided into selective spheres, each of which is attributed to consecutive periods that correspond to his life situation.

At the commencement of Siddhartha's initial phase of development, he is seen as living in the *avacaras* or spheres, that include *kamavacara* (sense-sphere), *roopavacara* (fine material spheres), and *arupavacara* (immaterial sphere). The perfect life that he is leading is highlighted and explicated in Abhidhamma terms. His life is explained as a continuous flow, which is the hallmark of the Buddhist theory. The quest for knowledge that embodies the spirit of Siddhartha forms the key to his onward journey. The representation of the remnants of discontentment, with a positive attitude, paves the way for a further unraveling of his mental arena. The emotions that Siddhartha expresses are depicted in a theoretical framework for an in depth analysis of his psyche. His mental states are presented as part of a continuous flow that are called *bhavas*. The change of thoughts in Siddhartha is comprehended in a different light. His life with the Samanas abounds in the acquirement of various skills that are interpreted as part of the *kusula* or wholesome mental factors. Each achievement of his is interpreted as the embodiment of the wholesome mental factor which catapults him toward the *arahat* state. This ideal personality state is the situation where Siddhartha attains psychic maturity.

Siddhartha's *citta* or mind, which can be equated to the consciousness

and the unconscious combined, houses a conglomeration of various psychic elements which forms the basis for the developmental process in him. The end of the Samana life projects the creeping in of the *akusula* or the unwholesome mental factors in Siddhartha which makes him take his quest forward. The intensity of the knowledge-gaining resolve that is inherent in Siddhartha is made known through the assessment of his psyche. The nature of Siddhartha's friendship, and his dealings with his friend, reveals the extent of his mental state. The constant questioning spirit in him is revealed at this point. The incident that facilitates the departure of Siddhartha and his friend Govinda from their Samana lives, serves as an example of the existence of intense mental dealings that take place in Siddhartha's psychic process. Each action of Siddhartha's contains an unceasing group of psychic elements. His overpowering of the elder Samana's will shows the strength of his commitment toward the achievement of a potent psychic state. His departure from the group of Samanas and the ensuing meeting with the Illustrious Buddha, marks a significant phase in his life. This is the phase where his friend Govinda leaves him for the Buddha and he becomes a lone traveller in his journey. This marks the progressive developmental phase in his life. Siddhartha's mind becomes the generator of doubts when he is with Gotama. Gotama's answers do not provide him with the satisfaction that he aspired for, and this leads him to follow the pattern accepted by the Buddha himself. The realization that the path to self-discovery or *arahat* state lies only in self-

experience, leads him to undertake one such journey. His mind becomes the meeting place of the *kusula* factors, and the combined effect of which leads him to an enlightened state.

Siddhartha's wilfulness, arising out of the combination of various experiences, grips him and leads to independent thinking. The next phase of his life that comes under the category of the *vacara* of worldly life, dominates his psyche. His entry into the sense-sphere reveals an interplay between the *kusula* and *akusula* mental factors. His life with the courtesan Kamala, and his transaction with Kamaswami, the merchant, sows the seeds of sensuousness and need in his psyche. The factors of delusion, pride, agitation, and egoism, are explicated in Abhidhamma terms to maintain an understanding of Siddhartha's mental process. Despite the presence of the *akusula* mental factors, Siddhartha is able to maintain the momentum of his journey toward the *arahat* state, only by virtue of the deep-rooted *kusula* or wholesome mental factors. This stage in his life helps him attain the knowledge regarding the negative aspects that enrich his personality. When Siddhartha learns enough of the worldly life, he is led by the deep connecting force to experience another aspect that helps him in his progressive journey. The knowledge that he attains from the river and the ferryman, Vasudeva, is explained by means of the Buddhist psychoanalytic terms of the Abhidhamma concept. It also projects the route and steps that he maintains while undergoing personality improvement. A meeting with his son, and his unsuccessful attempt to redeem

the boy, provides Siddhartha with yet another form of knowledge. This erudition is explained in a vivid manner. Through the means of a sense-door-process, the psychic process in Siddhartha is explored. After a prolonged stay with the ferryman and the river, the knowledge that he attains seeps through his conscious and unconscious arenas to conquer them. This gives him the ability to comprehend the unattainable and facilitates the achievement of the enlightenment in him. A final meeting with his friend Govinda, reiterates Siddhartha's attainment of the *arahat* state. The smile of Siddhartha, which Govinda compares to that of the illustrious Buddha, testifies to the fact that Siddhartha achieves his psychic mature state. The hierarchical pattern that the Abhidhamma theory implements in the analysis of an individual's mental process, assists in the comprehension of personality development.

Ravi, the lead character of O.V. Vijayan's seminal novel, *The Legends of Khasak*, is examined in the thesis from an ecopsychological vantage point to delineate the expansion of his mental contours. Ecological wisdom, that forms the framework of the novel, serves as a solution for Ravi's mental and spiritual lack which he redeems by means of a wilderness effect. This is made practicable and realized by applying the tenets of ecopsychology, as exemplified by Theodore Roszak, Stephen Aizenstat, and Robert Greenway. The journey of Ravi from a willing and enthusiastic seeker, to being a redeeming subject experiencing ecological wisdom, is delineated here. The psychological process of the attainment of ecological wisdom contributes to the rectification

of Ravi's flaws through the constant communion with nature and its population. This process elucidates the establishment of a synthesis of ecology and psychology so as to unravel the mysteries of Ravi's unconscious to finally reach a successful position. The construct of a language between ecology and psyche is also materialized by way of the psychic process. The attestation of the fact that the ultimate aim of the individual is to reach a full circle, is further reinstated through Ravi's attainment of ecological wisdom.

Ravi's transformation from an individual plagued by remorse and guilt into a person enriched by ecological wisdom, is depicted with the incorporation of internal and external influences that shape his psychic process. Ravi's attainment of psychic maturity, which is equated with the gaining of ecological wisdom, is analyzed using the tenets of ecopsychology to unravel the complexity of his simple psyche. Ravi's life in Khasak becomes an educating experience for him. His mental states are distinguished in terms of the ecopsychological aspects that include the notion of the mind as having the parts of Freudian "id," "ego," and "superego." The transpersonal trait present in the ecopsychological unconscious of Ravi helps him to subject himself to the influence of nature. The recollections of the past, while in Khasak, show the influence of his unconscious in bringing about his psychic upgradation. The ecological unconscious that lies at the core of Ravi's psyche helps him to find a connection with his natural surrounding so as to facilitate a harmony with it. His rapport with the people of Khasak, especially with the

students he teaches, enriches his wisdom and enhances a tranquil discovery of his psychic self. Ravi's significant ecological dealings are recorded for the purpose of analysis and are evaluated in terms of the ecopsychological tenets of the psyche.

The existence of a "world unconscious" in him is detected and understood from an evaluation of his ecological interactions. Each of Ravi's eco-connecting experiences is scrutinized to deduce the influence that ecology exerts on his psychic process. The rhythms of nature that are embedded in him are detected through instances of his ecological exploration of the place he lives in. The psychic relationship between the non-human inhabitants of Khasak and Ravi are underlined for a better understanding of his psyche. The bonding between him and the soulful people of Khasak creates a magnetic field bringing much relief for Ravi. The depiction of his mental development is further taken forward by means of the projection of his dreams. Dreams help in bringing out the latent content in Ravi's psyche which is made possible when he subjects and surrenders himself to the ecological aspects of Khasak. His dreams are interpreted from the perspective of the "world unconscious" that houses the psychic elements of both his psyche and Nature. The relationship between Ravi's ego and self is given a new dimension when he empathises with the life of the people around him that is replete with miseries and hardships. This is analysed to gain a profound knowledge of the process of psychic improvement in Ravi. His willing involvement in the lives of the

people of Khasak points to his conscious subjection to a psychological experience that he thinks could alter him by bringing him at peace with his constantly evolving soul. Ravi's belief in the powers of nature for the purgation of human psyche is indicated through his classes where he does not restrict the subject matter of study to academic confinements. The pathogenic nature of his psyche, before his arrival at Khasak, is examined in connection to the pristine life that he experiences there. The exhilarating treatment he undergoes under the influence of the ecological constructs that define Khasak, is further examined in the thesis.

Ravi's trip with the children to the wilderness of Khasak suggests a "cleaning out" time in his ecopsychological enrichment process. The wilderness experience elicits a repression release from Ravi's psyche. This evaluation from an ecopsychological perspective forms the basis for the attainment of ecological wisdom in Ravi. The legends of the inhabitants of Khasak evoke a regenerative spirit in Ravi which forms an important aspect in his developmental process. Before the arrival at Khasak, Ravi's needs were fulfilled from an egocentric point. His ego was then overstimulated and prevented him from entering the natural processes that included an active involvement with Nature. With his stepping into the vicinity of the bucolic Khasak, ecology reinforces its pristine patterns of ego processing to assist in the attainment of ecological wisdom. This benefits him in creating a non-dualistic mode which, in turn, helps him maintain a steady relationship with his

natural counterpart. This is an example of a non-goal oriented awareness that opens the consciousness of Ravi's mind to promote the natural flow of information and influence from Nature to his mind. An analysis of Ravi's mind at the culmination point where he is compelled to leave Khasak, showcases his concerns at the painful re-entry into the egotistic world. His reluctance to subject himself to that world leads to his willing submission to experiencing a snakebite. Ravi's last stage of development is projected here along with his wish to remain in his *sarai*. This is the moment of revelation that confirms his all-encompassing existence. The meditative life that Khasak offers Ravi is thus analysed in this chapter to obtain a comprehensive perspective of his psychic maturity in the form of ecological wisdom.

Kunjunni, the protagonist of O.V. Vijayan's novel *The Infinity of Grace* is examined in the next chapter from a transpersonal psychological viewpoint. Kunjunni's quest for mental peace, and its eventual attainment, is explicated by means of a psychosynthesis. For this purpose, his psyche is attributed with a division that sees his mind as the amalgamation of psychic fields which operate coherently with external incidents to bring about a harmonious self in him. His psyche is thoroughly monitored for the facilitation of the scrutiny of his psychic process. Kunjunni's psyche is examined in the light of the seven regions of Assagiolian psychic structure. The events in Kunjunni's life that are recorded for analysis elicit a psychic process that becomes discernible only with the aid of an elaborate psychic examination. The thought process that



Kunjunni undergoes from the moment of the inception of psychological disturbances in him, to the negotiations of problems, becomes the raw material that catalyzes a psychological discussion on his mental developmental process. With each incident, Kunjunni gets enriched by virtue of the psychic process that allows an expansion of his mental arena. His thoughts are stimulated by a whole range of incidents that have subjective and objective origins. These thoughts are transported to the processing mechanism which lends it the tag of a particular psychic expression.

Kunjunni's psychic components, that are classified into seven regions, and stimulate the production of a wide range of evocative feelings, find expression in his deeds. His mind experiences a wide variety of feelings that are recognized as the psychological products of a subtle process that is put to scrutiny. These feelings are categorized and analysed and are presumed to be originating from the spot that forms part of his psychological structure. The initial reveries of Kunjunni, that are mentioned at the outset of the novel, are perceived as arising out of the realm of the unconscious by evaluating the nature and content of the dream. As a corollary to this, the feeling of estrangement in Kunjunni is carefully assessed when it pervades his psyche. The factors that provoke these psychic determinants in him are illumined using the transpersonal psychoanalytical method. His psychic process that shifts its status with each thought, provides the impetus for development in him. Each thought process leaves a long-lasting impression of the psychic improvement

in Kunjunni which he experiences and this inspires yet another meaningful development.

His automatic selection of spiritual seeking, which finds expression in his discovering solace in Nirmalananda's ashram, enriches his strengthening self. His psychic self rebuilds itself with the accumulation of numerous other experiences. His dealings with the Editor become the focal point eliciting the elements of empathy and hope. A discussion of the process of personality development in him helps in exploring the happenings in his psychic components. Psychosynthesis in Kunjunni is presented in its elaborated format by projecting the examination of the aspects of relinquishment. Through this, a facilitation of the mutual interaction between the various parts of Kunjunni's psyche is made accessible. A turning point is highlighted in the form of the crisis in Kunjunni's life, which prompts his being to engage in a vital life-changing force. The road to purgation that is necessitated by this transformative stage, simultaneously renders Kunjunni's psyche as powerless and potent. His disoriented state is evaluated to form a concrete opinion. The presence of the experience of peace in Kunjunni's life is measured through an examination of his conscious and unconscious parts, and this forms the next segment of the analysis. The significance of transcendental experience in Kunjunni's life has a parallel movement with the projection of symbolic incidents. The representation of symbols in Kunjunni's psychic process reveals the formation of a meaningful psychic structure in him, which occupies the

last stage of his psychosynthesis. The upliftment of his psychic disposition from a mundane level of existence to a numinous being, promotes his mental development. This is examined in detail by focusing on the conscious and unconscious reflections that Kunjunni subjects himself to.

The traumatic experiences that permeate Kunjunni's psyche during the last phase of his mental upgradation, offers a wide range of psychosomatic depictions. The matrix of his mental framework undergoes a rigorous interpenetration and forms the basis for an incessant configurative mechanism. The death of his daughter and the realization of an ultimate truth that his daughter does not belong to him, compels his psyche to adapt to his newly acquired identity. The myriad emotions that are generated in Kunjunni are interpreted from a transpersonal psychoanalytical perspective. This enables in an unraveling of the conglomeration of the significant aspects that occupy his psyche. This stage forms the last part in Kunjunni's psychosynthesis. The disintegration of his personality and its re-orientation is detected at this point. The tranquil state of Kunjunni arises out of his understanding of the turbulent state that precluded his current disposition. Kunjunni's impotency, and inability to reverse what had happened to him in the past, forces his psyche to accept the current reality and transforms his personality to an all-encompassing existence. The realization of his maturity finds fruition at this juncture which sees the successful culmination of his personal psychosynthesis. The invocation of the God within him, and his successful reaching out to the

cosmic nature, highlights the transformation of Kunjunni, which is explicated by means of an in depth analysis. The attainment of his psychic maturity that is projected through the chapter, reveals a comprehensive psychic process that is ingrained in him automatically.

The four different psychic processes in the characters' psyche point to the fact that numerous ways of analysis can be applied in psychoanalysing a person, which forms an indelible part of personality development. The dissimilarity in the characters' maturing process finds a uniformity in the final stages of their journey. A comparative analysis brings out the nuances of the diverse elements that retain a streak of similarity in them. The novels *Demian* and *Siddhartha* by Hermann Hesse project the protagonists as those in whom the sense of transformative need is intentional. *The Legends of Khasak* and *The Infinity of Grace* by O.V. Vijayan are novels that project the protagonists as people who get subjected to a developmental process that does not form part of their manipulative mechanism. Sinclair's journey towards his attainment of psychic maturity resembles the zest for Siddhartha's enlightenment. Their capacity to embody the spirit of inquiry and their capability to subject themselves to difficult circumstances puts them in a higher plane. The wild living that they both embrace at one point of time for obtaining experiences, serves as an example in this regard. Kunjunni and Ravi are far more matured in their approach towards the factors that disrupt their mental mechanisms. They handle their crucial stages with utmost composure providing an array of

psychological elements for dissection. The psychic process in Siddhartha bears a systematic pattern, whereas that of Sinclair, Ravi, and Kunjinni, has a non-hierarchical structure.

The setting of the novels offers a socio-structural basis of development influencing the protagonists' mental ability to perform. This forms the similarity principle that the novels embody. All the protagonists' minds work from a conventional mode of operation which they aspire to replace with a progressive attitude. The willingness to embrace the unorthodox aspects of life makes their mode of psychological process all the more diverse. Sinclair's mental development is observed from an analytical psychological vantage point which depicts a non-linear mode of access. Siddhartha's enlightenment process, that is analysed from a Buddhist psychological viewpoint, possesses a meticulous quality about it. Ravi's mind that is accessed from an ecopsychological perspective follows a gentle pattern, whereas Kunjinni, whose psychological field is monitored from a transpersonal angle, suggests an exclusive pattern that shows a clear demarcation from the existing ones. The external forces that affect the psyche of Sinclair, Siddhartha, Ravi, and Kunjinni, are varied, but they elicit a process that has common patterns that organize them to form a complete whole. The capacity to absorb and learn from each experience, and to build the personality structure in its entirety, distinguishes the protagonists' from any other subpersonalities that exist around them. The psychoanalytical pattern that is employed in the thesis

discloses the inner development that takes place in the substrata of the protagonists. It also serves as a determining agent that eradicates doubts and simplifies baffling situations. Sinclair's progression happens in a German milieu whereas Siddhartha, Kunjuni, and Ravi, have Indian backgrounds. The difference in their locality does not distinguish their psychic process as entirely dissimilar from each other; instead, a kind of universal pattern is made to exist in their culmination points. An insight into the study of the characters' personalities enriches our knowledge regarding the psychology of human minds and their growth. Such a proficiency helps in a rapid analysis of the human psyche and provides a betterment of natural understanding among people. The projection of different milieu for different protagonists, and the similarity in their final position of attainment of self actualization, determines the similitude and universality of the workings of the human mind. The German locale in Hesse's novel appears in contrast to the Indian one, but the psychology of the human mind remains essentially invariable.

There are a range of constructions that imply the similitude that exists within these characters. An analogy is conceivable in the efficacy of dreams in them, permeating their unconscious beings to have a long-lasting authority on their consciousness. Dreams, that do not have a scientific verification, nevertheless assert an indelible influence on their waking sense. The psychic components that constitute the dreams have a transpersonal essence, which becomes evident at the appropriate moment of the characters' lives, to

engender an epiphanic phase. An inclination to experience the untrodden ways is inherent in each one of them, as they prefer to leave their hometowns for the expedition. Sinclair leaves his haven of a home for higher studies after his schooling; Siddhartha opts for an alien world that does not know his worthy knowledge lineage; Kunjunni works as a correspondent of a newspaper, that is far from his birth place, and Ravi traverses places away from home to finally reach Khasak.

The demand for an integrated self, generates an investigative streak in the protagonists, which takes them on a forward journey. Sinclair, Siddhartha, Ravi, and Kunjunni, undertake their expeditions with determination, despite the occurrence of challenging situations that possibly could have deterred them. The capability for acceptance of both pleasant and unpleasant factors is yet another distinction that is symmetrical in them. A tendency to spurn the spiritual attribute at the outset, to experience the worldly, to finally effect a return through negotiation with the numinosity, is characteristic of their entities. Uniformity in certain components that initiate the psychic process can be discerned in each of the character's psychic analysis. The psychosomatic conditions that enhance the mental development in Sinclair, Siddhartha, Ravi, and Kunjunni, remain fundamentally uniform, regardless of the variation in social conditions. The psychic structure of the fully developed self in all the characters who undergo the process of maturation, has an attribute of solidarity about its existence. The hierarchical maturation process of the

protagonist Siddhartha, that is discerned in disagreement with the non-hierarchical process of mental development in Sinclair, Ravi and Kunjunni, shares a common ground with all the radical psychic experiments.

The psychoanalytical perspective of the protagonists' psyche in *Demian*, *Siddhartha*, *The Legends of Khasak*, and *The Infinity of Grace*, justifies the thesis statement. The inclusion of a psychic process in the lives of all ordinary individuals has an involuntary nature about it. This thesis is an attempt at exhibiting the fact that different ways can be adopted in bringing about a mature evolution of the psyche. The process involved in the analysis highlights the significance and influence of psychic thoughts in the lives of individuals. Psychoanalysis, with its dexterity to decode psychological intricacies, has remained the most effective and sought after method in this field in the modern world. The advancement in the field of neuroscience, that forms the basis of all psychology, opens up the possibility of myriad ways of psychological processes. The methods employed in the thesis to de-construct the psyche of the protagonists of the select novels of Hermann Hesse and O.V. Vijayan, can be utilized for the analysis of works of art that carry a literary essence.



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## **CERTIFICATE**

This is to certify that no changes were recommended to be made by the adjudicators of the thesis submitted by Ms. Sheena N.G., titled *The Fiction of Hermann Hesse and O.V. Vijayan: A Psychoanalytical Perspective*.

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