

CHAPTER: V

CONCLUSION

There is no final word in literary studies, especially in the interpretations of great literary works. Therefore, every new generation finds new meanings in the great literary works. The same is true about the interpretation of the select novels. The present study is an attempt to define the motif of journey that has been portrayed by both Hesse and Desai. Every attempt of interpretation may have its own independent findings. In this sense, no literary interpretation can be considered as the final conclusion. In reality, every interpretation gives rise to further exploration and research. However after having analyzed, the select novels of Hermann Hesse and Anita Desai in the context of the chosen theme, the present researcher has drawn certain findings, and the present chapter deals with the said findings. It seems interesting to note how Hesse and Desai, with all their broad differences, bring into focus certain common and basic issues and ideas. The analysis of both the novels and the interpretation of the analysis enriches our knowledge of inter-literary process, and it also deepens our understanding of literatures and helps us realize its human message.

At this juncture, it is necessary to have a bird's eye-view of what has been discussed hitherto. For the convenience of the study, the dissertation is divided into five chapters. In Introductory part of the study, an attempt is made to highlight in precise the tradition of Indian fiction and the tradition of German fiction. A brief survey of the contribution of the Indian and German writers to the development of their respective traditions has been attempted. The second subsection deals with a very brief discussion of the lives and works of Hermann Hesse and Anita Desai. The purpose here is to highlight the authors' experiences and the influences that have shaped their

visions. It also correlates the select authors with their selected novels, in terms of the significance of the present study. The significance and the rationale of the study are clearly stated in the introductory part. This clarification has a double significance. It ensures the scope and limitations of the study on one hand and illuminates the central idea or the focus of the study on the other. The further part of the introduction deals with the aims and objectives of the present study. The scope and limitations of the study clarify what exactly is attempted and what has not been. The last subsection briefly explains the approach that means the method used for conduction of the study. In short the introduction of the dissertation provides a comprehensive view of the present study.

The introduction of the dissertation is followed by the first chapter entitled Theoretical Framework: Archetypal Criticism, which sets the parameters to analyze the select novels. The origin and certain definitions of the term archetype are attempted in this chapter. The purpose here is to avoid any ambiguity in the argument. Along with the theories of myth, its definitions by the theorists and critics have been provided. A brief survey of the use of myth from the earlier period to the modern times has been also attempted in the present chapter. The most common mythical images used in the worldwide literature have been listed in the chapter. The archetypal motifs and genres; and Northrop Frye's theory of myth have been discussed briefly in order to have clear and definite view of the terms myth, archetype, motif or pattern, etc. The succeeding part of the chapter is followed by the discussion of 'journey archetype'. Thus the chapter highlights, in brief, the concept of archetype, its relation to myth and Jungian archetype. In the light of the theory developed in this chapter, the subsequent chapters deal with the analysis and interpretation of the motif of journey in the select novels.

The second and third chapters deal exclusively with the analysis and interpretation of the select novels in terms of 'journey as an archetypal motif'. Chapter second deals with the discussion of Herman Hesse's *Siddhartha* while the chapter three deals with Anita Desai's *Journey to Ithaca*. In these two chapters, an attempt is made to define the use of 'journey as an archetypal motif' by the respective authors in their respective novels. Since the present study is basically comparative, chapter four attempts to have a comparative perspective of the spiritual journey as depicted in the select novels. An attempt is made in this chapter to define the select authors' vision of life comparatively in terms of the spiritual journey. Against the background of the discussion and the argument carried out in the first four chapters an attempt is made to arrive at certain findings in the fifth and the last chapter of the present study i.e. conclusion. The main purpose of the 'conclusion' is to make a comprehensive statement on the theme of journey as an archetypal motif in the select novels.

A comprehensive study of both the novels reveals the writers' innate zeal to help ordinary people, who move towards some awareness of the depths of spiritual development that forms the central theme of both the novels. In spite of living in adverse conditions and many temptations, the protagonists of both the novels ultimately reach their goals of spirituality. Both the novels are found to be the reflections of the respective authors' personal beliefs and thoughts. Both Hermann Hesse and Anita Desai try to explore the spiritual journey which is an integral part of human beings. The novels under study renovate common man's interest in spirituality and show how it is relevant to our lives in the modern and materialistic world with moral perplexity and uncertainty. The protagonists of both the novels

undertake a long journey in search of spirituality. Thus, the journey becomes their spiritual journey. Many temptations and distractions come in the way of their spiritual journey, which are finally dispelled. The spiritual realization of the protagonists of both the novels becomes possible only after intense spiritual conflicts and moral awareness. Like the chief characters of Eliot's plays, the chief characters of both the novels attain spiritual liberation only after self-scrutiny, self-exploration and heart-searching. With the help of spiritual mentor in the initial part of their journey, they attain their ultimate goals.

Hesse and Desai seem to suggest that the acceptance of higher values like love, charity, compassion, selfless service, and the concurrent negation or rejection of vices like hatred, anger, selfishness, envy, revenge naturally focus the way for the attainment of the highest 'joy' or 'bliss'. Hermann Hesse and Anita Desai encapsulate the wisdom of Oriental Philosophy in their respective novels using multiple meanings of journey archetype.

At the core of both the novels, there is an idea of withdrawal from mundane and materialistic life and going back to the purity of unspoiled nature in search of peace and some regenerated power. In this sense, both the novels are novels of pilgrimage, of people's spiritual journey. The concept of journey, the concept of spiritual disciple and his spiritual mentor, the process of renunciation of material life and sensory pleasures, the process of self-purification, the process of earning the spiritual realization by hard work and continuous efforts and finally merging the self into the Universal Soul constitute the thematic and spiritual design of both the novels. In other words, both Hermann Hesse and Anita Desai

employ the same process to obtain their spiritual perceptions, and that forms their vision of life.

Both the novelists have used the symbols and imagery in order to convey their vision. They have used five elements - earth, water, fire, wind, and sky. Both the novelists have used the symbols and images essentially selected from the natural world around us. The analysis of both the novels also shows that both have depicted their main characters establishing a kind of communion with the Universal Soul, omnipresent in the nature. It is this communion with the universal spirit that is present in every object of nature that constitutes the affirmative spiritual vision of the novelists. This communion with Universal Soul, in other words, constitutes the concept of universal love. It is this kind of universal love that has shaped the spiritual vision of both Hermann Hesse and Anita Desai. That's why they both emphasize its importance through their characters. Hesse's Siddhartha feels love for every particle of Nature, after the enlightenment and Desai's Mother teaches nothing but the universal love.

Both Hesse and Desai have employed various images and ideas to convey their spiritual vision since the archetypal phenomena is a psychic activity. Jung describes them as spiritual. It is significant to note here that the archetypal journeys in the novels have the spiritual undertones. Further, the spiritual enlightenment cannot be conveyed in common words and hence, the same is conveyed by both the authors with the help of symbols and images. The most common and recurring symbols employed by Hesse and Desai are water, river, colours, circle; a symbol of wholeness and unity, serpent, the soul mate, the wise old man; who always appears when the hero is in a hopeless and desperate situation, a spiritual mentor, mountain; a symbol of goal of pilgrimage and ascent, etc. Further, the use

of hero archetype is common in both the novels. The heroes of both the novels undertake a long journey for fulfilling their aims or desires. Thus with the help of these universal symbols both Hesse and Desai have tried to convey their respective perceptions of spiritual journey.

Thus, Hesse's *Siddhartha*, with its philosophical grandeur is a 'spiritual tonic'; Anita Desai's *Journey to Ithaca*, with its entertaining and spiritually purifying element, is also a 'spiritual gospel'. Both the novels exhibit that unless you have faith and belief in yourself, you will not attain peace of mind and the enlightenment. Both the authors focus on the concept of spiritual enlightenment. They both assert that nobody can achieve this enlightenment either through bookish knowledge or through following others. It is completely firsthand knowledge.

Thus the comprehensive study of both the novels reveals that the basic spiritual perceptions of Hesse and Desai are the process of losing the self or ego in order to qualify oneself and then experience the spiritual bliss by merging the ego with the spirit of nature. In *Journey to Ithaca*, Desai presents a very profound Vedantic philosophy of the profound knowledge of Nature. She tries to convey that God is present in every particle of Nature, but its existence can be felt after surrendering one's ego to the elements of Nature and becoming one with the cosmic elements of Nature i.e. the spirit of the God. In *Siddhartha* Hesse also asserts that after merging the ego and becoming one with the elements of nature, one can achieve sublime experience.

Spiritual journey necessarily requires the basic quality of personal goodness. It is on this point, Hesse and Desai, in spite of some overt differences hailing from different spatial-cultural backgrounds, meet with and hold up parallels each other.

Through this study a researcher has made a humble effort to reduce the research gap. The hypothesis of the study is proved correct and foregrounded with textual references. The overall study of the select works, it is hoped, will contribute sincerely in the field of literary and critical readings. Along with the theme of the archetypal journey, the themes of spiritual quest, clash of cultures, Hinduisms and Buddhism pervade the writings of Hesse and Desai. Similar issues are found in the writings of Alan Patan, Pearl S. Buck, Paulo Coelho, Milan Kundera and some other writers of the modern times and hence one can think of comparison of theme of archetypal journey with these writers. Thus the topic is open-ended, and the new researcher may add certain perspectives to the body of the said research.