

I: Siddhartha as an Individualist in Patriarchal Society

Siddhartha (first published in 1992) is a work of a famous and influential Nobel Prize winning German author Hermann Hesse. This novel is based on a character called Siddhartha, inspired by the author's visit to India. This novel is about the young Brahmin Siddhartha who is in search of self-realization. Hermann Hesse presents a character called Siddhartha as a hero of a male dominating society. The novel moves around Siddhartha. From the very beginning of the story Siddhartha seems an arrogant and self centered person. He abandons his home without caring about his father and the family, later on he leaves his beloved who loves him a lot and when she needs him, he leaves his son too. In other words, Siddhartha think about himself only and he is presented as a hero of the novel which is of course the result of masculine egoistic mentality of the writer Herman Hesse.

In the novel the main character Siddhartha wants to know the reality of life. Being born in good family members with loving parents, he is not satisfied yet. So one day he decides to leave home and wants to find out the reality of life as well as salvation of life. His parents do not allow him. He is not alone because his best friend Govinda is also ready to go with him. His father tries to convince him in vain. At last, Siddhartha prepares for his journey with Govinda. He leaves his home in dawn, wearing a yellow sage dress moves toward his destination with Govind. His main aim is to gain knowledge and to be released from this world (samsara). After a long journey they reach a village where people are talking about Buddha and his friend Govind also move with people. But, swiftly Siddhartha returns leaving his friend alone. Then he reaches the town wearing sages' dress where he meets a young woman and he imagines about sexual activities with her. But, at the same time, he changes his mind and moves forward. He reaches nearby the garden which belongs to the woman

named Kamala having lovely appearance. When he meets Kamala on the road, they fall in love with each other accidentally. Then according to will of Kamala he becomes a rich man of the town having sufficient properties and servants. He plays dices, drinks wine and take worldly pleasure. They have son and when Kamala dies, Siddhartha brings his son with him but the son does not like to live with him any more. At last, he runs away from the cottage. Siddhartha also runs towards his son because he loves his son very much. After a long time he again meets his friend Govinda on the way. Govinda conveys and shares many more things about life and about his success. Siddhartha realizes his past activities and both of them return to their destination. They are wounded by the divine power, deeply enchanted and exalted.

The main character of the novel Siddhartha is so much self centered that he does not care about other people around him. He abandons his house because he wants to be enlightened. He does not care how much his family needs him. He is not mature enough to bear the responsibility so he quits and runs away. Siddhartha finds himself very much superior to others. He feels as if he is the only one person who knows what to do. Leaving home is also one of the examples of his superiority complex. In this novel, Hesse presents a character having good knowledge about how to gain spiritual salvation in human life which is unreliable. The narrator says:" Already he knew how to pronounce Om silently. This word of words, to say it inwardly with the intake of breath when breathing out with all his soul, his brow radiating the glow of pure spirit. Already he knew how to recognize Atman within the depth of his being indestructible at one with universe" (3). These lines obviously clarify how Hesse has presented Siddhartha as "Mr. Known All" as if he knows everything about everything. Is it just because he is a 'man'? Why does Hesse present

Siddhartha, a male character in his novel? I wonder if he could have written the same thing if he had created a female character. Kamala, a female character in the novel is not justified by the writer. She is just used by Siddhartha. She is a victim of a man. Hesse fails to give justice to female characters in his novel. Hesse is also an example of male dominating mentality. From the Greek time to present no matter it's a community or philosophy females are presented very inferior. Most of the fictitious female characters portrayed by male philosopher seem dominated and weak. They somehow create female character weak in comparison to male characters. Females characters are somehow affected by the 'male' mind of the writer. By the novel *Siddhartha*, Hesse kept himself along with the other philosopher who thinks that females are inferior to the males.

Similarly, Siddhartha had everything in his life, wife, family, property and luxurious life. Being a son of the king, he gave up all material world and momentary happiness of life, family and moved toward his destination searching a way through which man could be released from this momentary world. His main aim is to get salvation in human life. Here, Siddhartha seems as he is running away from his responsibilities and he is not a practical enough. This is one of the examples which proves that Siddhartha is not the real hero but a faulty image of a hero. Moving forward, Siddhartha falls in love with a girl named Kamala who is rich and beautiful. And he becomes rich and owner of the enough properties having many more servants around him. In this regard the narrator says; "He had become rich. He had long possessed a house of his own and his own servant and garden on the outskirts of the town, by the river. People liked him, they came to him if they wanted money or advice. However, with the exception of Kamala had no close friend"(62). These lines indicate how Siddhartha feels himself superior to Kamala and how he enjoys luxury.

All the properties belong to Kamala but she is not able to take care of them and she needs Siddhartha's help. This shows how Kamala is presented as dumb, weak and stupid. Kamala's love and her belief are being ignored and she is just presented as a puppet in Siddhartha's hands.

Siddhartha lives with Kamala for his sexual enjoyment and the luxury. He does not hesitate to leave Kamala when he feels she is getting older. It is mentioned in the text:

Then he lay beside her and Kamala's face was near to his, and under her eyes and near the corners of her mouth he read clearly for the first time a sad sign- fine lines and wrinkles, a sign which gave a remind of autumn old age... perhaps not yet a conscious fear - fear of the autumn of life, fear of old age, fear of death. Sighing, he took leave of her, his heart full of misery and secret fear. (67)

Above extracted lines explain why Siddhartha decides to leave Kamala. He does not even bother to see Kamala before leaving. He leaves like a coward.

Kamala has already been aware that Siddhartha will leave him sooner or later. It is mentioned "She was not surprised when she learned that Siddhartha had disappeared"(70). This statement shows the helplessness of a woman. She is supposed to be a teacher, a lover who has given him shelter, name, love , respect, luxury even though she is alone, she is weak. Siddhartha does not even express his gratitude towards her. Is it just because she is a woman? Siddhartha compares Kamala with a caged bird. When he decides to leave Kamala he gets a dream of the death of the bird. It symbolizes that Siddhartha thinks that Kamala will die if he leaves her. It proves the poor male mentality who thinks that woman is helpless without a man.

Similarly, regarding this novel many critics have analyzed from various perspectives remaining on the spirit of the novel. Among them Hilda Rosner, translator of this novel from Germany to English comments:

The novel is about the young Brahmin Siddhartha's search for self Realization. Distributed by contradiction between his comfortable life And the harsh reality around, he takes to the life of a wanderer [...] in the end he groups the wholeness of life, experiencing the sense of fulfillment and wisdom which come with it. Written in a simple style, Siddhartha is considered a classical work dealing with the meaning of life. (cover page)

This above criticism focuses on *Siddhartha* as a classical work. Raising the issues of life and salvation Hesse relates his spirit of novel with the Eastern philosophy through his character Siddhartha. Rosner surveys the writing style of text and says this novel is written in simple language. This means, he only comments of writing style of the novel.

Similarly, another critic Arthia Sattar in the article "The Flow in the Crystal" writes:

Hinduism and Buddhism have exerted their influence beyond their cultural borders as well, drawing non-Southasian writer into their expansive and seductive fold. The life of the Buddha has compelled such romantics on Edwin Arnold (*The Light of Asia*, 1891) and Herman Hesse. (*Siddhartha*, 1922)

Western writer diverting the historical evidences present hypothetical images and romanticize it. Westerner presents romantic moment of human life by presenting the imaginative character as Siddhartha by Hesse. In the novel Hesse presents his

character as more emotional. He presents romantic aspect of human life. Robert C. Conard implicitly subordinates the Indian aspect of the work as he joins as the pursuit of its "western possibilities"(259). He further points out that "Siddhartha proclaims a primordial image, emerging from the deepest strata of unconsciousness, which reveals the bodily structure of the work as western despite the Indic garment it wear"(365).

Another English writer G.B Shaw states that "the life of Hesse's protagonist runs almost parallel to the Buddha and that this parallel forms the structural backbone of novel"(207). These lines show that the novel is based on Buddhism and the character presented by Hesse represents the Lord Buddha. He further claims, "Myth is basic to the novel and they state the story runs parallel to the traditional tale of Buddha."it is Herman Hesse's personal interpretation of Buddha"(207). Any work of art is the personal imagination or it represents personal view towards something. For Shaw this novel is nothing more than Hesse's personal interpretation of Buddha. Regarding the novel, Pilgrims Publication, Kathmandu comments on online article "Journey to the East" as:

This book tells the tale of man who goes on a wonderful and amazing journey through Asia. His travel can also be seen as a parable one person's search for enlightenment. Ever since this book's first publication in 1932, it has influenced generations of readers with its ideas on Eastern religion and Jungian psychology and its criticism of Western middle-class Values.(2)

This extract clarifies that book is about human search for enlightenment.

Similarly, it influences the reader about Eastern religion. They even relate this novel with Jungian psychology. This criticism signifies the human psychological journey from psychological point of view.

Similarly, another postcolonial critic Mahasweta Sengupta also raised the issues of the 'Image' in Western text. She claims that Western writer presents non-Western issues through imaginary discourse. For Sengupta, by using image of eastern people, westerners create discourse about the orient discourse is written to document and through this discourse colonizers collect fictitious knowledge that makes them easy to gain achievement. In the novel, Hesse also represents as substitute of great Lord Buddha. Hesse being a western writer is trying to judge Eastern culture.

Thus, many critics have interpreted this novel from different perspectives like psychological, romanticism, anti-orientalism or post-colonialism and so on. Hilda claims that it is the best classical work by Hesse. There are many criticism about the novel but remains incomplete without proper reading of this novel from feminist perspective. Hesse is a male writer and his male dominating mentality is reflected in the novel as well. The main character of the novel, Siddhartha is a result of male dominating society. He is coward, irresponsible, careless, arrogant even though he is a hero of Hesse. Hesse fails to justify Female characters in the novel. In comparison to Siddhartha, Kamala seems weak who seeks help from a man. So it would be justifiable to analyze this novel from the feminist perspective to find out how a male dominating mind has created Siddhartha and made him a hero.

Gender criticism examines how sexual identity influences the creation and reception of literary works. Originally an offshoot of feminism, gender criticism today includes a number of approaches including the so-called 'masculinist' approach recently advocated by poet Robert Bly. The bulk of gender criticism, however, is feminist and takes as a central perception that the patriarchal attitudes that have dominated western thought have resulted consciously or unconsciously in literature "full of unexamined" male produced assumptions. Feminist criticism attempts to

correct this imbalance by analyzing and combating such attitudes of male characters in the text. Other goals of feminist critics include analyzing "how sexual identity influences the reader of a text" and examining "how the images of men and women in imaginative literature reflect or reject the social forces that have historically kept the sexes from achieving total equality.

Third world Feminist writer Chandra Talpade Mohanty says that male writers generalize the female groups. They become judgmental about females and give the statement that females are like this and like that. In her book *Feminism Without Borders*, Mohanty writes:

The phrase "woman as a category of analysis refers to the crucial assumption that all women, across classes and culture are somehow socially constituted as a homogeneous group identified prior to the process of analysis. Women are characterized as singular group on the basis of a singular group, on the basis of a shared oppression what binds woman together is a sociological notion of the sameness of their oppression. It is at this point that an elision takes place between 'women' as a discursively constructed group and 'women' as material subjects of their own history. Thus, the destructively consensual homogeneity of woman as group is mistaken for the historically specific material reality of groups of woman. This results in an assumption of women as an always already constituted group. One that has been labeled powerless, exploited, sexually harassed and so on.

(22-23)

These extracted lines reveal that how male writers can be dominating. In the text *Siddhartha* too, Hesse tries to generalize the poor condition of women in the eastern

community. Female characters are not strong enough and they are puppets in the male's hands. The position of women are determined by men. Women are weak and helpless. This is how Hesse tries to say that all the women are the from the same category, powerless, victimized, weak and so on.

A feminist writer Simone de Beauvoir in *The Second Sex* writes:

Thus humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being. Michelet writes: 'Woman, the relative being ...' And Benda is most positive in his *Rapport d'Uriel*: 'The body of man makes sense in itself quite apart from that of woman, whereas the latter seems wanting in significance by itself ... Man can think of himself without woman. She cannot think of herself without man.' And she is simply what man decrees; thus she is called 'the sex', by which is meant that she appears essentially to the male as a sexual being. For him she is sex – absolute sex, no less. She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute – she is the other.'(1919)

This above lines reveal how male mentality works in literature and how it can manipulate literature. The male ego works in any field. From past to the present males are being presented self and female as 'another or second sex.

Similarly, another writer Colin Butler raises the same issue in his book *Monatshefte* (1971). He writes:

"Siddhartha's life in the village is a catalogue of failures- failures which. The uninitiated would incline to attribute directly to his inability

to develop a capacity for spontaneity that however, would be all too simple as an explanation. As in the episode with the samanas, Siddhartha's various occupations are expected to provide him with a reason for living... Again his relationship with Kamala, the courtesan, is irretrievably compromised by dint of the fact that it is basically a deliberate and artificial course of instruction neither trading, nor sexual expertise, nor gambling is per se of provide Siddhartha with the feeling that here at last he has found the way. And so he unnaturally generalizes his situation and succumbs to the notion that all human activity is "samsara" a game. (120)

Above extracted lines explore the characteristics of Siddhartha and his self-centeredness. His 'being a male' characteristic is out and it's very clearly analyzed by Butler.

Through the novel *Siddhartha*, Hesse somehow wants to sketch his own story as we know that this text is auto-biographical. Most creations are somehow driven by the experience of writers which relates to their lives. None of the literature happens itself so is the *Siddhartha*. Johannes Malthaner, in "Hermann Hesse's *Siddhartha*" states:

The novel is largely auto-biographical and has a long and interesting history. It is no doubt true of all great works of art they do not just happen, that they are not product of chance. Great works of literature have their roots way back in the life of their writers, they have grown out of life and are part of the life of their creators; great works of literature are not factory products but grow and ripen slowly to fill bloom. This is especially true to Siddhartha.(6)

The idea to mention these lines here is to say that Herman Hesse sees himself in Siddhartha. That's why he is strong character in the novel. The male mind has dominated the writing.

So, the text *Siddhartha* is also a result of a male dominating thought. The female characters never occupy the organizing center of the narrative even when. In Hesse's work, the significance of woman is based on her "mirror function", on her importance for the unfolding of the individuality of the subject. Similarly Kamala represents the other as a threat to man's existence but as his missing part. She seems to be acquiring the internal coherence and unity of his existence. Kamala is not given much respect as she deserves. This is Hesse's male mentality, being a male writer Hesse justifies the character of Siddhartha but fails to justify Kamala's character.

Thus, this research is conducted through the perspective of gender studies. As Hesse is a western male writer, the researcher takes some theoretical concept from western feminism, especially Simon de Beauvoir and Ellen Showalter and it will raise the points of third world feminism simultaneously as the story of the novel carries the eastern culture and the philosophy. So the research carries both of the western and eastern feminist writing together to show how male mind can manipulate the writing and how the female characters are being dominated in eastern culture at the same time.

This study is divided into three different chapters: the first chapter includes general introduction of the study. In the same way, the second chapter is the methodology along with textual analysis which provides the theoretical modality of gender studies that explores masculinity in the text through the character Siddhartha created by a male writer Herman Hesse who fails to create a responsible hero and failure to justify a female character Kamala in the text. The final chapter concludes the entire study with the revelation of masculine thought or the so-called superior attitude of the character Siddhartha which allows himself to be a dominating character in the text either by announcing himself as a master or using others for his own enjoyment.

II. Female as the 'Second Sex' in Hesse's *Siddhartha*

Hesse somehow sketches himself in his auto-biographical novel *Siddhartha* where we can find the character Siddhartha wandering for enlightenment. Siddhartha is the person who belongs to himself. He is the man of no one. He leaves his house, his peer, his beloved and becomes all alone because he cannot bear the responsibilities. He loves himself. He does not care about his family, friends and wife. He enjoys being alone. Female characters are being victimized by Siddhartha. His mother and his beloved both are not paid enough attention. As we know that this novel is auto-biographical, we can say that Hesse's male mentality is noticeable in the novel. Female characters are not given justice by Hesse. On the one hand Siddhartha is self-centered, full of male ego, which does not care about anyone else in his life. On the other hand, he is compared to Gautam Buddha. In Hindu culture, females are always dominated and victimized and this novel *Siddhartha* continues the same culture. *Siddhartha* as a text is itself biased which fails to portray the real hero of eastern community and to justify female characters.

If we examine the Hindu culture we can see the domination of male power. From Sati to Sita, from Draupadi to Radha all female characters are seemed to be marginalized and victimized by patriarchal norms and values. Each and every male related to these females are Gods. Ram, Krishna, Pandavs are remembered as ideal men in Hindu culture, no matter how they are cruel. Ram, who cannot save his wife from monster but can ask her to prove her chastity, Krishna, who hangs around sixteen thousand girlfriends even though he is a God. Pandavs, who gamble their wife Draupadi and forced her to be naked in front of lots of people are taken as role models in our culture. This is the reality of Hindu culture to praise males in every

aspect and undermine females. We worship them but we forget about the females behind them who have suffered a lot because of them.

This is why this research deals with the construction of tradition and culture which is formulated to show the differences between man and woman or the gender difference. Just as hunger may be satisfied by any number of different kinds of food, each of sex and gender "culturally defined" and obtained so. In any given society, sex too is filtered through the culturally dominant codes that regulate the behavior acceptable in men and women. But these codes police not only "the social relations of sexuality" that also determine the social division between the sexes, the basic upon which men and woman are placed into "mutually exclusive categories" pointing to what she as the arbitrariness inherent in such classificatory logics, in this regard, Rubin, in her essay 'Traffic in women' writes:

Men and women are of course, different. But they are not as different as day and, earth and sky, yin and yang, life and death. In fact, from the stand point of nature, men and women are closer to each other than either is to anything else for instance, mountains, kangaroos, or coconut palms. The idea that men and women are more different from another than either is from anything else must ... far from being an explosion of natural similarities. It requires repression; in men of whatever is the local version of 'feminine traits, in woman, of the local definition of masculine traits. The division of the sexes has the effect of repression some of virtually everyone, men and women. (179-80)

Here, I would like to mention Elaine Showalter's feminist theory where she demands such an investigation on literature produced by male writer. She points out; there is no reason to study women unless "women" represent something else again. The

"women's difference" in the Greek oral tradition differs from the "woman's difference" in the modernist novel and poem so it is necessary to interpret any literary production through feminist perspective. Any novel or poem should be reinterpreted by females themselves. Showalter in her book *A Literature of Their Own* shows the complex relations among the representations and patterns of masculine dominance and then asking for erasure of such patterns. She says females themselves should take charge of map making and should avoid other interpreting style which misconstrues women and the issue of gender. So, I find it quite reasonable to conduct the novel *Siddhartha* from the perspective of feminist perspective so that the position of female in the novel can be seen clearly.

Gender represents its transformation into culture that refers to ways of describing and understanding human bodies and human relationships, our relationship to ourselves and to others. Gender denotes the cultural practices or cultural media that enable these desires to be played out. In her important book *Gender Trouble*, Judith Butler argued that gender is a symbolic form of 'public action' whose recurrence allows for our reorganization as desiring and describable subjects. For Butler :

Gender is an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts. The effects of gender is produced through the stylization of the body and hence, must be understood as the mundane way in which bodily gestures, movements, and styles of various kinds constitute the illusion of any abiding gendered self.(140)

Women are supposed to be inferior, weak in comparison to men. This is the tradition in Hindu society, in literature or we can say in almost any genre. In her book *Second Sex*, Simone de Beauvoir writes:

Now, woman has always been man's dependant, if not his slave; the two sexes have never shared the world in equality. And even today woman is heavily handicapped, though her situation is beginning to change . . . For the present enshrines the past – and in the past all history has been made by men. At the present time, when women are beginning to take part in the affairs of the world, it is still a world that belongs to men – they have no doubt of it at all and women have scarcely any. . . When man makes of woman the Other, he may, then, expect to manifest deep-seated tendencies towards complicity. Thus, woman may fail to lay claim to the status of subject because she lacks definite resources, because she feels the necessary bond that ties her to man regardless of reciprocity, and because she is often very well pleased with her role as the other. (146)

Thus, the research is generated to clarify the meaning of gender. A tradition has been built to show that there is of course difference between man and woman but just physically. Other differences are created by the culture and the society. This research addresses the patriarchal society which takes females as the second sex, inferior to the males and cultural formation which makes male a hero in the society. This research tries to show the situation of females in Hindu culture and the male mind to determine female's position in the society.

In her book *Politics of Female Body*, Ketu H. Kartrak writes:

In Hindu culture, along with scriptural authority confirming woman as Slave/property. Powerful image of ideal womanhood are part of a collective consciousness represented and reinforced in mythological stories. As "god", a husband (man) can commit no wrong (the Hindu

pattern is lively, anthropomorphic carry of male deities who commit errors, but get away with them); woman is enjoyed to take any kind of abuse from him uncritically. While the epics reinforce scriptural definition of woman as inferior tracts on the popular imagination in their evocative power as stories. (22)

it is very clear that it's a culture to dominate females whether it's an epic or in our society. Hesse does not bother to break the tradition rather than he enjoys to carry the tradition by being unfair to females. The female characters are not justified.

Siddhartha's mother does not play major role in the text, but she is marginalized.

Siddhartha's father does not give her respect of being a wife and mother. When

Siddhartha tells his father that he wants to leave the home, Siddhartha's father takes

his decision that he cannot leave. When he cannot stop Siddhartha and is ready to

allow him to go, he asks him to go to his mother to bid the final good bye. He

says, "Now go, kiss your mother and tell her where you are going"(10). It shows the

domination of Siddhartha's father or let's say it is Hindu culture of society where

woman plays no role for the decisions that have to be made for the house.

Ketu H. Kartrak further writes:

In most patriarchal cultures, women's elevated status in mythology

stands paradoxically alongside their harsh lived reality. Mythology and

religion constitute powerful ideological bases that sustain patriarchal

controls of women function overtly, or they resist the system covertly.

As priestesses and goddesses, woman gain privilege and authority,

through such power is mystified which enables a containment of any

form of female authority. (19)

In the novel *Siddhartha*, there are very few female characters. There is Siddhartha's mother who is not visible and she is not paid much attention either. Siddhartha's mother is the representative of mothers in Hindu culture who is dominated culturally, socially and even emotionally. Like all Hindu mothers, Siddhartha's mother is also kept silent. She exist but not noticeable. Her appearance is not remarkable in her own house. Her husband, her son both of them undermine her. Herman Hesse do not even mention her name in the novel.

There is one more female character called Kamala, who is a victim of Siddhartha himself. Kamala is a rich and beautiful woman. Siddhartha uses her, takes the advantage of being a man and leaves her when she is in need. In the novel, kamala seems very much matured well doing female character but when there comes Siddhartha, she seems weak and helpless in comparison to him. Kamala, despite of being rich and wise, fails to take care of her property and she needs help from Siddhartha. This is how the character of Kamala is made weak. Hesse makes Kamala very weak. Siddhartha's male character Siddhartha seems clever. Siddhartha comes to Kamala's life, takes over her property, and gets fame, luxury and all the comforts of life. At last, when Kamala gets pregnant, he leaves her for his so called wonder for salvation. Kamala neither can stop nor punish him. Knowing that Siddhartha is going to leave her, she is so helpless that she can not take any step to protect herself. Siddhartha abuses her sexually and mentally both ways. Siddhartha plays with her for sexual enjoyment and when he feels that she is getting old, he leaves her. In this context, narrator says:

Fine lines and wrinkles, a sign which gave a reminder of autumn and old age. Siddhartha himself, who was only in his forties, had noticed grey hairs here and there in his black hair. Weariness was written on

Kamala's beautiful face, weariness from continuing along a path which had no joyous goal, weariness and perhaps not yet a conscious fear-fear of the autumn of life, fear of old age, fear of death. Sighing, he took leave of her, his hearth full of misery and secret fear.(67)

The symbols like 'caged bird' which Kamala has kept in a golden cage in her home resembles Kamala herself. Kamala is caged in a 'cage called culture or society'. She seems alive, breathing and singing but she is dead inside. She can not do what she wants to do. She cannot fly which is the meaning of being alive for a bird. Kama is a representative of all the women in Hindu culture. They are caged to entertain others. Once Siddhartha has a dream of the death of the bird. "He is mute and lay stiff on the floor. He takes it out and throws away" (68). It exactly happens when he thinks to leave Kamala. It shows the male ego. Siddhartha may think that Kamala will die if he leaves her. He may think that Kamala's existence will fed away when he will not be there. This is male nature to think that females stand nowhere without male support.

Umanarayan, a third world feminist raises the issue that females have got the tradition to be suppressed from generation to generation in her book '*Dislocating Culture*'. She argues our mother teaches us how to keep silence, how not to respond, how to hide our anger what she has learnt from her mother. It goes from generation to generation. She says:

I remember minding particularly that the injunction to be silent came from my mother, who told me so early, because she had no one else to tell about the sufferings in her conjugal home. I remember my mother's anger and grief at my father's resort to a silencing "neutrality" that refused to "interfere" in the domestic tyrannies that his mother inflicted on my mother. The same mother who complained about her silencing

enjoined me to silence doing what she had to do, since my failures to rear me well. (7)

It shows how females are habituated to be dominated and stay silent as it has become a culture. Kamala is one of such examples who is silent, does not protest, does not show her anger. Kamala does not get surprised when she gets the news of Siddhartha's disappearance. She is not even informed that he is leaving. Kamala who devotes her life to him is just abandoned. When Siddhartha leaves her, she is shaken from the core of her soul. She does not show up any feeling of anger or the feeling of revenge. She is not brave enough to fight for her right, to fight for her womanhood. Our tradition does not allow her to protest, to react. She does same thing what might be done by other women in the same society, in the same situation. Hesse has presented her as a miserable character who has to be treated with pity. Kamala isolates herself and locks herself in the home: "From that day she received no more visitors and kept her house closed" (70). Rather than revolting, Kamala chooses to stay quiet and isolated.

Kamala who is now about to die is brought back to Siddhartha by her destiny. Like a helpless woman, she does not have anger against Siddhartha. It is very calm and normal meeting which not expected by the readers. Kamala who should shout at Siddhartha, who should ask questions to Siddhartha why he has left her alone. But she is still calm. Kamala is one more time weak and helpless as she is dying. On the other hand, Siddhartha who is the cause of Kamla's pain and sorrow, he has no embarrassment in his eyes. He normally welcomes Kamala. Kamala knowing that Siddhartha is not the same person she has loved some years back, she still loves her, she is still there by his side: "Now I see that your eyes have also changed. They have become quite different. How do I recognize that you are still Siddhartha? You are Siddhartha and yet you are not like him"(93). It shows a simple humor towards

Siddhartha but it's not strong enough to show the anger in Kamala. Kamala is not strong enough to scold Siddhartha. Like a coward, Siddhartha does not respond to her. He does not have anything to say. Even when she asks "Have you attained it? Have you found peace?"(93). He just smiles and does not answer because for what he has left Kamala is worthless. He fails to get the peace. He is a failure to prove himself.

Now, Kamala dies, Siddhartha does not feel any regression. He seems heartless. His love transforms from Kamala to his son. He is so selfish that he is not sad enough on the demise of his beloved. Vasudeva asks, "You have suffered, Siddhartha, yet I see that sadness has not entered your heart", Siddhartha answers, " No my dear friend. Why should I be sad? I who was rich and happy have become still richer and happier. My son has been given to me"(94). How shameless attitude is this? Does not Kamala deserve his hearty commiseration? She does not get respect and love even after her death.

Chandra Tlpade Mohanty writes in her book *Feminism without borders*:

An analysis of "sexual difference" in form of a cross-culturally singular, monolithic notion of patriarchy or male dominance lead to the construction of a similarly reductive and homogeneous notion of what I call the "third world difference"- that stable, a historical something that apparently oppresses not if not all the women in their countries. And it is the production of this Third world difference that western feminism appropriate the colonize the lives of woman in these countries. It is in this process of discursive homogenization and systematization of the oppression of women in the Third world that power is exercised in much of the recent feminist discourse, and this power needs to be defined and named.(19)

It is necessary to look at woman not from the biased eyes. It is culture and men who decide who females are and what their designations are. Females are supposed to live their lives according to other's will. Not only in society but also in fictions also male scholars declare the roles of females. Talpade further writes, "scholars often locate "Third world woman" in terms of the underdevelopment, oppressive traditions, high illiteracy, rural and urban poverty, religious fanaticism, and overpopulation of particular Asian, African, Middle Eastern, and Latin American countries"(47). Scholars seem judgmental toward third world women. They are always presented in same way.

Siddhartha is a story of a person who dwells around in search of enlightenment. Hesse says Siddhartha is this and that. Siddhartha leaves his home, all comforts and devotes his life to the samanas. Oh how great he is! He does not even care about the wealth, popularity and all the luxury he gets from Kamala. But is it the fact? Is Siddhartha a hero in a true sense? Siddhartha leaves his house because he does not want to take all the responsibilities. He leaves his house family as a coward. He belongs to no one. He takes his friend Govinda with him because he is not brave enough to move alone. Later he leaves Govinda too because he feels that Govinda has started growing respect for Gautam Buddha and he cannot tolerate it. He meets Kamala, he learns the lesson of love. He becomes rich. He enjoys all the happiness in the life. But suddenly he is driven by some instinct inside him and leaves Kamala too without caring about her when she is in need. Finally he meets Ferryman and learns the worthy lessons of life. Then again he encounters with his past. He again meets Kamala and his son. He loves his son a lot but his son denies living with him. Here, Siddhartha's life takes the turn. He finds himself in his son. He exactly does the same

what he has done with his father. And now Siddhartha announces himself that he is now enlightened.

This is the story of Siddhartha, a man who does not know what is responsibility, what is love, what is friendship, nothing. Even though he is the hero of Hesse. Siddhartha is full of pride and male ego. He is a loser. He has wasted his life wandering here and there. He cannot tolerate anyone in front of him. Denial of Gautam Buddha's teaching is another example of his egocentric mind. He feels that he knows better than Buddha himself. In this regard narrator says :

Nobody showed the way, nobody knew it- neither his father, nor the teacher and wise men, nor the holy sons. The Brahmins and their holy books knew everything everything: they had gone into everything- the creation of the world, the origin of speech, food, inhalation, exhalation, the arrangement of the senses, and the act of gods. They knew a tremendous number of things- but did it worthwhile to know all These things if they did not know the one important things, the only important thing? (6)

This shows how he denies everything. He is lost somewhere in himself: symbols like dead jackal, wood, dust show his condition. He is no more a normal man. He does not have sense. Narrator writes remarks, "He killed his sense, he killed his memory, he slipped out of his self in a thousand different forms. He was animal, carcass, stone, wood, water, and each time he reawakened. The sun or moon shone, he was again self, swung into the cycle, felt thirst, conquered thirst, felt new thirst"(13).

Siddhartha is not normal. He is not in one form. He does not know who he is and what he wants to do next. He has lost himself. He is senseless and he is wasting his time because he can do nothing. He wastes his life for nothing. He loves traveling.

At the end of the story, Siddhartha himself says that he is now enlightened and he gets the truth of the life. Actually, now he finds himself weak and old as he declares that his quest is over now. He is tired and he feels that it is enough now and he quits. He does not come out of any impressive result out of his quest.

Creating a God image in Siddhartha, Hesse fails to create the real image. Hesse by presenting a rich woman Kamala with sexy and emotive mode reveals Siddhartha's will toward woman. Siddhartha very easily falls in the material world. He very enthusiastically talks with Kamala and he promises he will come again to Kamala with good dress. Siddhartha says, "Siddhartha will come again when he has what is lacking in-clothes, shoes, money. But tell me, fair Kamala can you not give me a little advice"(47). His main motto is to get spiritual salvation by rejecting all material world. But when he comes to Kamala he changes his mind swiftly. He is ready to do anything for Kamala and very politely asks for how to get such materials. On the one hand Hesse tries to create an image of God in Siddhartha, on the other hand Siddhartha seems distracted from his path. So, Hesse's attempt to make a man God fails. Wearing a brown gown he runs after woman for sexual pleasure. For Siddhartha girls are toys which give worldly pleasure and happiness in man's life. So, he writes a poem and he wants a kiss from Kamala. He says, "O yes, I can compose poetry. Will you give me a kiss for a poem"(48). This expose how a sage exchanges his creation with a single kiss of woman. Siddhartha is portrayed as seductive man who wants physical pleasure any time. When Kamala is ready for kissing then he also comes near to Kamala and looks each other with erotic desire. The narrator says:

She drew him to her with her eyes. He put his face against her, placed his lips against her, which were like a freshly cut fig. Kamala kissed him deeply and to Siddhartha's great excitement he felt how much she taught

how clever she was, how she mastered him repulsed him, lured him and how after his long kiss, a long series of other kisses, all different, awaited him. He stood breathing deeply.(48)

This extract reveals how cunningly Hesse twists the core essence of Buddhism according to his will. Hesse's Siddhartha does not support Hesse himself. rather than being a God, Siddhartha is an erotic and emotional character who is always involved in sexual pleasure which is totally opposite than Buddha.

In the male dominating society, females are paid less attention and they are not given the positions they deserve. Males hold all the responsibilities. They find females good for nothing females become like show piece or puppets in male's hands. In *Siddhartha*, Hesse proves himself as a product of patriarch society. Males are heroes, they are happy with each other. Females are supposed to play role of beloved or wives who add the romantic sequence in any literature. But Hesse does not give this right to the females in the novel. Siddhartha seems happy with Govinda and Vasudeva. He even dreams of having sexual relation with them. Govinda seems more attracted to Siddhartha. "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 his intellect, his fine ardent thoughts, his strong will, high vocation"(4). Govinda seems more girl-like. He loves Siddhartha how a girl would love him. In *Herman Hesse's Siddhartha, As a Western Archetype*, Robert C. Conard writes:

In Siddhartha, the male- male relationship is more complex, for besides the archetypal association with Vasudeva, Siddhartha is emotionally involved at various times with Govinda, the courtesan Kamala, and his own son. But it is solely the association with Vasudeva that determines

the archetypal pattern of novel. Siddhartha has from the moment of their first meeting unconsciously fallen in love with gentle, self effacing man. Siddhartha, after years with Kamala, is still drawn back to Vasudeva by the inscrutable to satisfy or fulfill him. In archetypal context discussed here, the attraction between man and man is stronger and more lasting than that between man and woman. With Siddhartha's unconscious return to the river and to Vasudeva, the mythical marriage between two takes place. Vasudeva, who years before had been married offers Siddhartha his wife's bed. (386-87)

Herman Hesse here once again fails to give females the position for what they are made. Females are made to be loved. They are beautiful creations. They spread love, affection, happiness in any literature. But Hesse breaks the rule and gives this opportunity to the males only. Here once again he fails to justify female characters.

Female characters in the book written by male always face problems as their roles are determined by the patriarchal mind set and society. They are not strong enough to fight against the boundaries. They are supposed to stay calm and silent bearing all the pressures to prove herself obedient and good women in society. It has proven by the previous literary production by creating the characters like Sati, Sita, Shavitri, Radha and many more other females characters who are admired as the examples of great female characters. It is the result of male dominating culture. The whole scenario would have been completely opposite if we had had female dominating culture and Rama, Krishna, Siva would be silent and calm. So it is clear that it is our tradition which determines the characters of females. Females are not weak in themselves but rather they are portrayed that way by the tradition, by the culture. Ketu H. Kartrak in the same book *Politics of Female Body* writes:

Female protagonists are faced with complicated mesh of power relationship that they have internalized. As they negotiate these institutions: obey the dominant code and survive, even if that entails serious self-censorship; or obey tradition, step outside the boundaries, and pay the ultimate price. Aku-anna, Anowa, and life who defy traditional controls of their bodies, suffer fatal social marginalization that gives them no community to turn to, nowhere to escape to, no space in which they can belong. Such social exiling is so absolute that these women are often silenced in violent death. As a related aside. (160)

It is a tradition to present females as supporting characters in any literature. Even when we see any movie, we will find that females are paid less attention. They are weak, helpless and always seeking for support from males. In most of the fictions, female characters are presented to refresh the readers or the audiences. If we see the posters of movies or the cover of books, we will find attractive girl showing her body to attract your attention. Sometimes producers of such movies or book spread the rumors that there are several such scenes in the movies, in the books where girls are presented in a vulgar way. This is their publicity stunts. Females are presented as spices in their dull creation. Here one more time I want to present Ketu H. Kartak's words from the book, *Politics of Female Body*:

In India, powerful mystifications of female sexuality are ingrained through mythological tales, popular cinema, and religious ideology. Especially in the vastly popular commercial Hindi cinema, incidents of rape and other forms of physical violence against women are portrayed uncritically, and feed dangerously into conscious and subconscious social sanction. Such

predictable violence, such as rape, battering, and other forms of sexual and verbal abuse are depicted and popularized in formula films.(203)

Hesse somehow follows the same rules. The story of *Siddhartha* moves around the male characters only and suddenly he presents Kamala to save his readers from being monotonous. Kamala is used to fulfill Siddhartha's sexual desire. The way he describes Kamala, the description of the time Siddhartha and Kamala spend together seem to be presented just for the commercialization of his novel. Herman Hesse takes very cheap way to sell his novel, i.e. commodification or reification of female. Hesse creates such scene where Siddhartha and Kamala spend together in an erotic way like they kiss each other, Siddhartha describes Kamala's lips and her body how she looks like and all that. Hesse presents his character Siddhartha as a learner and Kamala as a teacher of sexual pleasure. Narrator says:

He learned many things from her wise and red lips. Her smooth gentle hand taught him many things. He who was still a boy as regards love and was inclined to plunge to depth of it blindly and insatiably, was taught by her that one can not have pleasure without giving in and that every gesture, every caress, every touch, every glance, every single part of the body has its secret which can give pleasure to one who can understand. (52).

Like the main character Siddhartha, other characters also are full of male ego and weak enough to prove themselves. Govinda is one of them; he cannot do anything by himself, he always needs Siddhartha's help. He is not strong enough to take his own decisions. He quits home because Siddhartha quits. He joins Samanas because Siddhartha does so. He takes one decision going against Siddhartha, he joins Buddha, even though it's not his greatness rather than he loses hope on Siddhartha. He feels that he will get to

nowhere if he keeps following Siddhartha. This is why he takes decision to leave him. At the end of the story both of the friends meet one more time. Both of them are losers. Both of them have not found the peace they have been seeking for. Both of them try to convince each other that they have not lost the battle of life. But this is not the truth. Like Siddhartha, Govinda is also a failure in the novel. Govinda, does not have his own life, he has no family and no emotion.

Similarly, there is another male character called Vasudeva who brings drastic change in Siddhartha's life. Their relationship is full of doubt. Their complex male-male relation has been discussed above. Vasudeva, who has been spending life in a jungle for a long time. He does not have his personal life. His wife has died long years back. He needs Siddhartha as his company. He also seems admiring himself. He says that he can listen to the river. It is written:

'you will learn it' said Vasudeva, ' but not from me. The river has taught me to listen; you will learn from it, too. The river know everything; one can learn everything from it. You have already learned from the river that is good to strive downwards, to sink, to seek the depth. The rich and distinguish Siddhartha will become a rower; Siddhartha the learned Brahmin will become ferryman. You have also learned from the river. You will learn the other things too'. (86)

Why do these men always seek the opportunity to prove themselves a teacher? Men always try to prove themselves superior to others. Vasudava also does not lose any chance to prove himself superior to Siddhartha. When he meets Siddhartha, immediately he makes himself a teacher of Siddhartha.

Like Siddhartha, he also does not have emotion. When Kamala comes and dies in his hut, he seems dramatically calm. He is neither happy nor sad for his friend. And when

he finds that Siddhartha is being possessive for his son, he seems quite odious. He suggests Siddhartha to leave his Son.

'forgive me', he said. 'I am speaking to you as my friend. I can see that you are worried and unhappy. Your son, my dear friend, is troubling you and also me. The young bird is accustomed to different life, to a different nest. He did not run away from riches and the town with feeling nausea and disgust you as you did; he has had to leave all these things against his will. I have asked the river, my friend I have asked so many times; and the river laughed, it laughed at me and it laughed at you; it shook itself with laughter and our folly. Water will go water, youth to youth. Your son will not be happy in the place. You ask the river and listen what it says.' 96

How can he ask a father to leave his son giving such uncanny reason like conversation with river? It is possible with males only. He does not even think that Siddhartha's son has no one else than Siddhartha in his life after his mother's demise. When the little boy leaves the hut, he does not show the energy to get him back. He suggests Siddhartha not to go after him. He manipulates Siddhartha with all his power. He suggests Siddhartha to be strict, to punish his son(97). Vasudeva seems a heartless man in the novel. He has no love in his heart.

Similarly, Siddhartha's son is not an exception in the novel. Like father, like son. Siddhartha's son is totally like his father. His son reminds the story of his own how he is with his father, how he abandons his home. Like Siddhartha this young Siddhartha revolts against his father. He is also arrogant and selfish. He is not happy and he does not have respect for his father. The narrator says:

'Bring your own twigs' he shouted, foaming. I am not your servant. I know that you do not beat me; you dare not! I know, however, that you continually punish me and make feel small with your piety and indulgence. You want me

to become like you, so pious, so gentle, so wise, but just to spite you, I would rather become a thief and a murderer and go to hell, than be like you. I hate you; you are not my father even if you have been my mother's lover a dozen times!' (100)

He seems a typical son of the male dominating culture. He has no respect for his father. Finally without caring about his father, he leaves him and runs away. It is because of the culture, ritual. His father also has done the same. And no doubt his son will do the same in the future. It is the male dominating culture which allows male to do this. Herman Hesse's all male characters are the product of male dominating culture.

It is really clear that females in Hindu culture are really dominated from mythological period to the twentieth century. They are marginalized by hook or by crook or by book. Goddesses were also dominated by their husband Gods. Male power has been dominating females in every aspect. A useful analysis of how female power is beneficent and malevolent is mythologized in the figure of Kali is presented by Madhu, Kishwor, Joanna Liddle, and Rama Joshi. The myth provides a rationale for control of female power through male, and through marriage:

The concept of marriage, involving male control of female sexuality, is important for understanding how the mother Goddess. (in pre-Aryan India) was incorporated into the patriarchal Brahmin religion... the story of Kali-India's matriarchal myth - is that she was created to save Gods from more powerful enemies, but having done so, she contributed to a rampage of uncontrollable killing, which could only be stopped by her husband Siva lying down in front of her. In her malevolent aspect she receives blood sacrifice. As Lakshmi she is benevolent, bestower of wealth, progeny and happiness, and passively devoted to her husband. In this aspect she never

receives blood sacrifice. The Goddess is Lakshmi when she is under control of the male God... as Susan widely suggests, it is marriage and the dominance of the male that transforms the Goddess's dangerous power into benevolence. (16)

Gayatri Charkavorty Spivak, a postcolonial critic sees the contradictions within colonial representation and its consciousness, to which she explains, gender issue in the post colonial forms of explanations embraces the masculinist position. In her celebrated essay "Can the Subaltern Speak?", she writes:

Within the effaced itinerary of the subaltern subject, the track of sexual difference is doubly effaced. The question is not of female participation in insurgency, or the ground rules of the sexual division of labor, for both of which there is evidence. It is rather, that both as object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the contest of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow.(32)

Spivak in examining the subaltern group if woman finds the subject position of woman being reduced to nothingness. Women as subaltern group is doubly silenced because of the ideological construction of gender that keeps male dominant and this model of patriarchy being colored more by colonial historiography. Women at non-western society are presented more oppressed when it is the creation of western scholars. Spivak argues that females from third world are more marginalized when they are presented by a western male writer. In eyes of western male, the females in third world are inferior and very much weak. Herman Hesse being western scholar does not hesitate to present Kamala very weak and marginalized.

To sum up, Hesse's *Siddhartha* is a story of a male dominating culture where females are presented as puppets in male's hand and males are presented as super heroes. Hesse's all male characters including Siddhartha, his father, Govinda, Vasudeva all seems intoxicated by the freedom and position given by the culture. All of them are proud of being males. They don't have emotion or love in their heart. Likewise, female characters, Kamala and Siddhartha's mother are not justified. They are victimized and marginalized. They do not have their own identity; Siddhartha's mother is just recognized by her relationship with her husband and her son. We do not even know her name. Kamala is cheated by his lover Siddhartha. She is a victim of a male. She does not get justice even after her death. Over all, we can say that Herman Hesse's *Siddhartha* is an outcome of male dominating mind.

III. Male's domination and Female's Silence in Herman Hesse's *Siddhartha*

This research attempts to exhibit Herman Hesse's master mind to portray a cultural story of a society where males are heroes and females are suppressed. Herman Hesse exercises a lot to create a character Siddhartha who is presented as a parallel to Gautam Buddha. Siddhartha's story somehow is similar to that of Buddha's. But as the story moves on Siddhartha takes different paths to reach to his goal. Other males characters including Siddhartha, his father, Govinda, Vasudeva all of them represent typical male characters in Hindu culture. All of them think themselves heroes, oppressors and superior. There are very few female character in the novel. There are Kamala, Siddhartha's beloved and Siddhartha's mother. Both of the females are victims of male dominating society. Both of them are not given the position in family and in society as they deserve. Herman Hesse, being a male writer, does not hesitate to present female characters very weak and helpless. He enjoys making male characters superior to female characters. But his so-called hero is failure to prove himself a real hero.

The story of Siddhartha is divided in four stages; first part of the story narrates the youth of Siddhartha. Here he is Brhamin's son who has all comforts in his life. But these all comforts cannot keep him happy for long time and he decides to leave home and go to jungle. In this period, Siddhartha is arrogant who thinks himself a hero and on the top of the world as everybody admires him. He is so much in love with himself. He is so much irresponsible that he does not care about his family and decides to leave home. He cannot take the responsibility of being a son of his family. He does not care about his mother how much she needs him and how much she loves him. He just thinks about himself. Siddhartha's youth is full of arrogance, irresponsibility and immaturity. Another stage is his search for so-called peace of

mind. Here he is so much immature that he cannot do anything by himself. He needs help from his friend Govinda. He needs someone there by his side to assure that he is right. He is self-centered. He even denies Gautam Buddha. He does not join the team of Buddha's disciple because he does not want to be dominated by others as he thinks himself master of everyone. When he finds Govinda impressed with Buddha, he asks him to stay back with Buddha. He is not a true friend either. Third stage is with rich woman Kamala. Siddhartha takes full advantage of Kamala. He gets love, luxury, money, fame and everything from her but in return he gives her pain and betrayal. Kamala is victimized by a male. She is so weak and helpless that neither she can revolt nor punish him back. Siddhartha cannot become a lover. He just loves himself. Kamala is silent and calm as we expect a girl in our culture. The fourth stage is Siddhartha's old age when he is with Vasudeva. Now Siddhartha is weak and old enough to keep wandering from here to there so he takes pause and decides to live near by river. His life seems being a waste as he does not have any answer for the question of Kamala if he has got the peace. He just tries to convince that now he has get the enlightenment. He is a failure to gain the peace of mind. He is Hesse's defeated hero, an alter ego.

Similarly, other male characters, Siddhartha's father, Govinda and Vasudeva of seem self centered men full of ego and superiority complex. They enjoy being male. They find themselves superior in the family and society. None of Hesse's character turn into a soft, mature person in the novel. Siddhartha's father takes all the decision of his home. He gives Siddhartha the permission to leave without talking with his wife. He does not bother to take suggestion from his wife without caring about the feeling of a mother. Govinda is a shadow of Siddhartha. He exactly follows Siddhartha and does accordingly. Vasudeva who lost his wife long years back, is

isolated and spending life in a jungle. His emotions have also died with his wife. He seems so cold-hearted that when Kamala reappears and dies he does not show any sympathy and sadness. He continues the feeling of male nature and tries to prove himself strong. All of these Hesse's heroes are very fake and happy with themselves.

There are two women who are attached to Siddhartha, one is his mother, whose name is not mentioned in the novel, another is Kamala, Siddhartha's beloved. Both of these female characters are victims of male dominating culture. Siddhartha's mother pays for being a wife and being a mother. She is not paid much attention in the novel. When Siddhartha wants to leave the home, she is not included in the conversation between father and son. Being a member of a family is has not got the strong position. This is what ritual in the Hindu Culture, a daughter, a wife, a mother is always silent. Hesse continues the rule. Kamala has given everything to Siddhartha, love, money, fame, luxury everything. But she gets back only pain and betrayal. She is discarded when she needs Siddhartha so much in her life. Siddhartha leaves her without caring about her feelings. Hesse presents Kamala as so much weak that she cannot raise her voice against Siddhartha. Hesse fails to give justice to these female characters.

To conclude, Hesse presents the male characters as superior and female character as very inferior in the novel. His male characters seem celebrating being males and female character being habituated to be suppressed. Women are presented as very weak and helpless creatures. Females cannot raise voice in the novel, whereas males are strong and does whatever they want to do. Men do not care about others. This is the problem of culture and the male mind. This is culture which does not allow females to do what they want to do and they are caged in so called tradition. And it's the male mind which follows this and takes woman as an inferior creation. Females

are dominated by cultural values and traditions. It has become another literary tradition to present female characters more inferior to males in literature. No matter if it is in west or east, females are always marginalized and victimized in the name of culture and tradition. Hesse continues the tradition. His *Siddhartha* is an example of his male mentality and male ego. He is not other than other male writers. He also chose a man to be his main character in his novel who does everything to fulfill his obsession and he chooses females to stay calm and quiet. So this research shows how Hesse creates male characters superior to female characters and how he fails to give justice to female characters.

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