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Presentation of Eastern Philosophy: Portrayal of Buddhism through Christian Eyes in

Hermann Hesse's *Siddhartha*

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Letter of Recommendation

Mr. Durga Prasad Dahal has completed his thesis entitled “Presentation of Eastern Philosophy: Portrayal of Buddhism through Christian Eyes in Hermann Hesse’s *Siddhartha*” under my supervision. He carried out his thesis from 2068/01/03 B.S. to 2068/04/29 B.S. I hereby recommend his thesis be submitted for viva voce.

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Approval Letter

This thesis entitled “Presentation of Eastern Philosophy: Portrayal of Buddhism Through Christian Eyes in Hermann Hesse’s *Siddhartha*” submitted to the Central Department of English, Tribhuvan University by Mr. Durga Prasad Dahal has been approved by the undersigned members of the Research Committee.

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Abstract

Hesse's *Siddhartha* is an attack on eastern religions, culture, and people. The eastern philosophy of life presented by Hesse has been distorted by creating a mouth piece character named Siddhartha. Siddhartha's doubt and denial over his own ethical, religious values and journey of self is colored with Hesse's own Eurocentric values, where there is a belief that a man can be free from all bondages when he questions his present existence and tries to pave his own ways as Siddhartha has done in the novel. So the novel is purely western despite the Indic garment, names, setting, religions, people, it carries. It is nothing but the distortion of the reality. It is western archetype because the protagonist's faith resembles western believes. So *Siddhartha* is a perfect example of a westerner's way of distorting the reality through which they try to prove that their religions, cultures etc are best whereas rest are worst to follow and impose their western values and hegemonize non-westerners. In relation to women representation too, they are stereotypically represented and even portrayed as a whore. So many more evidences are brought out in the textual analysis to substantiate the researcher's claim on drawing analogy with the theories and theorists related with the idea of representation as per the need.

Contents

Recommendation Letter

Approval Letter

Acknowledgements

Abstract

I. Portryal of Eastern Philosophy 1-13

II. *Siddhartha* as Archetypal Representation of Eastern Religion 14-39

Archtypal Representation of Women

III. Misrepresentation of Eastern Philosophy 40-42

Works Cited

I. Portrayal of Eastern Philosophy in Hermann Hesse's *Siddhartha*

The present research questions the portrayal of Eastern philosophy especially that of Buddhism in Hermann Hesse's *Siddhartha* in which eastern religion, culture, people and society are represented with negative attributes distorting the real situation of the cultural life of the eastern people. Though Hesse seems to be appreciating the Eastern colouration, it is presumed that the novel is not only the tradition of the lives of the saints but it also gives the message of love as stressed in Christianity.

Thus, the research tries to analyze Hesse's position relating it with the idea of representation, colonial, postcolonial mode of interpretation along with orientalism. The presented things, titles, names, settings and cultural backgrounds are all Indian or Eastern no doubt but *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 wears. So, the research tries to analyze Hesse's distortion of reality by misrepresenting the Eastern religion and his position as orientalist. It tries to show how Hesse orientalizes the orient in terms of his representation of the landscape, people and the religious and cultural behaviour of the East.

By writing *Siddhartha*, a story of the precocious son of a Brahmin named Siddhartha, a member of Hindu family. Beloved by all but unable to find inner peace rejects his ethnic values, adopts ascetic way of life, living as a Samanas in which too sees problem, and meets Gautama Buddha a character resemble Gautama Buddha. But surprisingly, he denies Buddha's teaching and preaching and creates his own path, the journey of self. Here, Hesse seems to be synthesizing both Hinduism and Buddhism into a new philosophy of life which is problematic in itself because of its parallel relation with Western philosophy of creating a rational man like that of

rationalist philosopher who denies all dogmas of the society and paves his own path using his reasoning faculty. Here, Siddhartha resembles a man as imagined by Camus's in *The Myth of Sisyphus*, Nietzsche's superman, or protagonist in the *Huckleberry Finn*. It shows that Siddhartha is the archetype of western tradition a protestant Christian in deep.

Even though Hesse grew up in a household having close ties to India and who was the enthusiastic inheritor of the Eighteenth and nineteenth century German interest in India, such a preoccupation with the subcontinent and its culture in a novel is not surprising. Moreover, it is also not a strange matter that a Western born carrying western ideology influences his psyche while depicting the non-West misrepresenting the culture and people which is not his mother land with the interest of Western publishers and readers. Influenced by the Western ideology, the writer considers Western culture mainstream and regards oriental culture and people as inferior or 'other' to the main stream culture.

The novel *Siddhartha* is the story of young Brahman's son, who with his friend Govinda leaves home and joins the ascetic Samana. Living with Samana, Siddhartha and Govinda deny the body's senses and external world, yet Siddhartha fails to find the true path that he is seeking for. He renounces this life of ritual and ascetism and with Govinda to hear Gotama's sermons. Govinda decides to stay with Gotama, but Siddhartha detaches himself teaching and learning and goes to see the truth, leaving all teachings and s preaching. Leaving Govinda and the Buddha, Siddhartha travels across the river to a city where he meets Kamala, a courtesan. Kamala introduces Siddhartha to a life of a wealth and pleasure. Siddhartha eventually realizes that sensual lust is related to death, and that he must leave Kamala and the merchant way of life. He then returns to the river once he had crossed it.

There, in despair, he tries to commit suicide but he hears the holy Om emanating from his inner soul and gives continuity to his seeking with newer insight. Determined to stay by the river, Siddhartha lives with the Ferryman Vasudeva. Years passed, Kamala on her way of dying Buddha, visits the river bringing the son fathered by Siddhartha. Unfortunately Kamala dies on Siddhartha's lap from snake bite. He cares for the boy and discovers that he loves his son desperately. But the child is spoiled and longs only to leave the two boatman and returns to the city. Through his son's departure, Siddhartha experiences first pain of love and then pure unselfish devotion, eventually learning the lesson of the river. Vasudeva leaves, Siddhartha carries on the tradition and knowledge he has been taught by the ferryman and the river. When Govinda passes by the same river, he sees that Siddhartha like Buddha has achieved absolute peace and harmony.

From the very beginning of the novel Siddhartha has a fierce longing to probe beneath the surface of life and discover the deeper layer of the self consequently, he refuses to simply follow the paths established by various religious teacher and he says, "I am continuing my travel, not to seek other better teachings for I know there are none, but to depth from all teaching and all teachers and to reach my goal by my self or to die" (12). Slowly and gradually, he makes empty of his home his shadows like friend Govinda, all religious dogmas and everything else that might cause him to compromise his intense personal vision. By abandoning all the worldly phenomena he comes to understand the essential mysteries of the self. Bracketing the self is a primary means of discovering Knowledge.

Siddhartha, a representative character of Hesse's understanding of Eastern philosophy, a young Brahmin who explores the deepest meaning of life and the self. Siddhartha's quest for knowledge passes through several phases. During the first

phase, he seeks wisdom in various religious philosophies such as Hinduism, asceticism, and Buddhism. He eventually abandons these paths, however, when he realizes that they all disrupt the unity of life by denying the physical body. After coming to this realization, Siddhartha pursues a life of physical pleasures and worldly successful business man, but he eventually abandons these pleasures after they prove to be too superficial to satisfy his deeper spiritual side. In the third phase of his quest, he tries to reconcile the spiritual and physical sides of himself by becoming a simple ferryman. While performing his daily task of ferrying people across the river, he listens closely to the natural beauty of the river, and the river gradually teaches him how to recognize the essential unity of life.

Post-colonial theory is not only a single index of linguistics, philosophy literature and culture but also a mixed identity, ideology and hegemony that dominate the orient world. Edward Said in his book *Orientalism* claims that the relationship between occident and orient is a relationship of power, of domination, of varying of a complex hegemony [. . .] (5). He says that cultural discourse and exchange within a cultural discourage and exchange within a culture is community circulated is not truth but only the representations.

Antonio Gramsci's term "hegemony" is thought to be necessary for studying and analyzing colonial discourses especially for power discourse relationship. His most widely accepted concept "hegemony" describes how cultural and ideological domination of the majority by minority functions, and how that domination is accepted by both groups. In other words, a social class achieves predominant influence and power within the society and that the subordinated classes unwittingly accept and participate in their own oppression. This prevailing consciousness is internalized by the population. It becomes part of it generally called 'common sense'

so that the philosophy, culture and morality of the ruling elite come to appear as the natural order of things.

Similarly, representation is presently much debated topic not only in post colonial studies and academia but in the larger cultural milieu. The Western authors of different centuries have been representing the Easterners in the history according to their interest. The modern Western authors as well as politicians create the image of the Muslim and non-Western as terrorists in their texts, television, serials, newspapers and many programmes. The political purpose of representation is to expose the falsity of this mode of presenting the colonial subject as another to the self of dominant colonial culture. In the theory of post colonialism, representation is connected to the Foucauldian concept of discourse as representation. For Foucault, discourse is power because it is based on certain Knowledge that helps to form power. In *Key Concepts in Post-colonial Studies*, Ashcroft, Griffiths and Tiffin elaborate Foucault's view about discourse and representation as:

Discourse is important therefore because it join power and knowledge together. Those who have power have control of what is known and those have such knowledge have power is particularly important in the relationship between colonizers and colonized and has been extensively elaborated by Edward Said in his discussion of orientalism in which he points out that this discourse this way of knowing the 'orient' is a way of maintaining power over it. (72)

The discourse by the West about the East is based on the knowledge they have gained about east during the period of colonization. Western discourse always form images about the east and aim at ruling and dominating over the orient. Thus, the agents of representation always play a discursive and hegemonic role. In other words, the very

essence of the notion of representation is violated by the interest of the Westerners.

It is the colonial mentality that creates binary opposition to establish relation of dominance. A simple distinction between centre/ margin, colonizer/colonized and civilized/ primitive represents very efficiently the violent hierarchy on which imperialism is based. Rameswari Sundar Rajan emphasized the paradox between the real meaning of represent and the politics associated with it she states: "[. . .] representation is the other than the representation of reality (167). It is rather, an autonomous structure of meaning, a code of system of signs that refers not to "reality" but to the made reality of codes system and signs themselves (167).

Representation presents an ongoing tension between "West" and "non-West". The play of identity and difference becomes conspicuous in the process of standing for the other because "[. . .] representation is always of something or someone by something or someone" (Lentricchia 12). When non-Western world is being represented in literary text it fulfills the western interest and purposed because of the Western hegemony.

Euro-centric discourse not only creates truth to rule the other, but it also contains the possibility of resistance to it from the "Other." Michel Foucault's insistence on the inextricable relationship between knowledge and power has had a major impact on the last decade of colonial scholarship. His works has long emphasized the conscious way in which a model colonial regime went about creating the categories in which western and non-Western were to define them.

Similarly, Said borrows the idea from Foucault's theories and says that no discourse is fixed for all time because discourse changes according to time and space. The discursive practices have no universal validity because it is horizontally and culturally associated. Colonial discourse emphasizes the western discourse about the non-

western that imposes west's will to govern the other. Through discourse westerners exercises their power over the "Other." They try to legitimize the life style, culture, history and literacy tradition of non-western world because they think that west is the source of everything. As Said has said in his *Culture and Imperialism* as: "Non-Western world has no life, history or culture to speak of no independence or integrity worth representing without the west" (XIX). Said strongly claims that non-Western world also has its own lives, histories and culture with integrities equally worth representing as the western one.

Ideology is like a discourse which attempts to represent the orient from Western perspectives. Through it, westerners always crate the hierarchy of superior and inferior and the creator and the created. This colonial discourse is always based on the interpretation which pervades each and every culture phenomenon. The discourse by Europe about East is based on the knowledge they have gained about East during the period of colonization. Western discourse always forms images and stereotype about the east and creates ideology for ruling and dominating over the non-westerners.

The identity of the non-western people depends on the mercy of the Westerners. The easterners are not what they are but what the Westerners represent them. Edward Said comments that Orientalism is western style for dominating, restructuring and having authority over that orient. It means that orientalism exposes how the East is created through Western discursive practice, and assumed as inferior or as the other. The postcolonial critic attempts to re-examine the colonial relationship, emerged in resistance to colonial representations and the text dealing with colonial relations.

Similarly Frantz Fanon, one of the eminent postcolonial writers and critics, seems to be more radical on this issue. He views that Western hegemony and ideology created so-called reality about the other. It is discourse which is made by the western ideology to govern the non-Western people. He says in his book *Black Skin White Masks*:

Every colonized people in other words every people in whose soul an inferior complex has been created by the death and burial of its local cultural originality- find itself face to face with the language of the civilizing nation, i.e. with the culture of the mother country. The colonized is elevated about his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes white as he renounces his blackness his jungle. (18)

Fanon views that Western thought, language, lifestyle and culture are imposed to the non-Western people through ideology. Fanon clarifies that the relationship between East and West is based on colonial mentality that differentiates between western culture and language and the Eastern culture and the language.

Likewise, Edward Said's *Orientalism* argues that representation is a discourse formed by the West about the non-West. It is created and made by the West to govern the East. Representation is the Western experience of East or Western or Western thought about the orient. In this regard, Said says about orientalism and representation that it is the style of thought based upon ontological and epistemological distinction made between the orient and the occident. According to Said, post-colonial criticism like orientalism attempts to reexamine the colonial relationship and colonial perspective employed in discourse of cultural representation and the text dealing with the colonial relation.

Orientalism examined the ways in which colonial discourse operated as an instrumental of power, initiated what comes to be known as a colonial discourse in 1980 that saw colonial discourse as a field of study. He says, "The orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscape, remarkable experiences" (243).

Said's *Orientalism*, a specific expose of the Eurocentric universalism which takes for granted both the superiority of what is European or Western, and the inferiority of what is not represents the first phase of post colonial theory. Rather than engaging with the ambivalent condition of the colonial aftermath or indeed with the history and motivation of anti-colonial resistance, it directs our attention to the discursive and textual production of colonial time. Said points out how the expansion and extension of empire with simultaneously with the textual production. In this regard Edward Said goes on to saying in his book *Orientalism*:

Orient was created - or, as I call it, 'orientalized'- and to believe that such things happen simply as a necessity of the imagination, it to be disingenuous. The relationship between and occident and orient is relationship of power, of domination, of varying degrees of a complex hegemony, and is quite accurately indicated in the title of K.M.

Painikar's *Classic Asia and Western Dominance*. (23)

Said defines *Orientalism*, the writing from the West to East, as a 'discourse' i.e. the project of representing, imagining, translating, containing and managing the intransigent and incomprehensible 'orient' through certain governing metaphors and tropes. Orientalists simultaneously underwrote the positional superiority of Western "desires, repressions, investments and projection" (8).

Herman Hesse, the German-Swiss poet and novelist, is relatively little known

in this country although a good deal of publicity has been given him since he was granted The Nobel Prize for literature in 1946. This "unpopularity" of Hesse is only partly due to the fact that he writes in a foreign tongue - until very recently only very few of his works have been available in English translation, even how his books are little in demand outside of university circles. That means that Hesse has not caught the fancy of the American public, that he has so far no large popular following. The main reason for this is, as we see it, that his novels do not have a strong plot around which the action revolves and therefore lack suspense or excitement. They are largely autobiographical and deal with questions of a philosophy of life. The plot is used by Hesse to drape his thoughts around it to have an opportunity to present his innermost thoughts and the struggles for an understanding of the great problems of life. Hesse is, an always has been, a good-seeker, he has a message for his fellow-man, but one must study him, read and re-read his works carefully if one wants to get the full benefit of their message. His works are not so much for entertainment but rather wants to give food for thought. They have therefore a very strong appeal for the serious minded reader but not for the message that carve excitement and entertainment instead of beauty and depth.

The novel *Peter Camenzed* (1904) made Hesse's name. An attempt to overcome decadence by portraying the cure of a melancholic outsider by means of altruistic activity and a return to nature. *Peter Camenzed* presents an early, half-formed subgenre of *School Novel*. The book portrays the miseries and sad decline of sensitive youth crushed by the intellectual demands and unfeeling attitudes encountered in school. In this novel, Hesse divides his interest, as so often in his later work, between two characters, Hans Giebenrath who regresses and dies, and Heilner who breaks out and lives, albeit by eventually finding a compromise with the

Bourgeois world.

Hesse himself had compromised by marrying and settling down in Gaienhofen on Lake Constance. He lived there until 1912 when he moved to Berne. He published a number of short stories and novellas: *Diessits* (1907), *Nachharn* (1908), and *Umwege* (1912), are collections of tales of small town and country life, after the manner of Goltfried Keller. Knulp, there whimsical sketches of the vagabond sketches of the vagabond existence, dates from this period, as do the full-length novels *Gertrude* (1910) and *Rosshalde* (1913). All these works show Hesse as a careful and a talented writer, with a keen psychologist's I and a supple style, but they rather mute the serious conflict incipiently suggested by his first two novels. Hesse's journey to the Malayan archipelago in 1911 is, however, some indication of his inner restlessness. The interest in oriental cultures which originated in his childhood now takes deeper root.

Siddhartha (1922; translated 1951) is about an Indian youth's difficult quest for the knowledge. In *Narziss and Goldmund* (1930), translated as *Death and the Lover* Hesses tells the story of friendship between two medieval priests, one content with religious and the other still searching for peace. Hesse's novel *Masisester Ludi* (1949) , translated as the *Glass Bead Game* while won for him prestigious Nobel Prize, is set in a utopian of future and is generally regarded as the author in perfection Hesse lived the last time of his life in seclusion in Switzerland where he died in August 9, 1962.

Johannes Malthaner's in *Hermann Hesse: Siddhartha* states that:

Hesse's novels do not have strong plot around which the action deals with the question of life. The plot is used by Hesse to drape his thoughts and the struggle for an opportunity to present his innermost thought and his struggle for an understanding of the great problems of life. His novel *Siddhartha* is just a work of life and is of special interest to the students of literature. (88)

Bringing Theodore Ziolkowski, *Siddhartha: The Landscapes of the Soul* views that: "Siddhartha's smile is best example of the new dimension that we find in this novel. Here in brief, we have the same story that we encountered in *Demian*: a man's search for himself through the stages of guilt, alienation, despair, to the experiences of unity. The new element here is the insistence upon love as the synthesizing agent" (59).

Similarly, Robert Bennett, in an essay for "Novels for Students" opines that "in fact *Siddhartha* does such a good job for developing Eastern religious themes that it has been published in India and Indian critics have praised for its understanding of their religion" (11).

In this way, different critics have viewed the novel from different perspectives. But the issue of presentation of Eastern philosophy; portrayal of Buddhism through Christian eyes is yet to be explored. Thus, the present research seeks to find out how the eastern philosophy has been presented by white, Christian, so-called rational man, born and cultured in the tradition of Western thought. How his ideology and upbringing influences him while depicting Eastern philosophy. Being born in Germany, he internalizes white ideology and power reconfirming the orientalist structure while presenting Eastern or non-Western culture, religion and people. Moreover, the present researcher's task is to prove how the protagonist Siddhartha is the mouthpiece of Hesse who rejects Hinduism and Buddhist way of living, designs his own path which is Eurocentric. Thus, the writer seems to be advocating his own European philosophy and creating new Buddha, and a European Nirvana.

The first chapter is the overall introduction of the research including hypothesis, objectives and literature review. The second chapter includes a thorough analysis of the text with the theoretical insights in embedded form. Finally, the third chapter is the conclusion of the research which briefly summarizes the overall project.

II. *Siddhartha* as Archetypal Representation of Eastern Philosophy

This project aims to explore Herman Hesse's misrepresentation of eastern philosophy and its native people in his western discourse. The researcher tries to show the hidden politics of his subjective fictionalization of the Orient. While investigating the real intention of Hesse as the western, the researcher studies the subjective position of the author and find out his subjectivity is naturalized with the myth of white superiority. The researcher carries the objective of exposing and dismantling the conial binaries and stereotypical invented images regarding easterners. This thesis tries to show the westerns orientaling attitude expressed in oriental discourse and question the author's motto of misrepresentation of eastern religion and its people. In the process of studying Hesse's text, the researcher has analyzed the biased depiction of eastern philosophy of life as stressed in Buddhism and Hinduism by presenting different negative images of religions, people, geography, culture, customs, language etc. So, it studies the Easterner's socio-political and cultural scenario dismantling the politics of orientaling India as in Robinson Crusoe and evaluates the causes behind the stereotypical representation. And it also interrogates Hesse's aim of misrepresentating the non-western and digs out that Hesse as a westerner is penetrating orientalist ideology.

The author is fictionalizing the eastern religion, culture and social aspects in its surface level, there is underlying politics of such fictionalization. By understanding the concept and position of eastern culture and its people the westerners promoted its mission of dominating and hegemonizing the other, entering the non-western geography in the name of civilization and missionaries. In that sense the author is the son of colonialism and western imperialism who was grown up by the parents who were missionaries to India. So, the researcher looks *Siddhartha* as a western

stereotypical and archetypal representation and the novel as the colonial discourse which is used by the agent of colonialism to take dominance and finds that how the author is trying to prove the western superiority over the easterner. How the orientals are represented in the text is the researcher's concern. The researcher has utilized the concept of hegemony forwarded by Antonio Gramsci, Ashcroft Griffiths and Tiffin's elaboration of Foucault's view about discourse and representation in *Key Concepts in Post-colonial Studies*, concepts of Orientalism forwarded by Edward Said, Fanon's issue on hegemony and ideology and so on.

So, with the help of these theorist's concept, the researcher has exposed the issue of how eastern people are derogatorily represented legitimizing stereotypes. The main objective of this thesis is to justify the claim that the author's latent colonial mentality is manifested in construction of historiography of eastern philosophy. In the project of studying the politics of Hesse as a white European behind the fictionalization of eastern philosophy, religion, contemporary cultural scenario, the researcher has analyzed the issue of derogatory representation, his construction of community, marginalization of women and canonization of whites, ethical representation of violence, colonial European mentality of European writer, lack of respecting difference in the thought of western people and politics behind the slogan of multicultural reconciliation. The researcher taking the help of Stuart Hall, Edward said, Michael Foucault's theory looks into the stereotypical and archetypal representation of the third world culture, religion, people etc.

Representation of other culture is really misleading. It is generally happening in each case when west tries to interpret non-western society, culture, values, customs, religions as well as social customs and symbols. When the west finds other culture dissimilar to their culture, it carries out a subordinate representation of its binary with

different propagations. As Bill Ashcroft, Gareth Griffiths and Helen Tiffin in *Colonial and Post Colonial Studies Reader* argue:

. . . it is through education and in terms of production and consumption that colonialist archetypal representation persist and currently circulate in for instance, popular television shows, cartoons, novels the derogatory representation they promulgate that they offered a transparent ‘window on objective reality’ that relations between producers and consumers, or writers and readers, did not really exist and thus did not fester and reflect unequal colonialist power relations.

(15)

The texts, which colonizers have used to show their objective knowledge and fragility of the colonized, have tried to decipher unfamiliar spaces by the stock descriptions and authoritative symbols from the fantastical tales of the earlier travellers.

Hermann Hesse’s *Siddhartha* is the colonial discourse which carries a group of statement that provides a way for talking about the representation. This text is a discourse in which the author as the westerner gives certain kind of knowledge about Eastern philosophy that is Buddhism, taking a particular historical figure Gautama Buddha and a particular historical movement regarding that periphery. This history is constructed to produce certain type of meaning to attribute the perspective about non-western people to certain classificatory schemas. The geographical and social distinctions are constructed but equally they are located historically. The project of creating the text by Hesse, he has the view that *Siddhartha* will be an instrumental means of knowing and possessing the culture of the other. The representation carries the politics and it allows the author to exhibit the culture of the other from his perspective. The active process of representation is involved in constructing on

culture for another. What is being produced is not the reflection of the truth of the other culture but representation of it. In the process of studying the representational issue in the primary text, the researcher can observe and analyze it from different angles. The researcher has questioned his so called objective representation and looks into his representational practices in the guideline of Hinduism and Buddhism and says that his subjective representation of the Eastern philosophy carries stereotypical and is loaded with misrepresentation. The misrepresenting practice of Hermann Hesse can be analyzed in the following extract, where narrator says:

Dreams and restless thoughts came into his minds, flowing from the water of the river, sparkling from the stars of the nights, dreams came to him and restlessness of the soul, fuming from the sacrifices, breathing forth from the verses of Rig- Veda, being infused into him, drop by drop, from the teachings of the old Brahmans[. . .]Siddhartha had started to nurse discontent in himself, he had started to feed the love of his father and the love of his mother, and of his friend, Govinda, wouldn't bring him joy forever, would not nurse him, satisfy him. (3)

In the above extract, there is manifestation of latent colonial mentality of the writer. The representation is colored with western images of power. The protagonist, Siddhartha, a native, Hindu by birth, his rejection of his Hindu values does not suit the system which he belongs to. It is very derogative. The protagonist does not give importance to love, which distinguishes Hesse's *Siddhartha* from Buddhism as he decides to leave home being dissatisfied with the lines of Rig-Veda, a holy books of Hindus, and Hindus way of living. From the very beginning he seems dissatisfied and intends to leave home, in search of inner peace which he thinks would not be possible in the four walls of his father's home. As a matter of fact he leaves his home. Here the

researcher's departure is to prove Siddhartha's denial is Hesse's own denial of Eastern philosophy and inwardly trying to prove his own Christian notion by stereotyping and misrepresenting the real essence of Eastern philosophy of life. The fact that Siddhartha rejects dogmas and makes experience of oneness the central point may be felt as a tendency to return to Christianity, even to a truly Protestant faith. With this Eurocentric notion, the westerners always define the orient as the matter of interpretation for them.

To maintain the supreme identity of the West, the discourses play vital role for analyzing and imposing the oriental stereotype which dominate and prove their hegemonic nature. As a westerner, Hermann Hesse has portrayed the native people and their religion in hierarchical structure in relation to the white's Christian philosophy and white people. In the derogatory portrayal, Hermann Hesse has categorized easterner's notion of invocation, sacrificial gods, atman etc and has put question mark over such believes where the protagonist says:

The sacrifices and the invocation of the gods were excellent – but were that all? Did the sacrifices give a happy fortune? And what about the gods? Was it really Prjapati who had created the world? Was it not Atman? He the only, the singular one? Were the gods not creations created like me and you, subject to time, mortal? (3)

Here in the above extract, Hesse's hidden politics behind showing the protagonist's questioning is to show that he himself was not satisfied with the philosophies of life as defined in Hinduism as his protagonist does. The sacrifices and invocation made by Hindus does not give any peace to the protagonist.. Hesse tries to make his point strong that it is not Prajapati who have created the world. But it is Jesus Christ. There are no multiple gods and truths. But only one truth is Christianity, where is single god

who is the creator. Thus the imposing of western values goes on continuing as the novel goes on continuing. Hesse, through his mouthpiece Siddhartha, intends to prove that westerners are independent, educated, rational, moral, calm, civilized where as he has constructed non – western culture by assigning negative images like dependent, uneducated, irrational, immoral, aggressive, uncivilized and so on. Hesse while making the non – western culture comprehensible to the readers of west confirms to the pre- existing discourse parameters of its linguistic network. The powers of image have been utilized by him to hegemonies the non – westerns in his process of construction of community that is structured by a set of binary oppositions.

In the exhibition of culture, there is exercise of power by the so called civilized people. In the portrayal of eastern people he has utilizes the sources in such a way that the stereotypical representation can be seen. He is fictionalizing the objective historiography of India and is fully able to describe the sociopolitical situation of contemporary India objectively. He tries to present his text as the historical text that tells the true story of India's contemporary religions as well as cultural status. He tries to make his text objective with the presentation of characters voice as they had told with him. He pretends as being neutral in the representation with the copying the voice of characters as it is. But in Hesse's representation, there is the seed of colonial mentality and his subjective characterization carries teleological that prove Western superiority over Eastern. Such maintaining of white superiority can be seen through the frequently questioning attitude of the Hesse's protagonist with his condition and learning at his home when the narrator says relating it with Siddhartha:

His father was to be admired, quiet and noble were his manners but even he, who knows so much did he live in blissful, did he have peace; was he not just a searching man, a thirsty man? Did he not, again and

again have to drink from holy sources, as a thirsty man, from the offerings, from the books, from the dispute of the Brahmins? (4)

Hesse's misrepresentation continues as his protagonist even questions his father's ritual practices and questions over his father's good name and fame as a Brahmin. His father is a learned priest and admired everywhere in the society. But Siddhartha sees him thirst forever to get essence of life. He has to follow the same practices again and again praying, sacrificing, offering everyday to various gods and goddesses.

According to Hindu religion there are more than thirty three million gods and goddesses. A Brahmin's job is to prey them, and offer them homage. Siddhartha practiced it too obediently but unable to find his quest and desire for inner peace. The path he has chosen is Hesse's imagination, which is truly a Protestant Christian, does. Hesse himself being a protestant Christian imposes his values over Siddhartha.

Associating the Indians identity with mystic life, Hesse has aimed to associate western world with modernity and civilization, where the only way for a man to be free from all social, religious, cultural dogmas is to have courage to use reason by questioning the pre-existing values, norms, and position. As the protagonist, Siddhartha does in the above mentioned extract. Typically as in *Siddhartha*, the individual's search for truth and identity after he leaves home which Hesses called the inward journey is draped around the plot. Siddhartha, the obedient son of a rich Brahmin, awakens one day to the realization that his life is empty and that his soul is not satisfied by his devotion to duty and strict observance of religious ordinances. He leaves his home with his friend Govinda to begin his journey. First to become ascetic mendicant, fasting and physical deprivation does not bring him closer to peace. Subsequently, he speaks with Gotama Buddha, same legendry figure Gautam Buddha who has attained the blissful state of Nirvana. Siddhartha realizes that he cannot

accept the Buddha's teaching. He must proceed on his own path. Turning from asceticism, he lives a life of desire and sensual excitement but years later again finds him disgusted and empty. Suicidal, Siddhartha finds his way back to a river he had once crossed. He stays there, living as a ferryman to listen to the river. It is here that he finally achieves peace.

Thus Hesse in his representation, he attaches negative portrayal of the meaning of love and passion stressed in Buddhism and Hinduism and valorizes his own Christian notion of love. In the process of so-called objective representation of Eastern philosophy, he loaded his Big Brother attitude. In his representation he seeks to prove that western religion is covered by modernity and it is highly developed. "An abiding concern with the construction, within western discursive practices of the colonial and post colonial 'subjects', as well as of the categories by means which this subject convinces itself and perceives the world within which it lives and acts"(Abrams 245).

Hesse's intention is that western religion is the property of the world and the westerners has to teach it to the non-westerner as it is beyond from the touch of non-westerner. So the westerners during colonial period entered the non-western geography in the name of civilization and missionaries but the hidden motto was to control and dominate non-western people, geography, natural resources, impose Christianity by creating certain discourse which hegemonies the non-western and they start to fill that their culture, religion, ways of living and many more really is lower than that of westerners. Antonio Gramscie's term 'hegemony' is thought to be necessary for studying and analyzing colonial discourse, especially for studying and analyzing colonial discourse, especially for power discourse relation. By hegemony, Gramschi meant the preparation throughout society of entire system of values,

believes and morality that has the effect of supporting the status quo in power. In the following saying of Siddhartha can be seen such attitudes. In this regard Siddhartha says:

Oh how good it is to have fled, to have become free! How clean and beautiful is the air here, how good to breath There where I ran away from these everything ointments, of spices, of wines, of excess, of sloth, world of the rich, fine food, of the gambles [. . .] No never again I will, as I used to like doing so much, delude myself into thinking that Siddhartha was wise, that I must praise, that there is now an end to that hatred against myself, it that foolish and dreary life! I praise you Siddhartha after so many years of foolishness, you have once again had an idea, have done something, have heard the bird in your chest singing and have followed it! (49)

Here Siddhartha seems more happy and liberated after fleeing from all his previous living styles. The hegemony lies in the fact that Siddhartha's previous living like that of Hinduism was not satisfactorily. With Samanas too he was not happy because he sought truth there through the extreme denial of the body. When these efforts fail to bring him peace, tries another extreme. He immerses himself in material and carnal pursuits, but his life of body brings him no closure to his goal. When he takes his life by the river, he learns to transcend both mind and the body finding a third way that is the soul. This synthesis distinguishes Hesse's Siddhartha from Buddhism. Hesse presents his protagonist happy only when he returns to Christianity, a protestant. Siddhartha stresses not cognition but , that rejects all dogmas and makes experiences of ownness the central point which exactly a Christian does, even a truly protestant faith. For Hesse, the river has part in both realms. It is not an obstacle to be crossed,

as in Buddhist symbolism. Rather, Siddhartha is a ferryman who joins both sides of the river, plays the role of synthesizer who joins both aspects of Hinduism and Buddhism into a new philosophy, the philosophy of a Protestant Christian in deep. Thus Hesse seems to be advocating eastern philosophy of life but ultimately valorizes his own Christian philosophy by questioning and at last rejecting eastern way of living as his protagonist Siddhartha does who is purely Hessian as he himself was a Protestant

Thus this researcher explores Hesse's politics of representation behind his fictionalization of eastern religion and its people's life. He continues his Eurocentric portrayal of the orient to hegemonies the non-westerners. The reason behind the false portrayal of eastern religion and people is the westerner's arrogance and their will to control over vast eastern geography. It has been manifested through different means among which writing about such places, peoples, religions, and so on by portraying them as fatalistic, mystic, ignorant etc. while doing so Hesse tries to convince the reader that Siddhartha, the protagonist has done absolutely right job by throwing out or negating all his social and ethical values in which he was grown and adopting the new values which is Eurocentric.

It is the colonial mentality that creates binary opposition to establish relation of dominance a simply distinction between centre/ margin colonizer/ colonized and civilized/primitive represents very effectively the violent hierarchy on which imperialism is based. Colonial discourse has brought into currency by Edward Said who saw Foucault's notion of discourse as valuable for describing that system within that range of practices termed colonial came into being. Said *Orientalism* which examined the ways in which colonial discourse operated as an instrument of power initiated what came to be known as colonial discourse in 1980 that saw colonial

discourse as its field study. He says, "The orient was almost a European invention, and had been since antiquity a place of romance, exotic being, haunting memories and landscapes, remarkable experiences" (1).

Such dominant attitude of the Orient over occident can be seen in the various parts of the book where non-western geography has been shown as a place of haunting memories romance, covered with dense forest. After fleeing from four years of samanas in which Siddhartha denied all bodily pursuits? Comes to the town. On the way he says:

Beautiful was the stream and the banks, forests and the rocks, the goat and gold-beetle, if the flower and the butterfly. [. . .] differently the shade of the forest cooled him down. Short were the days short the nights every hour sped swiftly away like a sail on the sea under the soil was a ship of full of treasures full of joy. (24)

The words 'beautiful' 'stream' 'banks' 'rocks' forest, goats, every hour sped swiftly away like a sail on the sea , a ship full of treasures etc in the extracts shown that non-western geography during the colonial period was really a place of romance and hunting memories for those westerners as claimed by Said. They visited eastern geography not only for romance and hunting it was a ship full of treasures for them. Their motif was to gain profit by carrying eastern treasures in a full loaded ship. So, Hesse himself has visited India widely and belongs to the same colonial tradition has biasly defined eastern geography, people, culture and tradition.

In this regard, while representing about East, Hesse also creates myths about the orient which supports the binary of white world. The essence of East and its culture is made or defined using negative images and stereotypes neglecting the reality behind the eastern people, culture and religion. In such representation, Hesse is

trying to establish West is best, whereas rest is worst. He is also trying to establish universal essence of East. Thus, the researcher's job is to find out how westerners orientalize the orient by creating binaries and misrepresent the orient and makes it as truths according to the favor of West. The stereotypes or archetypes created by westerners help them to make hasty generalization about East. Moreover, it hegemonies the East feeling such binaries in their ears, by entering the non-western geography in disguised faces. Sometimes in the name of civilization, some times in the name of missionaries and in the present context in the name of foreign aids and INGEOS which handicap the nation and its ruler and the westerners govern them by making East as their satellite state.

Here, the protagonist Siddhartha, as an Indian proves himself a functional European in that he is not satisfied with his religion, culture, ritual practice in which he was born. Siddhartha is an exceptionally intelligent Brahmin, a member of the highest caste in the Hindu religion, who seemingly has a well-ordered existence yet feels spiritually hollow. Siddhartha embarks on a journey of self-discovery that takes him through a priest to asceticism and self indulgence. An encounter with Buddha is intellectually meaningful but no spiritual affecting and Siddhartha continues his own search, ultimately finding peace by a river. Siddhartha's search for truth and identity, the inward journey, seems Hesse work distinctive, challenging and unlike most of the works of Western writers. But eastern religion, culture, people and their behavior are misunderstood or misrepresented by him. In the above mentioned lines from the text the researcher the researcher can see the Western possibilities. And despite the plot, setting, characterization is Indian. The path which Siddhartha, the Hesse mouth piece character, or a character of Hesse understanding of Eastern philosophy is walking in a way is occidental or typically western.

Here, while discussing about Siddhartha the term colonialism is important that developed with the expansion of Europe over the last four hundred years. Colonialism involves implanting of settlement in a distant territory by an alien nation. Elleke Bohmer defines the term as in a similar line: "Colonialism involves the consolidation of imperial power and is manifested in the settlement of territory, indigenous inhabitants of occupied land" (2). So, Colonialism can be defined as a conquest and control of other peoples, lands, and goods.

Colonial literature, though it is difficult to give definition because of its heterogeneity, reflects colonial ethos. In general a colonial literature exhibits a tinge of local colonial color or features; colonial motives for example, the quest beyond the frontier of civilization. They exhibit colonial experiences and perceptions and are written from imperial perspectives. Elleke Boehmer writes "informed by theories concerning the superiority of European culture and the rightness of empire" (3). Colonialism reshaped existing structure of human knowledge. No branch of learning was left untouched by the colonial experience. The process was somewhat like the functioning of ideology of itself; simultaneously, a misrepresentation of a reality and its recording. In the heydays of empire, writer felt it necessary to write about new places and people. They began writing about the people who inhabited the lands (empires) they claimed; the natives, the colonized. But the problem was that of truly understanding the alien people, culture, religion, geography and the landscape. So, they began to represent these people and culture in their own familiar vocabularies, their own metaphors and tropes, and the "strangeness was made comprehensible by using everyday names, dependable textual conventions, both rhetorical and syntactic" (Boehmer 14).

So by bringing the idea of colonialism the project aims to explore how

Siddhartha in the tradition of the lives of the Eastern culture and religion outwardly but inwardly western imperialism, colonialism and western archetypes in nature.

In the novel, Hesse's protagonist Siddhartha after questioning his existence and day- to- day living as says Siddhartha:

Often he spoke himself from a Chandodaya-Unpanisad: the words
 'Truly the name of the Brahman is Satyam-Verily, he who knows such
 a thing; well enter the heavenly world everyday.' Often, it seemed near,
 the heavenly world, but never he had reached it completely, never he
 had quenched the ultimately thirst. And among all of them there was
 no one, who had reached it completely, the heavenly world, who had
 quenched it completely, the eternal thirst. (4)

In the extract western imperialism, colonialism and archetype can be seen. Nowhere within his family atmosphere and surroundings Siddhartha got the inner peace and the path of his desire through which he would reach to the extent that such a peace can be achieved. He accomplishes it through the struggle, negating his faithless path or the path he had to follow being a Brahman boy.

Thus, the misrepresentation lies here because of the denial of the various paths of the protagonist. The novel *Siddhartha* can be proved as western archetype because of the denial of the various paths of the protagonist like that of *Robinson Crusoe* in Daniel Defoe's novel, *Huckleberry Finn* in *Adventure of Huckleberry Finn* by Mark Twain and the protagonist of *Moby Dick*. Siddhartha negation or denial of his father's periphery, and his accomplishment of peace only neglecting his peripheries superstitions, irrationality, emotion of family love shows Hesse's provocation of his own western superiority though he seems to be offering tribute to eastern religion, culture people, tradition etc. Moreover, Siddhartha;s message of love and affirmation

of life as opposed to Christianity mysticism and Christian Charity, a Synthesis of eastern religions that is Hinduism and Buddhism, which resembles a rebellious Protestant Christian. Like Huckleberry Finn, Siddhartha is unable to find inner peace, rejects his ethnic values, adopt ascetic way of life, living as samanas, in which too sees problems, meets Gautama Buddha, a character resembles Gautama Buddha. But he denies Buddha's teaching and preaching and creates his own path, the journey of self. Here, Hesse seems to be synthesizing both Hinduism and Buddhism into a new philosophy of life which is problematic in itself because of its parallel relation with western philosophy of creating a rational man like that of rationalist philosopher. A man who denies all dogmas of the society, and paves his own path using his reasoning faculty or a man as imagined by Nietzsche, or his concept of 'Superman'. Huck Finn, the protagonist of Mark Twain's novel *Adventure of Huckleberry Finn*. Siddhartha too rejecting his Hindu and Buddhist way of living paves his own path, a path of Hesse's imagination, which resembles western archetype.

Here, the aim of the researcher is to apply the term 'archetype' is to show how the westerners represent the non-western in the light of their ideological in these they generalize their behaviors, what they should do, how they should look and what they are. *Oxford Dictionary* explains archetype as "an original an ideal model from which others are copied; the archetype of the wicked stepmother [. . .]" (52). Archetype is also a form of representation as the way in which images and text reconstruct rather than reflect, the original Sources thus painting, photograph or written text about a tree is never an actual tree but a reconstruction of what it seemed to be or meant to the person who is represented it.

The term archetype is used here in the strict Jungian sense as "the indispensable correlate of the idea of the collective unconscious which indicates the

existence of definite forms in that psyche which seems to be present always and everywhere. "It is literally a pre-existent form manifested in 'dreams' in the delusions of paranoiacs, and in the active imagination" (17).

The term colonialism is important in defining the specific form of cultural exploitation that developed with the expansion of Europe over the last four hundred years. Colonialism involves implanting of settlement in a distant territory by an alien nation. Colonialism involves the consolidation of imperial power and is manifested in the settlement of territory, indigenous inhabitant of occupied land

As the hero of the novel *Adventures of Huckleberry Finn*, *Robinson Crusoe* and *Moby Dick*, Siddhartha begins his journey with the flight from society while these heroes leave home because they cannot tolerate the restrictions imposed by the convention of their individual lives; each expresses his contempt for society in accordance with his social position. Siddhartha flees the world of simple minded virtue embodied in his family. Especially in his father's narrow Brahmanism with its ceremonial wishing ritual prayers; and formalized goodness. His flight is revealed to be more than the mere rejection of his father's religious values, but also an expression of disdain of for his father's wealth, social position, and way of life.

Later when Siddhartha escapes from his society, he feels the entanglement of such esteemed activities. Similarly, Huck Finn's flight from the unimaginative inhabiting Christian world of Widow Douglas and Miss Watson is a rejection of petty prescription and the protestant concept of cleanliness and the work ethic. Although Huck because of lack of education cannot always find the right words for his feeling, he achieves a simple eloquence in his objection to life at the Widow Douglas.

Each of these heroes has a specific alternative life in mind flees from society. Each has an intellectual problem to solve which becomes the main theme of each

novel. Siddhartha seeks the meaning of existence in the labor of to find psychic contentment, to achieve harmony between his inner drives, the self and the outside world, expressed in psychological terms, to attain a balance between Id ego and the super ego. Here to Hess seems to advocating his own European philosophy called psychoanalysis developed by Sigmund Freud.

The western discourse has carried the mission of asserting negative stereotypes of the region and religion and its people that have been exploited to justify western domination of the orient. In his ideological representation Hesse has been representating differences with the help of popular figures and stereotypes. His binary form of representation is based on hierarchical order. The text *Siddhartha* is the example of representation of representation and representational practices which have been used to mark otherness in western popular culture. Edward Said has given the concept Orientalism where he argues about the discourse to create the hierarchy between west and east. Said's *Orientalism* the seminal book for post colonial theory is the first to explore historically unbalanced relationship between orient and the west. Said relentlessly unmasks the ideological disguises of imperialism-reciprocal relationship between colonial power and knowledge. In this regard discussing said Mongia writes "[. . .] that cultural text play a part in the great game of colony and empire of race and its development. So that last two hundred years of European Imperialism had to be understood vis-a-vis the cultural texts that laid the ground work for and buttressed the structure of imperialism" (4)

Commonly regarded the catalyst and reference point for post colonialism, Orientalism represents the first phase of Postcolonial theory. Rather than engaging with ambivalent condition of the colonial aftermath- or indeed, with its history and motivations of anti-colonial resistance-it directs attention to the discursive and textual

production of colonial meanings and , concomitantly, to the consolidation of colonial hegemony. Said points out how the extension of empire went simultaneously with the textual production: "Imperialism and the novel fortified each other to such a degree that it is impossible to read one without in some way dealing with the other" (*Culture* 84). Said defined Orientalism, the writing from the west about the east, as a 'discourse', that is the project of representing, imagining, translating, containing and managing the intransigent and incomprehensible 'Orient' through textual codes and conventions. In writing the 'Orient' through governing metaphors and tropes, Orientalist simultaneously underwrote the positional superiority of western consciousness and in so doing rendered the 'Orient' a playground for western "desires, repressions, investments, projections" (*Orientalism* 8). Thus the text provided an ideological ground for the empire to thrive. A huge body of writings formed a coherent system of western knowledge about the orient and it served as a lens for the writers to see the real orient. No writer or the scholar can detach himself from the circumstances of life, set of beliefs and his position in the society.

Said relentlessly unmask the ideological disguises of imperialism. In this regard, its particular contribution to the field of anti-colonial scholarship inheres in its painstaking & overstated exposition of the reciprocal relationship between colonial knowledge and colonial powers. It proposes that 'Orientalism' -or the corporate institution for dealing with the orient, teaching it, writing about it and researching it has always been essential cognitive accompaniment & inducement to Europe's imperial adventures in the hypothetical 'east'. It claims that the peculiarly 'western style for dominating, restructuring, and having authority over the orient' (*Orientalism* 3) is inextricable from the peculiarly western style of studying and thinking about the Orient. In other words, its answer to the way the east was own suggests that we

reconsider some of the ways in which the east was known.

Said takes Orientalism as a paradigmatic instance of institutionalized and degraded knowledge, the opposite through and adversarial or oppositional counter knowledge. His analysis of this field is built upon three important meanings of 'Orientalism', which he supplies at the beginning of his book. First, Said invokes the conventional understanding as a field of specialization or academic pursuit of the orient from eighteenth century scholars and enthusiasts of oriental cultures who undertook the first translation of the texts like the *Bhagavad Gita*, *Shakuntala* and portions of the *Upanishads*. Said is somewhat liberal in his view that Orientalism includes the activity of any professional western academic-historical, sociologist, anthropologist, area studies expert or philologist current or previously engaged in studying, researching or teaching the orient. Secondly he says that Orientalism also refers to any occasion when a westerner has either imagined or written about the nonwestern world. So Orientalism becomes because and imaginative cast of mind or style of thought which covers roughly two million years of western consciousness about the east. According to this meaning Homer, Aeschylus, Dante are all rebaptised as Orientalist. Thirdly, Said delivers his principal understanding of Orientalism as an enormous system or intertextual network of rules and procedures, which regulates any thing that may be thought, written or imagined about the Orient. This third meaning defines Orientalism as a western attempt to 'know' or directly engage with the non-western world by an intention to dichotomize the relationship between the 'occident' and the 'orient' into an us-them contrast, and also to essentialize the resultant 'other', To speak about the orient 'character', 'mind' in a generalizing way.

We see that Siddhartha's search had already begun to an extreme when Hesse writes:

He waited with the now thirst like a hunter at a chasm whose the life ends, whose is an end to causes, where painless eternity begins. He killed his senses, he killed his memories, and he slipped out of his self in a thousand different forms. He was animal, carcass, stone, wood, water and each time he was reawakened. The sun or moon shone, he was against self-swung into the life cycle, felt thirst. (15)

Siddhartha conquered physical thirst but his spiritual thirst had been doubled. He learns little to overpower his self and he also knows that only to overpower his self and he also knows that only to overpower the self is not his ultimate goal.

Overpowering of soul gives way towards emptiness. He then understands what he has to do. He again rejoins the worldly pleasure in search of the essence of life. But in Buddhism the denial of the self, neglecting the worldly pleasures as well as bodily pleasures is the only way to get salvation. It shows Siddhartha's search is not eastern, but resembles western. It is already proved through his denial of Gautama's teaching.

Thus, though Hesse seems to be understanding Eastern religion, deeply his understanding is Eurocentric, false and guided by his western arrogance. He is not giving any tribute to Eastern religion but questioning it, trying to make it less important and less interesting to follow. His perspective is loaded with western mind. This is the way westerners came or visit Eastern geography, learn about its religions, people, language, culture etc and ultimately misrepresents the orient by giving negative attributes to it as barbaric, nonstandard, savage, not easily trustable and not good to follow. The following extract proves that how westerners are guided by colonial mind set though they seem to be advocating east. Gautama Buddha teaches how to live righteously, how to avoid evil. He teaches causes of suffering and elimination of suffering. He teaches four noble paths. But Siddhartha denies Buddha's

teachings. He promises not to follow any teachers and doctrine any more in future and says to Buddha:

O Illustrious One nobody finds salvation through teachings. To nobody, Illustrious One, can you communicate in words and teachings what happened to you in the hour of our enlightenment. The teachings of the enlightened Buddha embrace much; they teach much how to live righteously, how to avoid evil. But there is one thing that this clear, worthy instructions does not contain; it does contain the secret of what the Illustrious One himself experienced –he alone among hundreds of thousands. That is what I thought and realized when I heard your teachings. That is why I am going on my way-not to seek another doctrine, for I know there is none, but to leave all doctrines and all teachers and to reach my goal alone-or die. But I will often remember this day, O Illustrious One, and this hour when my eyes behind a holy man. (34)

Releasing himself from all kinds of doctrine and teacher, Siddhartha starts to judge himself; he starts to believe in himself. Hitting hard to his mind and continuous questioning to himself to find what he is searching for lead Siddhartha to deep thinking. Hesse writes “slowly the thinker went on his way and asked 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?”(38). The dissatisfaction and frustration lead Siddhartha to sexual passion and wealth. His dissatisfaction is Hesse’s own dissatisfaction as he too had denied his parents Catholic doctrine and followed protestant way. In this sense Hesse’s *Siddhartha* resembles his biography. From this point too the novel *Siddhartha* is western or purely Hessean.

Archetypal Representation of Women

The most obvious and significant aspect of Hermann Hesse's *Siddhartha* is its use of image of themes and ideas drawn from Eastern religion. Having both traveled to India and studied about Indian religion. But he is unable to integrate a substantial understanding of Eastern religion traditions. So the researcher's job here is to show the loophole in his understanding which is western taste which the researcher has frequently mentioned above too. In fact *Siddhartha* seems to be doing such a good job of developing eastern religion themes that it has been published in India but unfortunately Indian critics have scolded it for its misunderstanding. From beginning to end, virtually every aspect of *Siddhartha* develops out of Hesse's knowledge of eastern religions. For example, many of the characters are named after either Hindu or Buddhist gods. Siddhartha is the personal name of the Buddha, Vasudeva is one of the names of Krishna, and Kamala's name derived from the Hindu god of erotic love. But she is represented in attributing a due value to those certain archetype, but it again represents her in the light of patriarchal ideologies. Regarding female representation, Hesse seems biased and his thought is guided by patriarchal ideologies. He has created binaries between male and female. Male characters are shown bold, courageous, rational, and guided by mind but female characters are shown opposite as the traditional tendency of patriarchal ideologies. The novel also captures and stores the historical concepts for women and men. They recognize them with their respective gender roles and subjectivity. The male characters following Eastern religious patterns practicing meditation, fasting, renunciation, transcending, and suffering where as female characters are shown only engaging in domestic affairs in which we can see the stereotypical representation. Hesse, being a western recognizes men and women's role negatively. In relation to Kamala, the female protagonist, and

Siddhartha's mother are stereotypically represented. They appear in the text as women's role used to be seen in the books, stories, fairy tales, and philosophy of Grecian philosopher, Medieval, and Renaissance to the present. M.H Abrams in his *The Glossary of Literary Terms* comments, "from Hebrew, *Bible*, and Greek philosophy to present, the females tend to be defined by negative reference to the male as human norm" (235).

In this connection, the novel attributes male ideologies of past, which define female as other, passive, fragile character, as a sex object whose duty is to fulfill sexual desires of male and even they are presented as a prostitute or whore. But the men, or so called higher caste's people and merchants having money as well as social practice who involve with such women are not negatively taken from the tradition to till now giving opposite meaning to the idea of male as self, active stronger etc. The sounds, the words, and the images which were produced in the long past have been given them the same attributes in *Siddhartha*.

Such tendencies of othering women can be seen in the extract:

She put her left foot on his right one made a movement as a woman does who would want to initiate that kind of sexual pleasure with a man. Siddhartha felt his blood heating up, and since in this movement he has to think of his dreams again, he bent slightly to the women and kissed with his lips the brown nipple of her breast. Looking up, he saw her face smiling full of lust and her eyes [. . .] he no longer saw anything else but damp glance of a female animal. (26)

The extract shows that the role Hesse has given to women is stereotypical like that of fairy tales, religious books, and ancient philosopher till present. Hesse is 20th century mind, though in his book too female protagonist, Kamala is shown as a prostitute, or

as a courtesan. For instance when Siddhartha comes to visit her he says “late in the afternoon, beautiful Kamala approached her grove in her sedan-chair, Siddhartha, was standing at the entrance, made a bow and received the courtesan’s greetings.” Here the word “courtesan” gives negative meaning. She has been attributed the qualities as in the traditional way.

Marin Matilde in *Fray Fairy Tales Revisited and Translated: Anne Sexton’s critique of Socialized Femininity* mentions:

On the cultural myth is the heroic characterization traditionally assigned to male figures. Fairy tales underscore the effects on women of various alluring fantasies; which make them consider innocence, self –sacrifice and obedience as inherently feminine virtues.

Conversely, women who are unwilling to conform to the rules and refuse to be confined within this feminine mystique are systematically punished at the end. (12-13)

Here in *Siddhartha* too such othering tendency can be seen where female like Kamala is shown fragile, innocence, beautiful, self-sacrificial etc. Traditionally assigned roles are given to women characters. It happened because Hesse himself is guided by male ideology though he is a so-called rational white European which led him showing women character stereotypically. Such tendency of the writer can be seen in the following extract:

Siddhartha saw how beautiful Kamala was, and his heart rejoiced. He bowed deeply, when the sedan chair came closer and straightening up he looked at the fair, charming face, red for a movement in the smart eyes with high arcs above, breathed in a slight fragrant with a smile beautiful women nodded for a movement.(27)

Hesse gives all the qualities to Kamala as in a fairy tales where heroine is shown beautiful, innocence, charming etc. because traditional male dominated society expects women should be a beautiful who can attract them at a glance as kamala has exactly done to Siddhartha. Here the researcher's disagreement is with the position of women given by the writer. Kamala had to be beautiful so that she can attract all those so-called upper class visitors. Not only beautiful but is a prostitute who is happy with her condition. She has got money and all luxuries and is frequently visited by those people having money and social prestige as she says; 'many young men come to me, there also sons of Brahmans among them, but come in beautiful clothes, they have perfume in their hair and money in their pouches'. (28) She is shown happy with her position. But the researcher's claim is that in Kamala's case she is not engaged in such profession willingly. It was the very society which made her a whore.

Young Brahmans, gentle man, merchant like Kamaswami and most of reputed men from the society come to satisfy their sexual desire or passion where Kamala's duty is to make them satisfied with her art of kissing and making love. She is called a prostitute in the society but these so called Bahamans and gentle men are equally respective and have not got any degradable position regarding their social positions and values. Hesse's biased mentality can be seen everywhere in the text where female are shown emotional, who can be easily tempted for sex. Such tendency can be seen when Siddhartha says "I can also write poetry. Would you like to give me a kiss for a poem?"(29). Answering Kamala says: "I would like too" (29). Siddhartha does not only kiss Kamala after he comes to town leaving Samna's life. But ultimately runs away from her making her pregnant, cohabiting more than twenty years. Living together without marrying for such a long years also departs Siddhartha from Buddhism but such practice is common in western society. So Siddhartha is purely

western not eastern.

Similarly Hesse gives Siddhartha's mother too a stereotypical role of women whose duty is absolutely a housewife who handles affairs inside the house, opens her legs staring at the ceiling with open legged when her husband desires to have sex, weather she is in mood or not. The patriarchal domination does not allow her to cross her legs and does not allow her to express her view in decision making. It is husband who does such work. She is presented voiceless in the novel. Nowhere has she spoken even when Siddhartha intends to leave his home to be a samana, he does not think necessary to take permission with her mother.

In this way *Siddhartha*, by Hermann Hesse shows his concern on eastern philosophy but it ultimately carries western, white, Christian ideologies. So the researcher exposes how Hesse's *Siddhartha* is western value laden or western archetype though his works seems to be product of his deepest understanding of eastern religions. The writers upbringing as his parents were missionaries to India and his frequent visit to India inspired him to study eastern philosophy but his own western philosophy and he himself being a protestant Christian made the novel western colored. So, this research is an operation of the misrepresentation of not only eastern philosophy of life but also its culture, a way of life, people etc.

III. Misrepresentation of Eastern Philosophy

In *Siddhartha*, Hesse has presented the story of a Brahman by birth named Siddhartha. Inquisitive and hunger for knowledge from childhood compelled Siddhartha to practice different extremes. First he denies his father home where he was a pure Brahman. Sacred prayers of Rig-Veda and offering to the gods and goddesses were his rituals. But sees problems in it, rejects the path and accepts Samana's life where too he goes to an extreme of self denial for example practicing fasting for several days, meditation, and complete denial of bodily pleasure in search of the essence of life. Later being disillusioned leaves samans, meets Gautam Buddha, but denies his teachings too as he did not see the possibilities of getting the things of his real thirst, the essence of life. Departing from Buddha goes to get physical pleasure, becomes merchant, cohabits with a prostitute more than twenty years but again leaving all these path returns to a river working as a ferryman and gets the answer of his search in the very river and also gets enlightenment which is called "Nirvana" in Buddhism.

But the problem lies in Heese's understanding of eastern philosophy of life and his understanding of eastern religions, people, culture, and way of living. Here the researcher is also trying to question as well as show problem in representation of eastern philosophy of life. Hesse has spend long time studying eastern religions, visiting eastern geography, and places particularly India who was born as parents missionaries to India. But still there lies some lack in his overall understanding of eastern religions, people, culture which is seen in the novel *Siddhartha* where his protagonist denies, Hinduism, Samana, Buddhism paves his own path, a path which is neither Hindu nor Buddhist but resembles western archetype as a rebellious, protestant Christian who denies all dogmas, teaching, teachers as the protagonist of the novel *The Adventure of Huckleberryfinn*, or a rebelious character like in *The Myth of Sisyphus* has done. Siddhartha resembles a man as imagined by Nietzsche's Superman, mho denies all dogmas and free

from all chains but an enlightened one. There are many more proofs in the text too that *Siddhartha* is not a tribute to Gautam Buddha, one of the greatest eastern mind, historical figure, but a big question over eastern values shared in eastern religions.

Keeping above mentioned things in mind, the researcher sees nowhere the objective position of the writer. Hesse himself was a protestant, born out from a Catholic Christian traditional family background. To some extent Siddhartha, the protagonist of the novel resembles carrying Hesse's own doubt over his orthodox Catholicism. As a result he makes his protagonist follow his self designed path, rejecting all the paths shown by his formers who were genius no doubt but Siddhartha doubts over them which is purely Hessian or western.

Moreover the presentation seems problematic regarding the time he belongs too. His mindset still seems western value laden, imposing white superiority by making his protagonist questioning over his own ethnic, religious, cultural values. Here Hesse tries to hegemonize the non-western people by showing his protagonist disagreeing with his own values and adopting values like that of a protestant Christian, western or purely white. Here Hesse knowingly or unknowingly questions over eastern faith through his character Siddhartha.

Regarding women representation too, Hesse seems guided by male superiority and stereotypically represents female as passive, delicate, beautiful and only showing happy inside the four wall of the house. The great problem is that he has shown the female protagonist as prostitute whose duty is to satiate the hunger of young Brahmans, merchants and prestigious people of the then Indian society. Here too Hesse attacks eastern faith by distorting the reality. Showing corrupted society especially those Brahmans who sleep with Kamala, a courtesan by profession. Furthermore Hesse has shown Siddhartha's mother voiceless, giving stereotypical roles. She is taken only as a sex object, who does not have any role in decision making beyond fulfilling her husband's sexual desire. She speaks nowhere in the novel. Thus the overall novel is misrepresentation.

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