

I. Siddhartha and Enlightenment: An Introduction

Siddhartha is often considered the high point of Hesse's art in fiction, as well as the pinnacle of his fascination with Orientalism. The novel is concerned with the individual's search for truth and identity by means of what Hesse termed the *Weg nach Innen* (inward journey), a recurring theme throughout his works; in fact, *Siddhartha* was written after a difficult period of introspection in Hesse's own life. Although the novel was completed by 1922 and was widely recognized and appreciated in Europe, it did not become popular in the United States until the 1960s and 1970s. During the period, American youth, embroiled in an art of cultural upheaval, identified with the title character and his struggle to transcend meaninglessness and materialism through mysticism and love. The popularity of *Siddhartha*, while no longer near that of the 60s and 70s, remains steady. It was written during Hesse's second and most productive period 1916 to 1925. A crisis initiated by multiple personal problems led Hesse to undergo psychoanalysis during the early part of this stage, an intensive therapy which provided Hesse the incentive to begin his *Weg nach Innen* toward self-awareness and ultimately to greater self-realization, all of which helped shape the writing of *Siddhartha*.

The title character of *Siddhartha* is the son of Brahman who with his friend Govinda leaves home and caste to join the ascetic Samanas. For three years Siddhartha and Govinda deny the body's senses and external world, yet Siddhartha fails to find the true path he is seeking. He renounces this life of reutal and asceticism and departs with Govinda to hear Gautama Buddha speak. Govinda decides to stay with Gautama, but Siddhartha does not accept the Buddha's teaching and declares that one must seek truth through living, not preaching. Leaving and the Buddha, Siddhartha encounters a river, which becomes a symbolic motif throughout the

narrative, representing the boundary between two universes and two lifestyles. Siddhartha now immerses himself in the world of the senses, the physical universe- the polar opposite of the austere nature of repressed sense perception he was previously pursuing. Siddhartha travels across the river to a city where he meets Kamala, a courtesan, who introduces him to a life of wealth and pleasure-sexual and commercial. Siddhartha eventually realizes that "Sensual lust is related to death,"(17) and that he must leave Kamala and the merchant, unaware that she is now pregnant carrying a baby. Siddhartha returns to the river, which now functions as the symbol of a turning point, rather than a boundary. There, in despair, he nearly commits suicide, but in observing the mystical symbology of the river, can't suicide. Siddhartha decides that both his years as an ascetic and as a profligate allow him "to live again,"(21). As he explains to Govinda, who comes across Siddhartha. Determined to stay by the river, Siddhartha lives with the ferryman Vasudeva: a figure based on both Eastern attributes and Charon, the boatman of the river Styx.

After twelve years, Kamala visits the river and brings the son to Siddhartha and dies from a snake bite. Siddhartha cares for the boy and discovers that he loves his son desperately. But the child is spoiled and longs only to leave the two boatmen and return to the city, which he eventually succeeds in doing. Through his son's departure, Siddhartha experiences first the pain of love and then pure, unselfish devotion, eventually learning the lesson of the river: "All voices, all aims all yearning, all suffering, all pleasure, all good and all evil, all together made up the world"(44). When Vasudeva dies, Siddhartha carries on the tradition and knowledge he has been taught by the ferryman and the river. When Govinda passes by, he sees that Siddhartha, like Buddha, has achieved absolute peace and harmony, that he has finally "found the way"(102).

Hesse's *Siddhartha* reflects much of the literary and intellectual history of Germany and Western Europe during the first decades of the twentieth century. In particular, the work has many points in common with the Romantic Movement, neo-romanticism, and expressionism. The years after 1918 in Europe were filled with literary turmoil and experimentation, and the results of both the psychoanalytic movement and the new Orientalism both of them in vogue are much evidenced in *Siddhartha*. The importance of what Hesse termed *Weg Nach Innen*- the individual's struggle to transcend the materialisms of bourgeois society through art, mysticism, and love-is especially palpable in *Siddhartha*. Highly influenced by the philosophy of Friedrich Nietzsche, Hesse had vowed to reject traditional religion and morality and lead a life of individualism and isolation. Siddhartha also rejects traditional religion and morality, and ultimately finds that pure individualism is an embrace of unity, with love as the synthesizing agent. According to Nietzsche "God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers?" (125).

In his essay *My Faith*, Hesse states that *Siddhartha* puts on cognition, but love in first place; that it disdains dogma and makes the experience of unity the central point. ..." (25-26). The inner perfection Siddhartha-adds vicariously through him, Hesse-seeks an awareness of the unity, totality, and simultaneity of all being. Siddhartha's life contains strong similarities to that of the historical Gautama Buddha, who, in addition to the proper name Gautama, was called Siddhartha in secular life, meaning "the one who reached the goal" or "the one who has found the way"(37). Other names in *Siddhartha* functions similarly in their usage of Eastern religious motifs: Vasudeva is a name for Krishna, meaning "he in whom all things abide and

who abides in all .Kamala can be associated with Kamala, the Hindu god of love and desire”(22).

Hesse portrays the dominant mythic overtones in *Siddhartha* by borrowing various facts from Gautama the Buddha: Gautama left his wife for a life of asceticism, much as Siddhartha left Kamala; the Buddha spend several years meditating on a riverbank and received his revelations under the Bo-tree, just as Siddhartha spends his final years beside a river and discovers Enlightenment beneath a mango tree; and Siddhartha's final vision of the world as a simultaneity and totality corresponds to the Buddha's vision of interconnectedness. But there are also fundamental differences, due to the fact that Hesse's overall philosophy is explicitly opposed to that of Gautama the Buddha, who made a conscious attempt to put forth an established pattern of religious development. Hesse hoped, in Taoist fashion, "to fulfill the will of God precisely by letting myself drift (in one of my stories I called it 'letting oneself fail'" (105-106).

The plot, characters, and setting of *Siddhartha* are indicative of Hesse's lifetime interest in the East: He experiences religion in two forms, the author commented, as the child and grandchild of pious upright Protestants and as a reader of Indian revelations in which he gives pride of place to the Upanishads, the Bhagavad-Gita and the sermons of Buddha. .. From early childhood he lives just as much in the atmosphere of Indian spirituality as he does in that of Christianity. Hesse's interest in the East is partially reinforced by the popularity of Orientalism in his time and by the influence of the book *Travel Diary of a Philosopher* by Count Keyserling, whom Hesse had praised as "the first European scholar and philosopher who has really understood India"(158). Hesse traveled to Ceylon, Malaya, and Sumatra in 1911, but confronted with appalling poverty and a commercialized Buddhism, he found the trip

a disappointment. He commented later to a friend that he had failed to get beyond "the charm of the exotic"(25) and enter into "the world of the Indian spirit" (27).

Disenchanted, Hesse returns home without actually visiting India. In contrast to his own physical journey to the East, he describes *Siddhartha* as "an Indian poetic work, a realistic narrative with a strong impulse toward lyricism, a symbolic projection of his internal vision through geographic symbolism" (126). Thus *Siddhartha* fits well both in the genres of the *Erziehungsromane*, or novel of education and the Bildungsroman. Hesse addresses in *Siddhartha*, as in most of his other works, characters who struggle to come to terms with themselves, individuals who passionately attempt self-realization.

Siddhartha has generated a vast body of critical commentary and has profoundly affected readers throughout the world, though its popularity peaks most notably during periods of social ferment. During the *Weimar Republic* in Germany, from 1919 to 1933, much politically motivated criticism of Hesse was in evidence. Throughout the Third Reich Hesse experienced both political and literary rejection. After National Socialism collapsed and Hesse won the Nobel Prize for Literature in 1946, there was a rebirth of interest in his writing among German critics and scholars. During the last period of Hesse's life, when he wrote relatively little, his work was made more readily available in many reprints, new editions, and collections. Although Hesse's highly romantic prose style does not always lend itself easily to translation, many of his writings were translated into English after World War II, affording Hesse a wider audience.

In the 1960s and 1970s *Siddhartha* was well received in the United States; the novel generated an almost cult following, especially among the youth of the era. Hesse's extreme individualism and focus on the inner self, along with his

disparagement of modern society and interest in the East, all spoke to a generation who often viewed America as a materialistic, mass-oriented, and morally bankrupt society. Hesse's belief in the ultimate meaningfulness of life became an inspiration for dissidents and seekers from both the establishment and the burgeoning counter-culture of the 1960s and 1970s. The author's ability to universalize private agony and personal crises, as demonstrated in *Siddhartha*, has allowed Hesse to achieve an ongoing international popularity.

The need to compel a sense of absolute security from the apparently imperfect conditions of human existence issues in *Siddhartha* in a confusion of objective reality and wishful thinking such that the way to peace of mind and the way to truth are presumed identical. Neither *Siddhartha*'s sojourn with the Samanas, nor his attempts at spontaneous living in the city-not antithesis, but the same search for "the answer" to existence in two guises-can still the gnawing anxiety which is the chief product of his sense of individuation, or his fear of death. Since the possibility of meaningful human relations providing some point to existence is effectively discounted by the writing out of Kamala and *Siddhartha*'s son, a new, solipsistic metaphysic becomes *Siddhartha*'s only hope. And so he is enabled to perceive a situation of *nunc stans*, which eliminates transitoriness, total unity, where he must logically also belong, and the cyclical nature of reality, which allegedly minimizes the significance of individual extinction. Thus the purportedly true nature of reality is determined exclusive by *Siddhartha*'s personal distress, and is then adduced to demonstrate that distress was groundless.

Like all the novels on which Hesse's reputation chiefly rest, *Siddhartha* is factious biography. A sort of Buddha's and the passage of special individual through selected key experiences until he attains to a position of competence in

dealing with what little life is left to him. The nature of *Siddhartha* preoccupations and development and the stylistic devices used to relate them, suggest that the work is the repository of certain truths regarding human existence in general; and so the question naturally arises as to how acceptably Hesse presents and discusses them. In order to decide this; what is being offered must be defined as exactly as possible. In this undertaking Hesse proves less than helpful.

Although generously endowed with intelligence good looks, a winning personality and all other requirements for what would normally be considered a successful life Siddhartha is not content, he is conscious of a discrepancy between conventional assumptions and so on.

Siddhartha, the son of a Brahman along with his friend Govinda leaves home in an early age to seek inner freedom. They deny the body sense and external world three years but fail to find the true path they are seeking. *Siddhartha* does not accept the Buddha's teaching and declares that one must seek true path through living, not preaching, encounters a river which becomes a symbolic motif representing the boundary between two universes and two lifestyles. Renouncing the material life and wandering different parts of India. *Siddhartha* marries, leaves wife and finally lives as a hermit in a jungle but unable to find the path that he was seeking.

The protagonist is born and brought up in Indian culture. He believes in Hindu mythology which results in his abandonment in an early age to seek the inner light. By renouncing the material life and family, he experienced different ways to life and finally settled himself in a river bank as hermit. His activities and ways of life are Oriental like which are based on Hindu and Buddhist mythologies.

Siddhartha has generated a vast body of critical commentary and has profoundly affected readers throughout the world through its popularity, peak most notably during periods of social ferment during the *Weimar Republic* in Germany, from 1919 to 1933. Much politically motivated criticism of Hesse was in evidence. Throughout the Third Reich Hesse experienced both political and literary rejection. After National Socialism collapsed and Hesse wins the Nobel Prize for literature in 1946, there was a rebirth of interest in his writing among German critics and scholars. Mark Boolby describes the novel as an existential fiction:

Much of existential fiction such as Hesse's *Siddhartha* deals with issues that are of particular relevance to the period of late adolescent: the delimitation of self as separate from family and society as well as the search for a personal meaning to life. During the late 1960s, Hesse's work, especially *Siddhartha* was extremely popular among young American college students. (140)

However, the novel can be interpreted as a biography of the author. Anna Aurther often describes the novel as Hesse's personal life description. He says that Hesse's novel "illustrates his own independent and iconoclastic nature. As a young man, Hesse was a rebellious and free thinking who himself bows before authority. He was once even thrown out of his school for his non-conformist activities" (32). The behavior is in fact alien to Eastern cultural traditions, which stress respect for wisdom and authority of elders, and duty of the individual to fit into social norms. Hesse's own personality is evident in *Siddhartha*'s independent attitude, which makes him rejects the teaching of others, including those of Buddha himself. As a result, he goes out on his own to experience existence and its suffering himself.

For Evgene E. Timple the novel is about Buddhism. It is based on Lord Buddha's life which is similar to the life and experience of Lord Buddha. As he says:

From Vasudera and his observation of the eternal flow of the river, *Siddhartha* learns the central Buddhist teaching that existence is impermanent and that therefore to attempt to cling to it (or to reject it) only procedures suffering one of the illusions produced by desire is that there are static and permanent entities, including the notion of an ego that seeks to possess people and things. In order to achieve liberation, or nirvana, the individual must lose the ego that tries to cling to itself what is ultimately illusory. That is the lesson of impermanence, the constantly changing "flow" of being. Thus *Siddhartha*, despite his love and concern for his son must let the boy go in order to surrender his ego-based desires. (11-12)

Orientalism is the study of Orient or the East, from the perspective of the West. In the 19th century, many writers and the scholars from the West took a keen interest in the social, historical and geographical landscape of the Middle East among the other neighbouring regions. The Western understanding towards the East, is approached as the topic of learning discovery and practice. East, (Orient is considered as a collection of dream and myth. West always makes the dividing line and binary opposition. Orientalism is a manner of regularized (or Orientalized) writing, vision and study, dominated by imperatives, perspectives and ideological biases, as transferable to the Orient. It is the image of the Orient expressed as an entire system of thought and scholarship. More specifically, Orientalism is fundamentally a political doctrine.

According to Said, the West has stereotyped the East in art and literature, since antiquity. Even more so in modern times, Europe has dominated Asia politically that even the most outwardly objective Western text on the East were permitted with a bias that Western scholars could not recognize. Western scholars appropriated the task of exploration and interpretations of Orient's language, history and culture for themselves, with the implication that the East was not capable of composing its own narrative. They have written Asia's past and constructed its modern identities from a perspective that takes Europe as a norm from which "exotic", "Inscrutable" Orient deviates (57). Orientalism is considered as a Western style of dominating, restructuring and leaving authority over the Orient (Said). The land of Orient is constructed as "land of absence" (58), a historical entity characterized not by what it is, but by what it lacks; that is, by the absence of certain elements that were modernity, or simply freedom. Orientalism is the study of Orient or East.

The study tries to analyze enlightenment as an Oriental experience. Robert Southey who has studied Orientalism in Europe, in nineteenth century literature, has pointed out that "there is much that can be learned about the West image of itself through the way Western writers have depicted the Orient"(91). The novel is based on the life of Lord Buddha and life of Siddhartha is also similar to Lord Buddha. But Siddhartha, unlike Buddha gets enlightenment in a different way. There are many criticisms and interpretations of the novel but my quest of study will be different those because here, the study is going to have an Oriental inquiry.

II. Orientalism: a Western Method of Study

This section seeks to shed light on the introductory concept of the term Orient and Orientalism. Orientalism is considered as a western style of dominating, restructuring and leaving authority over the Orient (Said 5). Oriental land is constructed as "land of absence", a historical entity characterized not by what it is but by what it lacks; that is, by the absence of certain elements that were modernity, or simply freedom. Orientalism in its broadest sense is the story of Orientalism, in its broadest sense, is the study of Orient or the East. In the 19th century, many writers and scholars from the West took a keen interest in the social, historical and geographical landscape of the Middle -East, among the other neighboring regions. Western scholars who study Eastern language cultures and arts are thus dubbed Orientalists. For the 20th century, Edward Said's "*Orientalism*" has been a foundational text for the burgeoning field of postcolonial studies.

According to Maxime Rodinson "There is no such thing as Orientalism, Sinology, Iran ology and so forth. Rather there are scientific disciplines defined both by the object of their study and by the direction the study text, such as sociology, demography, political economy, linguistic, anthropology, ethnology or the various branches of general history"(1). If we want to study Orientalism, it would be inappropriate, to negate Edward Said. Edward Wardie Said was Palestinian literary theorist, and University professor of English and comparative literature at Columbia University . He was a founding figure of the critical fields of post colonialism. Said was a Palestinian Arab born in Jerusalem and held an American passport through his father who was a Palestinian U.S. Citizen with protestant origin. Said was an influential cultural critic and author known best for his book *Orientalism* (1978) .The book presented his influential idea on Orientalism the Western study of Eastern

cultures. Said contended that Orientalist scholarship was and continues to be inextricably. Tied to the imperialist societies that produced it, making much of the work inherently politicized, servile to power, and therefore suspect. Grounding much of this thesis in his intimate knowledge of colonial literature such as the fiction of Conrad, and in the post structuralist theory of Foucault, Derrida and others. Said's *Orientalism* proved influential unliterary theory and criticism, and continue to influence several other fields in the humanities.

Said is best known for describing and critiquing Orientalism which he prescribed as the inaccuracies that are the foundation of Western thought toward the East. In his most famous book, *Orientalism*, Said claimed a "Subtle and persistent Eurocentric prejudice against Arabo-Islamic people and the culture" (47). He argues the long tradition of false and romanticized images of Asia and Middle-East in Western culture had served as an implicit in signification for Europe and U.S. colonial and imperial ambitions. Just as fiercely, he denounced the practice of Arab elites who internalized the U.S. and British Orientalist ideas of Arabic Culture.

So far as the United States seems to be concerned, it is only a slight over statement to say the Moslems and Arabs are essentially seen as either oil supplier or potential terrorist. Very little of the detail, the human destiny, the passion of Arab-Moslem life has entered the awareness of even those whose profession it is to report the Arab World. What we have instead is a series of crude, essentialized caricatures of the Islamic world presented in such a way to make that world vulnerable to military aggression. (48)

In *Orientalism*, Said asserts that much "Western study of Islamic civilization was political intellectualism bent on self-affirmation rather than objective study, a

method of discrimination, and a tool of imperialist domination” (47). *Orientalism* had an impact on the field of literary theory, cultural studies and human geography, and to a lesser extent on those of history and Oriental studies. Taking his cases from earlier critics of Western Orientalism such as Anwar Abdel-Malek. Malek published his book *Orientalism in Crisis* in which he criticizes the Orientalist idea of “the Orient and Orientals as an object of study, stamped with an otherness...of an essential character” (3). Said argues that Western writings on the Orient, and the perceptions of the East purveyed in them, are suspect and cannot be taken at the face value. According to Said, the history of European colonial rule and political domination over the East distorts the writing of even the most knowledgeable, well-meaning and sympathetic western 'Orientalists' (a term that he transformed into pejorative) (54).

I doubt if it is controversial, for example, to say that an Englishman in India or Egypt in the later nineteenth century took an interest in those countries which was never far from their status in his mind as British colonies. To say this may seem quite different from saying that all academic knowledge about India and Egypt is somehow tinged and impressed with, violated by, the gross political fact and yet that is what- am saying in this study of Orientalism. (55)

Said argues that the West has stereotyped that East in art and literature, since antiquity such as the composition of *The Persians* by Aeschylus. Even more so in modern times, Europe has dominated Asia politically that even the most outwardly objective Western text on the East were permeated with a bias that Western scholars could not recognize. Western scholars appropriated the task of exploration and interpretation of the orient's language, history and culture for themselves, with the implication that the East was not capable of composing its own narrative. They have

written Asia's past and constructed its modern identities from a prospective that takes Europe as the norm, from which the "exotic", "inscrutable" Orient deviates (57).

In his 1964 essay *English-Speaking Orientalist*, Tibawi discusses European Christian hostility toward Islam, seen most clearly Orientalist scholars. These alliances, Tibawi argues, "cast suspicion on the objectivity, or so-called scientific detachment, of Orientalist scholarship"(31). Said concludes that Western writing about the Orient is irrational, weak, feminized "other", contrasted with the rational, strong, masculine West, a contrast he suggests derived from the need to create "difference" between west and East and East that can be attributed to immutable "essences" in the Oriental make up (58).

Orientalism is not the first book to produce of Western knowledge of the orient and of western scholarship. Nevertheless *Orientalism* cited as a detailed and influential work within the study of Orientalism. According to the anthropologist Talal Asad "Orientalism is not only a catalogue of Western prejudices about and misrepresentation of Arabs and Muslim but more investigation and analysis of the "authoritative structure of Orientalist discourse - the closed, self-evident, self-conforming character of that distinctive discourse which is reproduced again and again through scholarly texts travelogues, literary works of imagination, and the ovilter disctate of public men and women affair" (9). Indeed, the book describes how "the hallowed image of the Orientalist as an austere figure on concerned with the world and immersed in the mystery of foreign scripts and languages has acquired a dark nudes, the murky business of ruling other peoples now forms the essential and enabling background of his or her scholarship" (10).

The ambivalence of the West towards the East owes the "rich cultures", "superior civilizations" and "ancient wisdom" of the Orient has inspired many

Westerners but on the other heading from its "stagnant past" have adhered at least do many. For many, the Orient has been a dominion of hordes and despots or spiritual mystics and exotic sensuality. Exaggeration and imagination together with the range of both positive and negative stereotypes connected to popular prejudices have been essential to these views encountering the East has been significant for the self-image of the West producing identities ranging from decadent European modernity to concepts of cultural, racial and moral superiority.

East has claimed as "a mirror image" of Europe and thus a totally opposite world to the west. The Western imagery of the orient makes the image of the Occident possible, and thus has produced a kind of imagined binary ontology. It should be remembered, though that the ethno-centrist binary ontologies are not only Western privilege. Non-Western societies or any other societies for that matter-often have their own binary world-views digging the people of their world. However Western Orientalism is said to be distinguish with colonialism. In Orientalist discourse, the Orient has been scholarship, imagery doctrines, even colonial bureaucracies and colonial styles. In Said's words Orientalism is:

The discipline by which the orient was (and is) approached systematically, at a topic of learning, discovery and practice. But in addition I have been using the word to designate that collection of dreams, images and vocabularies available to any one who has tried to talk about what lies east of the dividing line. These two aspects of Orientalism are not incongruent, since by use of them both Europe could advance securely and onward historically up on the Orient. (73)

Said is clear about the Western understanding towards the East which has been described and approached at the topic of learning discovery and practice. East

(Orient) is considered as a collection of dream and myth. West in Said's view always makes the dividing line and binary opposition: one is have and the other have not, rich- poor, civilized- barbaric, complete-incomplete etc.

Orientalism, for Said, is "a kind of Western projection on to and will to govern over the Orient" (18). Orientalist, he claims have plotted these narratives about the history, character and destiny of the Orient for centuries. But in the 19th and 20th centuries geographical vastness of the Orient has shrunk, the discipline, had expanded with colonialism and "Orientalism had accomplished it's self-metaphor from a scholarly discourse to an imperial institutions"(81). There was a new positive, twist to Orientalism: "since one cannot ontologically obliterate the orient [...], one does have the means to capture it, treat it, describe it, improve it, and radically alter it." (Ibid, 94-95).

Although Said's view on Orientalism has been criticized as monolithic, Said obviously sees many variations and modes in the ways European have constructed the Orient. In his most general division, Said distinguishes between academic, general and corporate Orientalism. In academic Orientalism, "anyone who teaches, writes about or reaches has the Orient [...] is an Orientalist, and what he or she does is Orientalism"(02). Said believes that academically Orientalism still lives on as congress are held and books are written with the orient as their focus and the Orientalists as their authority. Doctrines and thesis are still being produced with the Orient or the Oriental as their subject. As a style of thought, Orientalism draws on the epistemological and ontological distinction between the Orient and the Occident. In general Orientalism, a large mass of writers (of prose, poetry, political theory etc.) like Dante and Marx have accepted the East-West distinction as a foundation in their theories, themes and descriptions of the orient and its people. There is certain kind of

exchange between academic and general orientalism, and Said suggests that the exchange has been disciplined or even regulated:

Finally, corporate orientalism is materially and historically more defined than the other two meanings of orientalism corporate orientalism is the way Europe has ruled the orient, and also how the orient has been stated about, reviewed and taught institutionally. This is as significant part of the "western style of dominating, restructuring, and having authority over the Orient". (3)

Said also makes a distinction between latent and manifest Orientalism.

Manifest Orientalism has been comprised of "the various stated views about oriental society, languages, literature, history, sociology etc. whereas latent Orientalism has been more stable, unanimous and durable mode of thought" (8). In manifest Orientalism, the differences between Orientalist writers, their personal style and form of writing have been explicit, but the basic content of their writing, "the separateness of the Orient, its eccentricity, its backwardness its silent indifference, its feminine penetrability, its supine malleability, has reflected the more or less unified latent Orientalism"(40).

Moreover, latent Orientalism and race classifications have supported each other very well, especially in the 19th century. The "second-order Darwinism,"(135) of Orientalism has seemed to justify division of races to backward and advanced, and further using a binary typology, to backward and advanced cultures and societies. The lesser civilization has been thought to have suffered from the limitations caused by the biological composition of their race. Hence they have been seen as in need of more-political admonishment and even colonization by Europeans. The Orientalist discourse has been highly similar to the discourse approaching the delinquents, the

insane, the women and the poor within Europe. They all have been deemed lamentably alien. As other marginalized people, the Orientals have been seen through (not looked at) and analyzed as problems (not as citizens), or confined or taken over. As said states, whenever something was designated as oriental, the act included and evaluative judgment' "Since the Oriental was a member of a subject race, he had to be subjected ". (Ibid, 206-207)

To Said latent Orientalism has significantly but not necessarily categorically imprisoned the Orient so that it was (and is not) a free subject of thought or action. "The discourse has been there whenever the peculiar entity of the Orient has been in question. The Orient as well as the Occident have been and still are manmade. In a way the Orient could even be seen as a surrogate or underground self of Europe, giving strength and identity to European culture. The West and the East as European ideas have a long tradition including a certain way of thinking, imaging and vocabulary to give the ideas reality and presence in and for the west"(27). Obviously there is an Orient, a geographical area that has its reality outside Western imagery, and this Orient is not essentially an idea, because there are peoples, nations and cultures that are situated in the area called the Orient. The lives of these peoples, who cannot be united in any other way than geographically, have histories customs, and a reality that is something more or outside the scope of European imagery. Thus, in a way Said acknowledges the existence of "real Orient, but in examining Orientalism he is not interested in the truth fullness of the discourse compared to the Orient of reality. In other words Said's purpose is not to " draw better map" of the Orient. Instead, Said studies the "internal consistency of Orientalism and its ideas about the Orient[...] despite or beyond any correspondence, or lack there of, with a real Orient" (Ibid, 3-5). The fact that Said is not giving any options to the Orientalism he also intensely

criticizes, has not surprisingly, caused frustration in the academic circles defending Orientalist disciplines, and at least as many comments aiming to fortify Said's position.

Hence, Orientalism for Said, is a form of cultural hegemony at work, some cultural forms predominate over others, just like some ideas are more influential than others. Said draws on Antonio Gramsci's concept of hegemony a form of cultural leadership, to understand Orientalism's strength and durability. The idea of Europe as "us" and non-Europeans as "those" is never far from Orientalism. The notion of European culture and identity being superior to non-European one is "precisely what made (European) culture hegemony has affected Orientalist ideas about the Orient, "themselves retreating European superiority over Oriental backwardness ... "(51) The European observer in the Oriental has never lost his upper hand to the Oriental, claims Said. The European has gone to the Orient, has been present because he has been able to, and has experienced the Orient in a way that has met little resistance from the Orient's part. From the late 18th century onwards the Orient that could be displayed, theorized, and reconstructed emerged under the umbrella of Western hegemony, placing Western consciousness as the center of thought. There was a mass of material with overriding ideas about European superiority on which the individual writers, the pioneering Orientalist elaborated (Ibid, 7-8).

Said's statement that "the world is made up of two unequal halves, Orient and Occident)" (873), is a helpful summary of the binary opposition he creates. However, while here he acknowledges this obvious opposition of Orient and Occident at various stages later in the text Said's complicates the issue referring to the Orient both in opposition to that which is "Western" (181) and that which is "European" (180), rather than its natural antonym which he has already established. Said's dualistic

definition of the Occidental half of the binary phases a problem although he used the two terms seemingly, interchangeably, and despite the overlapping of definition to some degree, the lack of true synonyms between "Western" and "European" means it is no longer clear quite what Said is suggesting the Orient is to be defined in opposition against. As this binary construction is so central to Said's thesis, if it is improperly defined, or otherwise indistinct, the whole theory is brought in to question.

Central to Said's thesis is the idea that the knowledge gained about the Orient from representations of it in literature, is central to the power the West held over it. In his own words, "knowledge of the Orient, because generated out of strength, in a sense creates the Orient, the oriental and his world" (180). However while it is clear that writers such as Warren Hastings, Sir William Jones, William Hodges and Robert Southey, among others, might be and thus, to create it in the minds of their readers, they are not only representations of the Orient that exist. Often cited as the first text by an Indian author in English, *The Travels of Dean Mahomet*, first published in 1794, is a key text in this regard as the exception to Said's generalized rule of exteriority. The very fact of this autobiographical text's production and existence is enough to dispute the point. Said makes about the Orient only being spoken for from outside, by the West. Mahomet's work defines the convention Said suggest it's significance is an example of description of the orient, rendering it's mysteries plain and clear for the West, not written by an external 'Orientalist' a European poet or scholar travelling in the East, but an Indian writer who has travelled in and emigrated to Europe. Said's thesis therefore seems premised upon a generalized, and hence, a false assumption that "such on orient was silent" (177). Although very much in the minority, the existence of Mahmet's text rejects notions of such a silence, proving that

the orient was not solely created through imperial eyes, but also through representations of the east by eastern people.

However, as convenient as this argument may seem, Mahomet is not simply an Indian writer who offers refutation of Said's claim of exteriority. Instead, because he migrated to Europe Mahomet is a hybrid figure as culturally English as he is ethnically Indian. Similarly, his text has hybrid influence in style and possibly in content by other European orientalist texts, yet also different because of his different view of event. Although Mahomet's is not premised on exteriority to the orient to the same degree as works by contemporaneous writers neither can it be said to be the work of a completely oriental insider.

Because of the complexities surrounding Mahomet's location as a writer, his work's example cannot be seen to completely disprove Said's playing an Oriental exteriority, but it does highlight the fact that there are elements to Said's *Orientalism* that he oversimplifies and does not explore as fully as he might have done. For Said to claim that "Orientalism is premised upon exteriority" (875), without examination of a character like Dean Mahomet, or other recourse to evidence and examples is as reductive in its own way as the earlier problems surrounding his definition of the binary opposition of Orient and Occident.

As demonstrated above, in both of these examples, in his problematic construction of the binary opposition of Orient and Occident, and in his seemingly oversimplified statement that "Orientalism is premised upon exteriority" (875), some weaknesses of Said's theory beyond those highlighted in Robin D. Gill's work may be seen. However, in spite of these flaws, it is testament to the importance of Said's work that it continues to provoke such criticisms and debate nearly two decades after its publication. As Gill writes "when the two languages cross they inevitably create

misunderstanding between Orient and Occident which are exceptionally far removed, i.e. exotic, to each other”(12).

Critics of Said's theory, such as the historian Bernard Lewis, argue that Said's account contains many factual, methodological and conceptual errors. Said ignores many genuine contributions to the study of Eastern cultures made by Westerners during the English and Victorian eras. Said's theory does not explain why the French and English pursued the study of Islam in the 16th and 17th centuries long before they had any control or hope of control in the Middle East. Critics have argued that Said ignored the contributions of Italian, Dutch and particularly the massive contribution of German scholars. Lewis claims that the scholarship of these nations was more important to European Orientalism than the French or British but the countries in question either had no colonial projects in the Middle East, or no connection between their Orientalist research and their colonialism. Said's theory also does not explain why much of Orientalist study did nothing to advance the cause of imperialism. As Lewis asks: “What imperial purpose was served by deciphering the ancient Egyptian language, for example, and then restricting to the Egyptians knowledge of and pride in their forgotten, ancient past?” (12).

Lewis argues that Orientalism arose from humanism, which was distinct from Imperialist ideology, and sometimes in opposition to it. Orientalist study of Islam arose from the rejection of religious dogma, and was an important spur to the discovery of alternative cultures. Lewis criticized as "intellectual protectionism the argument that only those within a culture could usefully discuss it” (117).

In the rebuttal of Lewis, Said stated that Lewis's negative rejoinder must be placed into its proper context. Since one of Said's principal arguments is that Orientalism was used "wittingly or unwittingly”(72) as an instrument of empire, he

contends that Lewis critique of this thesis could hardly be judged in the disinterested scholarly light that Lewis would like to present himself, but must be understood in the proper knowledge of what Said claimed was Lewis on " Often marked "(119) neo-imperialist proclivities, as displayed by the latter's political or auras - political appointments and pronouncements.

Bryan Turner critiques Said's work as saying that there were a multiplicity of forms and traditions of Orientalism. He is therefore critical of Said's attempt to try "to place them all under the framework of the Orientalist tradition" (14). Other critics of Said have argued that many distortions and fantasies certainly existed, the notion of "the orient" as negative mirror image of the West cannot be wholly true because attitudes to distinct cultures diverged significantly.

According to Naji Oveigan, "Orientalism manifested in two movements : a genuine one prompted by scholars like Sir William Jones and literary figures such as Samuel Johnson, William Beck Ford and Lord Byron; and a false one motivated by religious and political literary propagandists. Another view holds that other cultures are necessarily, identified by their "otherness", since otherwise their distinctive characteristics would be in visible, and thus the most striking differences are emphasized in the eyes, and literature, of the outsider"(153). John Mackenzie notes that " the Western dominants critiqued by Said has often been challenged and answered, for instance in the subaltern studies body of literature, which stripes to give voice to marginalized peoples" (73). Further criticism enclosed the observation that the criticism levied by Said at Orientalist scholars of being essentialist can in turn be levied at him for the way in which he writes of the West as a hegemonic mask, stereotyping it's characteristics.

In his book *Lust of knowing*, British historian Robert Irwin criticizes what he claims to be Said's thesis that throughout Europe history, "every European in what he could say about the Orient was a racist, an imperialist, and almost totally ethnocentric"(152). Irwin points out that long before notions like third worldism and post-colonialism entered academia, many Orientalist are committed advocates for Arab and Islamic political causes. Richard William Southern accuses Said for creating a monolithic Occidentalism to oppose the Orientalism of Western discourse arguing that he failed to distinguish between the paradigms of romanticism and the Enlightenment. That he ignores the "widespread and fundamental differences of opinion among Western scholars of the Orient, that he failed to acknowledge that many Orientalist were more concerned with establishing kinship between East and West than with creating difference and who has often made discoveries that would provide the foundations for anti-colonial nationalism"(74).

While acknowledging the great influence of Orientalism on post-colonial theory since its publication in 1978, George P. Landow- a professor of English and art history of Brown University in the united states finds Said's scholarship lacking. He chides Said for ignoring Non-Arab Asian countries Non-Western imperialism, the Occidentals ideas that about in East towards the Eastern, and gender issues. "Orientalism assumes that Western Imperialism, Western psychological projection, and its harmful political consequences are something that only the West does to the East rather than something all societies do to one another"(20). Landow also finds Orientalism's political focus harmful to students of literature since it has led to the political study of literature at the expense of philological, literary, and rhetorical issue.

Landow points out that Said completely ignores China, Japan and South East Asia, in talking of "The East", but then goes on to criticize the West's

homogenization of the East. Furthermore Landow states that Said failed to capture the essence of the Middle East, not least by overlooking important works by Egyptian and Arabic scholars. In addition to poor knowledge about the history of European and Non- European imperialism, another of Landow's criticisms is that Said sees only the influence of the West on the East in colonialism. Landow argues that these influences were not simply one -way, but cross- cultural, and that Said fails to take into account other societies or factor within the East. He also criticizes Said's "dramatic assertion that no European or American scholar could 'know' the Orient"(24). However, in his view what they have actually done constitutes acts on oppression. Moreover, one of the principle claims made by Landow is that Said did not allow the views of other scholar to feature in his analysis; therefore, he committed" the greatest single scholarly sin"(29) in Orientalism.

So after analyzing all the definition of Orientalism its area and different opinions and criticisms by different critics we can conclude that Orientalism is a manner of regularized (or Orientalized) writing, vision and study, dominated by imperatives, perspectives, and ideological biases ostensible suited to the Orient. It is the image of the Orient expressed as an entire system of thought and scholarship. More specifically, Orientalism is fundamentally a political doctrine. Willled over the Orient because the Orient was weaker than the West, which elided the Orient's differences with its weakness . . . As a cultural apparatus, Orientalism is all aggression, activity, judgment, will-to-truth, and knowledge (*Orientalism*, 204). Therefore it is on image made in the European mind since antiquity.

III. Enlightenment as an Oriental Experiment

One of the concepts of Orientalism is its location which is East (for from the West). Right from the beginning of the novel if we ponder deeply and penetrate into the novel all the characters, plot, and setting is Oriental. India is an Oriental land where Siddhartha was born and brought up in a Brahmins family. Caste system like Brahmins, Chettri, Baishya, Shudra, and many more is found only in Oriental land where people are taken as superior and inferior being best on the caste system. Brahmin caste is considered as a higher and elite class. One who burned in Brahmins family is automatically superior to the rest so Siddhartha born in the Brahmin family belongs to the class which is by birth is superior to the rest of the class of people in the society. In oriental place land like India, the spiritual joy is believed to be found by renouncing the family. Therefore, Siddhartha decides to leave his family and friends for the search of spiritually joy. He decides to join Samanas as Hesse wrote:

On the evening of this day they caught up with the ascetics, the skinny Samanas, and offered them their companionship and obedience. They were accepted. Siddhartha gave his garments to a poor Brahman in the street. He wore nothing more than the loin cloth and the earth-coloured, unsewn cloth. He ate only once a day, and never anything cooked. (5)

As the belief in Hindu mythology one cannot get Enlightenment as he/she cannot renounce all the material goods. Siddhartha also does the same. He wears nothing more than the loin cloth and earth colored, unsewn cloth. He eats only once a day and never anything cooked. He fasts for fifteen days and further twenty eight days. Which makes us clear that the Oriental psychology of Hindu people who believes that fasting is the means to reach the God which Siddhartha did remaining with the Samanas the

two friend's , want to fulfill their wish and desire through fasting. There they learn that when pain just loses its power over one's body the self-fades in to oblivion, enlightenment comes and peace is attained. At last Siddhartha concludes that one cannot really learn anything from teachers or their theories. Siddhartha learns a great deal from the Samanas. He learns to overpower his desire, his soul, thirst and hunger, Siddhartha searches 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 even though 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 pleasure and worldly success He becomes a greater lover and a successful business man but eventually he abandons these pleasure after realizing that they are just obstacles for the spiritual dimension and they just prove to be superficial to satisfy inner 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 carrying 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 all life.

The concept of Orientalism makes the imaginary line between the Orient and the Occident where one is superior, knowledgeable beautiful, rich, leader, etc to the other. But the other one is opposite. According to Sir William Jones, “Easterns (Orientals) are less minded”(9). In the beginning of the novel Siddhartha, the son of young Brahmin and his fellow Brahmin represent Occident. They are leading figure in their society. They know very well about having doing, circulating whatever activities has been done in their society. Because of the vision of Siddhartha, he is

loved by everyone Siddhartha is a source of joy for everybody, he is delighted for themselves.

As Hesse describes:

For a long time, Siddhartha had been practicing in the discussions of the wise man , practicing debate with Govinda, practicing with Govinda the art of reflection, the service of meditation. He already knew how to speak the Om silently, the word of words , to speak it silently into himself while inhaling, to speak it silently out of himself while exhaling, with all the concentration of his soul, the forehead surrounded by the glow of the clear, -thinking spirit. He already knew the feel of Atma in the depths of his being, indestructible one with the universe. (2)

Which means Siddhartha represents the people of the society who is active, learned, wise man, noble etc. like Occident. Not the rest of the people in the society but along with his friend Govinda he is partaking in the discussion of the wise man, practicing debate, practicing with the art of reflection, the service of meditation. So Siddhartha makes one line between him and the rest of the people in the society.

Oriental land and behavior was highly romanticized by the European poets and writers and then presented to the Western world. The Orientalist has made a stage strictly for the European viewers and the Orientals are presented to them with the color or the Orientalist or other writers perception. In fact the Oriental lands are so highly romanticized that western literary writers find it necessary to offer pilgrimage to these exotic lands of pure sunlight and clear oceans in order to experience peace of mind and inspiration for their writings:

He saw the sun rising over the mountains with their forests and setting over the distant beach with his palm trees. At night he was the stars in the sky in their fixed positions and the crescent of the moon floating like a boat in the blue. He saw trees, stars, animals, clouds, rainbows, rocks, herbs, flowers, stream and river the glistening dew in the bushes in the morning, distant high mountains which were blue and pale, Birds sang and buzzed, the wind whispered through the rice field. (51)

So Hesse being a German writer is Occidental. He romanticizes the Oriental land India in general and Siddhartha's living place in particular. The Occidental mind of Hesse romanticizes the Oriental land through the narrative Siddhartha. Here night, sky, stars, animals, clouds, rainbows, rocks, herbs, flower, stream and river are described in a romantic way or in other words even the nature is romanticized by Hesse. First Governor of India, Warren Hasting "it attracts and conciliates distant affections, it lessens the weight of the chain by which the natives are held in subjection and it imprints on the hearts of English countrymen the sense of obligation and benevolence"(9).

Following the idea of Michel Foucault, discussing Orientalism emphasizes the relationship between power and knowledge in scholarly and popular thinking, in particular regarding European views of the Islamic Arab world. Said argues that the Orient and the Occident work as oppositional terms, so that the "Orient" is constructed as a negative inversion of Western culture. In Foucault's view about "power is where ever there is a group of people, there is an exercise of power. No matter whether that is political institution either or a small unit of people like family, if there is more than one people there is an exercise of power"(49). Said relates the concept of Foucault's power in the Orient and the Occident. The Occident represents

the source of power which is used in Orient. Here the intension is to locate the power exercises by Siddhartha in various situations. Right from the beginning Siddhartha exercises the power; he abandons his close friend Govinda for his purpose. He accepts Govinda till he needs, as soon as he thinks Govinda is not needed he leaves him. When he meets Kamala on the city, he marries her, becomes husband, gets a child, overall he exercises the power of being husband and father but as soon as he thinks they are the burden for his quest, he leaves them all. Hesse describes his departure from the worldly things in such a way:

In the same hour of the night, Siddhartha left his garden, left the city, and never came back for lovely time Kamaswami had people look for him thinking that he had fallen in to the hands of robbers, kamala had no one look him when she was told that Siddhartha had disappeared she was not astonished Did she not always expect it? was he not a Samana a man who was at home nowhere, a pilgrim? And most of fall she had felt this the last time they had been together, and she was happy spite of all the pain of the loss, that she had pulled him so affectionately to her heart for this last time, that she had felt one more time to be so completely possessed and penetrated by him . (93)

Siddhartha lives a life of common man in a society, works as a common man and he fulfills every desire including money that he needs to run the family. He becomes rich man and feeds his family well. Being a husband and father he uses the power, he is a guardian of the family whose wills are the rules whose voice is low and whose decisions are verdict. In one sentence, he is jury and Judgment of his family. His use of power can be understood as his decision of leaving his family. Nobody in the

family can oppose his decision of leaving his home. They can only request to stay but cannot order which means Siddhartha is a source of power and user of it.

The core concept of Orientalism lies in its geographical location and the rituals, religion, Peoples faith and desire to seek wisdom which is totally opposite to West (Occident) or at least different. The entire novel circulated inside India which geographically is an Oriental land. Unlike the Occidental way of thinking Siddhartha, an Oriental product fills with Oriental mind renounces all the material happiness, his family and friends, wife and his master in search of knowledge. This is a concept of Hindu and Buddhist mythology that one cannot reach the god unless one cannot renounce family. In Hindu mythology body and soul are two different things where first is mortal and the second one is immortal. Body in nothing which will be decayed but Soul on the other hand, always remains and peace of soul is the quest of life. In Indian culture the word 'OM' carries the great importance. OM is the beginning and end of all prayers. OM represents perfectness. As Hesse writes:

Then, out of remote areas of his Soul out of past times of his no wary life a sound stirred up. It was a word, a syllable which he without thinking , with a slurred voice, spoke to himself, the old word which is the beginning and the end of all prayers of the Brahmans, the holy" Om", which roughly means "that which is perfect" or " the completion". And in the moment when the sound of " Om" Touched Siddhartha's ear, his dormant spirit suddenly woke up and realized the foolishness of his action. (97)

When the word 'OM' enter his consciousness, he becomes aware of himself in his misery and in his errors. When he speaks to himself 'Om' he knows about Brahman, knows about indestructibility of life, knows about all that is divine, which he has

forgotten. Therefore 'Om' ,here is not only a word but a psychic consciousness and belief to get Enlightenment in Oriental mind.

Living with his wife and working with the merchant Siddhartha assets everything in life. Siddhartha lives the life of the world and of lust, though without being a part of it. His senses, which he has killed off during the in ten years as a Samana. He has tested riches, has tested lust, has tested power, nevertheless he has still remain in his heart for a long time as Samana; Kamala, has realized this quite right. Unlike the Occidental Siddhartha lives in an Oriental way. Firs he marries with the beautiful woman and start to live with her but in Occident, living together even before marriage is a common condition. He works with Kamaswami, become rich which are all oriental like. He becomes sansarik as Hesse writes:

For a long time, Siddhartha had lived the life of the world and of lust, though without being a part of it. His as a Samana, had awoken again, he had tasted riches, had tasted lust, had tasted power, nevertheless he had still remained in his heart for a long time a Samana; kamala, being smart, had realized this quite right. It was still the art of thinking of waiting, of tasting, which guided his life; still the people of the world, the child like people, had remained alien to him as he was alien to them. (83)

Siddhartha represents the Occidental character. Like an Occidental man, he lives the life of the world and of lust. He sleeps with a woman, makes money for his family and tastes the wine which are the thing the Occidental people dream of. But unlike them Siddhartha does not continue doing these things. He is an Oriental Brahmin so he is abandoning those things for the search of spiritual quest. Here Siddhartha realizes that if he continues his life in an occidental manner he will not get what he is

looking for in the long run. So, his renunciation from the family can be taken as a journey from Occidental to an Oriental land. Kamala, his wife is beautiful, smart and perfect women but unlike Siddhartha, she is happy in material goods. Therefore she is a modern Occidental character who is not ready to sacrifice material goods for her husband. She chooses to live in her own house rather than to go with her husband in the jungle.

If we look at the historical setting of this novel it is around 2500 years ago. In Occident (West) people were interested to find a new land, mathematics, compass, voyage etc. The West Persia conquered most half of the globe. They were heading towards modernity (in their words) schools and colleagues were about to begin which means they were in the first step of human civilization. People go faraway lands to collect the gold and riches for that, they went to another land and attack that land, loot the gold and riches, took the manpower if they are strong enough to work for them. They took the woman for their physical pleasure. In another word conqueror treats the conquered as an object which can be bought and sold in the market. They educate their child in a systematic school which is made by the government. The concept of nation and state was already emerged. But in Orient everything was opposite. In Orient the concept of wealth was developed but not so much like in Occident. People were not so much greedy like the Occident. Faith humanism, justice, love, respect were in people's mind. When a person become young he is not told to take a hoarse and loot the other country rather he is told to get education by going with the saint in the jungle. Siddhartha, a young boy decide to seek knowledge and become Enlightened. Therefore, he is about to renounce his family and even his father does not oppose him. As Hesse writes:

The first light of day show into the room the Brahmin saw that Siddhartha was trembling softly in his knees. In Siddhartha's face he saw no trembling his eyes were fixed and distant spot. Then his rather realized that even how Siddhartha no longer dwelt with him in his home, that he had already left him. The father touched Siddhartha as shoulder. (106)

You will go into the forest and be a Samana. When you'll have found blissfulness in the forest then come back and teach me to be blissful. If you will find disappointment, then return and let us once again make offering to the gods together. (107)

If Siddhartha's father is an Occidental man, he never would have allowed to leave for the jungle rather he would have suggested him to make money, or many be to start a new business so that he can built big house, earn lot of money and go to the faraway lands. But in opposite he allows him to go to jungle in order to become Samana. No fathers in the Occidental society allows his son to be a monk and renounce the family. Another condition is if Siddhartha was born in Occidental (West) he may not dare to go to the jungle and be a monk, renouncing his family. He may join a school where teachers teaches him and finally he would have got one paper filled with numeric. Siddhartha's renunciation of his family, allowing by his father is the indication that he belongs to the Orient and Orientalism.

In the Orient culture (Indian in particular) the concept of god is different, than the Occident. In Hindu mythology, in an Oriental culture everything begins from Om. The concept of God and their understanding of God are different. If we go in to the Occidental history they are mainly the follower of Christ. So they are called Christian. There are also Jews and others but all are much similar to each other in a sense that

they pray for one god. But in Oriental society the concept of god is different where everything which gives and support life are gods. For example water. Water quench our thirst, nature is also god. Not only that even animals, birds, hills and mountains and even the earth and sky, stars, sun and moon are gods and are worshipped equally. If we go one by one they all are necessary to human life. For example, we need sun for heat, birds and animals for different purposes, nature for living so if we go little bit deeply we can conclude that worshipping those things which are necessary for life means to worship life itself. In other words Orientals worship their life itself, life is god for them.

These gods are not only an objective symbols but are the forms of life. So for Orientalist life comes first. In the novel Siddhartha also we find the story of a young Brahmin who renounces his family for the search of knowledge, passes the different phases of life,-marries with the beautiful girl, become a rich man and again leaves them all, thinking that they are not his quest . What he was looking for is not found even going near to Buddha but finally when he goes in to the river he feels something different which he never felt before. He enters into the new life. In Hesse's word:

Tenderly, he looked in to the rushing water, into the transparent green, into the crystal lines of its design. So rich in secrets. He saw bright Perris rising from the deep quite bubbles of air floating on the surface, reflecting the blue of the sky init with a thousand and eyes, the river looked at him, with green ones with white ones, with crystal ones, with sky blue ones flow did he love this water, how it did delight him, how grateful was he to it! In his heart he heard the voice , which was newly and king and it told him: Love this water ! stay heard it ! learn from it ! Oh yes, he wanted to learn from it, he wanted to listen to it. (111-112)

River is personified here. Every natural objects are personified and worshipped as god in Oriental land. In this novel also, though Hesse does not show river as god directly but the long journey of Siddhartha comes to an end when he reaches the river. River is a source of joy and completeness for him. He perceives the water not as a mixture of Hydrogen and Oxygen which quench the thirst of individual, like the Occidental people. Water for Siddhartha is completeness, life and Nirvana. Siddhartha looks at river but the river looked at him with the thousand eyes. Siddhartha sees everything in the river, he wants to learn from it, wants to listen to it. He wants to know this water and its' secrets. This water rain and rain, incessantly it rains and is nevertheless always there, is always and at all times the same, and yet new in every moment great is he, who could grasp this understand this ! he understand and grasps it not only feels some ideas of it stirring, a distant memory , divined voices. For Siddhartha, river is more than god, source which he is looking throughout his life.

The title of this novel *Siddhartha* and the character Siddhartha are the representation of lord Buddha in Hindu mythology. The representation of the character Siddhartha is the representation of Lord Buddha. Siddhartha is a child hood name of Lord Buddha who was born in Kapilbastu (Orient) 2500 years ago. Buddha is a founding father of Buddhism. The Buddhist religion born from the Orient and spread all around the world. Buddhism is neither born in U.S.A. nor in Europe or anywhere Occident. In the novel *Siddhartha*, Buddha represents light, Knowledge, wisdom, faith etc. Siddhartha also hears many myths about Buddha. He also wants to join and wants to become like Buddha. When he meets Buddha he was curious to listen to him, more curious was his friend Govinda. They wait for Buddha to speak. Hesse describes:

When the heat abated and everyone in the camp started to bustle about they heard the Buddha's voice. And it too was perfect, was of perfect calmness, was full of peace. Gotama taught the teaching of suffering, of the origin of suffering, of the way to relive suffering. Calmly and clearly his quest speech flowed on. Suffering was life. Full of suffering was the world, but salvation from suffering had been found; salvation could be obtained by him who walked, the path of the Buddha. (30)

For the Orientalist physical body and life is nothing. One should seek not the physical and material happiness rather spiritual and eternal happiness by renouncing all the material pleasure. The physical appearance of Lord Buddha is also Oriental. Buddha is a simple looking man in a yellow robe, bearing the alms- dish in his hand, walking silently. He seems in no way different from the hundreds of others monks. His calm face neither happy nor sad, seems to smile quietly and inwardly with a hidden smile resembling that of a healthy child. Here Buddha is very simple Oriental person. He is neither wearing any suite or tie nor any black leather shoes like Occidental gentle man. For the Oriental people this body is nothing which will be decay very soon therefore it is useless to decorate it. What is important is the soul which is immortal and should be Enlightened.

The Oriental life, its tradition and the way of life of the Oriental people are totally different (at least not similar) to the Occident (West) since antiquity. In the novel *Siddhartha* the setting, plot, characters, themes and events are all Oriental. They are neither similar to the Occident nor have any connection with the Occident. But having seen the hegemony of the Occident towards the Orient and their domination over it, it is an injustice and unfair to treat the Orient as weak. As Robert Southey said "Orient is a land of romance"(113). No culture is rich or poor; they have their own

importance and specialties in their places. Therefore Hesse's novel *Siddhartha* also depicts the Oriental culture or it is based on Orientalism. Different characters in a different time represent Orient and Occident.

III. Hesse's Siddhartha: An Orientalist Text

It is very difficult to conclude any literary work in general and widely distinguish work *Siddhartha* in particular. Various critics and researches consider *Siddhartha* as a masterpiece which evokes Siddhartha's quest for knowledge in general and phase of life of individual search for the truth and identity by means of what Hesse terms the "inward journey". The protagonist Siddhartha is born and brought up in a Brahmin family and caste, and later joins the ascetic Samanas. For three years Siddhartha denies the body's senses and external world; yet he fails to find the true path that he is seeking. Siddhartha does not accept the Buddha's teaching and declares that one must seek truth through living, not preaching. Leaving Govinda and Buddha, Siddhartha encounters a river, which becomes a symbolic motif for him. At the end he gets what he was looking for throughout his life in the same river.

The study of this book is based on Orientalism and how it has been applied to. Therefore, it has tried to read the constellation of false assumption underlying Western attitudes towards the East. A long tradition of romanticized image of Asia in Western culture has served as an implicit justification for European colonial and imperial ambitions. This book is written in Occident by an Occidental writer, so automatically there are many lines and paragraphs where Asia (India) has been romanticized. Siddhartha's life, his leaving family for the search of truth, marrying with Kamala, working with Kamawami, leaving them again, meeting with Buddha, and finally stopping himself in the river are all Oriental activities. Siddhartha undergoes different phases of life; first phase is his renunciation of family in search of knowledge. In the second phase he lives the life of common man and works as a common man but finally leaves them all thinking that it is not his quest. So he diverts himself from spiritual to experimental enlightenment.

So, this is the story of a young man who leaves his home and family on a quest for the truth. Embarking on a journey that takes him from the austerities of renunciation to the profligacy of wealth. That leads him through the range of human experiences from hunger and want, to passion, pleasure, pain, greed, yearning, boredom, love, despair and hope. A journey that leads finally to the river, where he gains peace and eventually wisdom.

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