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The Study of Herman Hesse's Siddhartha in the Light of Deconstruction

Abstract:

Structuralism and post-structuralism subscribe two contrasted vision of language. Structuralists present a stable relationship between signifier and signified of language's "sign" while post-structuralists reject this conception. Deconstruction is a Post structural method of study which challenges the status of language. It affirms that language is an unfixed and unstable medium to understand reality.

This study is an application of deconstruction method on 'Siddhartha' (1922) written by Herman Hesse. Siddhartha, the title character is in search of nirvana for his salvation. He accepts one belief and rejects another and speaks conflicting utterances.

This study explores binary oppositions and contradictory statements of the text to see that how far Siddhartha (the protagonist) succeeds in achieving reality of life. Relying on textual analysis it is observed that the novel is entangled into binary polarities viz. Siddhartha's self-indulgence and self-reliance practice, and his materialism and spiritualism. These polarities create tension in narrative. Moreover the text has abundance of contradictory statements which create disunity at verbal and textual level. Through all these incompatible elements the text presents a notion that ultimate meaning of life cannot be understood by language.

Keywords: Structuralism; post-structuralism; deconstruction; nirvana; binary polarities

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1. INTRODUCTION

The research in hand sets out to examine Herman Hesse's *Siddhartha* under the implementation of deconstruction theory. The novel, *Siddhartha*, is selected here for many reasons. It has abundance of contradictions and conflicts. Binary polarities are interwoven in the context which sometimes submerge, sometimes reverse and sometimes shift into a new paradigm. By this they create tension in the target text.

Siddhartha is the protagonist of this story who is in quest of ultimate truth. He transforms from one state to another i.e. from a Brahman to a Samana, Samana to a stud, from stud to a drunker, drunker to a common man, to achieve his goal. He speaks contradictory statements that undermine themselves.

The method of deconstruction (with especial reference to the theories of Jacques Derrida, Roland Barthes and M. Foucault) is applied on this text to see how far Siddhartha gets success in his objective of achieving spiritual enlightenment. This study is aimed to provide the reader an understanding of this text in a new dimension that will illuminate the postmodern philosophical concept of language.

2. LITERATURE REVIEW

Post-Structuralism, a postmodern theory presents a contrasted philosophy that appears against the concept of structuralism. The essential of structuralism is the belief that language, as a sign, reflects the world according to some fixed cultural beliefs. Opposite to this, poststructuralists inbound the scope of language. The essential of this theory is the concept that language is an "*impure interleaved, coloured by layers of semantic deposits resulting from the endless process of human struggle and interactions*" (Seldon, Widdowson and Peter Brooker 146). That is to say that language is a system of unlimited signifiers that produces a dynamic nature of world.

Deconstruction is one of the post structural methods of study that establishes the point that ultimate meaning cannot be communicated through language. Deconstructionists claim that language is a social construction and a society comes into existence on the basis of some ideology. Ideology in effect makes people believe falsely that they are individual and free being and that they can learn through their experiences. But the reality is that people are not free and

autonomous as their experiences themselves are articulated in the language they speak. Deconstructionist believes that language neither refers to our concepts nor to things. It, as Tyson argues, refers “*only to play of signifiers of which language itself consist*” (252).

Jacques Derrida, a French philosopher, is the most influential deconstructionist. In his essay on ‘*Structure, Sign, and Play in the Discourse of Human Science*’ (1966), he debates against the Western concept of ‘center’ (being, entity, etc.) and ‘presence’. He claims that when someone focuses a center, s/he might discover another center. Derrida allows his readers to play with the text by finding its multiple meaning.

In *Of Grammatology* (1976), he uses two terms namely “*logo-centrism*” and “*phono-centrism*” to clarify the Western thought about speech and writing. The term “*logo-centric*” stands for the “*word-centered*” and “*phono-centric*” refers to “*sound centered*” (Abram 56). By using these two central concepts (of word and sound) Derrida claims that Western culture is logo-centric and Western people are phono-centric as they always give preference to speech over writing (56).

Then Derrida goes against this Western belief and produces the notion of “*supplement*” which shows that speech and writing has some affinity with each other. According to him writing is the species of speech which interprets speech in many ways. In this way he shows that writing is the only medium that presents reality in multiple dimensions.

Contrary to logocentrism Derrida invents the term “*differance*” for writing. He infers this noun “*differance*” from French verb “*differer*” which implies “to defer, postpone, delay” and to differ, be different from” (see Cuddon 225). Derrida further concedes that as “*differance*” (with “*a*”) is different from “*difference*” (with “*e*”) in written form but have same sound in speech. By this example he proves that language is not sound-centered. Quite the reverse, in language every word defers and differs to another word and in this way explores a new world of meaning.

Now concerning to “text” (either literary/philosophical) Derrida mentions that it (text) neither has ‘center’ nor ‘presence’ but a combination of unlimited signifiers. He also abandons the concept of simple binary opposition structure i.e., speech/writing, good/evil and light/ dark, etc. Derrida remarks that using critical operation of these simple polarities, one can invert their meaning and can “*show how such oppositions..., sometimes betrayed into inverting or collapsing*

themselves, or need to banish to the text's margins certain niggling details which can be made to return and plague them" (Eagleton 115-116). His assumptions allow readers to unfold the meaning of literary text in many ways by finding contradictions, contrast and clash into binary polarities to focus on the disunity of text.

Roland Barthes is another philosopher of this line. In "*Elements of Semiology*" (1967), he proposes the concept of "*meta-language*" or "*second order language*". Second order language is a reply to the first order language and every second order language, being a first order, paves the way for another second order language. The process remains in process and so a text can be unfolded as the text has a dynamic nature.

In his essay "*The Death of Author*" (1968), he announces that the author of every literary text has died i.e., author is not the basic source of knowledge for reader. Now it is the responsibility of readers to read and understand the text according to their own context and experience as every reader is "*free to open and close the text's signifying process without respect for the signified*" (see Seldon, Widdowson and Peter Brooker 149). According to Barthes reader can get pleasure from text by interpreting it his own regard.

Deconstruction becomes a complex method that embodies in it several different methods that help to deconstruct text in different ways. These methods include New Criticism, Literary Marxism, Psychoanalysis and Feminism etc. (Tyson 249). Psychoanalysis was first put forward by Freud who presents the notions of "*id-ego-superego, libido, and unconscious*", etc (38). Then Lacan and Michel Foucault came in this line.

Michel Foucault is a psycho analyst. His approach to read a text with special lenses of psychoanalysis is a way to deconstruct a text. He conveys an idea that behind the all of some certain and religious world of someone there lies a hidden or covert meaning that reveals to the physical desire that person. Derrida being a student of Foucault assumes that text when convey some certain ideology that it tries to convey something else that is considered totally opposite to the explained certainty. **(I have no reference, its link has deleted..).**

Though the novel (*Siddhartha*) has been a matter of discussion among critics from its publication (1922) who mostly studied it on the

bases of Pantheism and Mysticism yet it rarely been studied at the level of language. The text has a lot in its meaning. This study is based on the question:

- ‘How far the novel *Siddhartha* can be understood at the grounds of language, and how it can be deconstructed’?

This question is divided into many subsidiary questions.

1. What binary oppositions are rooted in the text which creates tension and disunity?
2. What are the textual contradictions and paradoxes?
3. What dreams are used in the novel that can be deconstructed by Foucault’s psychoanalytic method?

3. APPLICATION: DECONSTRUCTIONIST STUDY OF *SIDDHARTHA* / DISCUSSION

Concerning deconstruction, the text seems uncertain to provide any absolute meaning of life. The central theme of the novel is ‘to achieve the true meaning of life, to unveil the mystery of Atman, to understand the ways of salvation or to realize the absolute meaning of the world’.

This section will first discuss the novel critically without the introduction of author as Barthes proclaims that the author of every text has died. Then it will demonstrate a debate that how binary polarities reverse and submerge into one another and create tension in the novel as Derrida rejects a stable concept of binary opposition (structuralism). It will also discuss the contradictory statements of the text that create imbalance at verbal and textual level. Finally a brief account of Psychoanalysis is also mentioned here to deconstruct dreams of the novel under the theoretical framework of Foucault.

3.1 Critical Synopsis of *Siddhartha*

Herman Hesse’s novel *Siddhartha* is an interesting and philosophical novel. It revolves around the theme of nirvana. The title character of the novel ‘Siddhartha’ urges to achieve the ultimate meaning of soul and of life for his true salvation. Though he is a son of Brahman but feels discomfort with the ways of his father and his religion. He abandons his house, his family and his comfortable life. The narrator mentions about him that among Brahmins he is wisest and dignified “*but never he had reached it [nirvana] completely, never he had quenched the ultimate thirst*” (Hesse 12).

He starts his journey in search of achieving the reality of life without any master. He joins Samanas and with them learns 'fasting, thinking, and waiting'. He crushes all his desires his miseries, joy, pain, and suffering and then focuses to be empty.

He soon realizes that this practice hardly provides him the goal of his life. He unwillingly comes to hear the teachings of exalted Gotama. His wisdom proposes the only way of salvation is the submission of man under his guidance. Siddhartha, torn between certainty and uncertainty on his maxim, finds lapses in his lessons and decides to understand the world according to his own experience. From this stage Siddhartha changes the approach of his life.

His dissatisfaction with his rational life compels him to experience the world through his emotional life. He allows himself to adopt the childlike ways. He subdues himself for the courtship of Kamala and learns the secrets of love and sex. Then he becomes a merchant to have possession, good dress, and good shoes. Slowly and gradually he loses his art of 'fasting, thinking and waiting' and loses in the worldly desires.

These ways further prove unsatisfactory to understand life. He discards these blind ways and exercises his spirituality, joins river, be a friend of Vasudatta, and calls 'om' the mantra but finally he presents a philosophical and vague notion of life in which he explains that nirvana cannot be expressed in words. He says: "*the words are not good for the secret meaning, everything always becomes a bit different, as soon as it is put into words gets distorted a bit, a bit silly*" (Hesse 149). Everything is connected and interwoven herewith.

3.2 Tension in Binary Oppositions

One of the focuses of a deconstructionist is to explore a clash between binary oppositions of a narrative. As Derrida goes beyond the stable or simple structure of binary oppositions and tries to find tension in polarities and see how the opposites undermine one another (Eagleton 115).

3.2.1 Samana versus Kamala

The first binary opposition of the target text is interwoven in the chapters of "*Samana*" and "*Kamala*". These two opposite chapters reflect the two opposite version of world and these are the names of two contradictory approaches of Siddhartha, the title character, by which he tries to understand the absolute truth of life.

In the selected narrative *Samanas* are described as priests and they are more like gods who deny their physical needs. Their lives always have been on journey and pilgrimages to get true salvation. On the contrary, Kamala is a prostitute who teaches Siddhartha the art of making love. The word “Kamala”, by definition, is a Hindi and Sanskrit name which in Sanskrit means “*born of lotus*”. (**Online Dictionary**). Lotus is a name of a flower which “*is supposed to cause forgetfulness of care*” (Qureshi 407). In this novel Kamala stands for lotus who causes Siddhartha to forget his miseries under her solace. Now Smana refers to goodness and Kamala denotes to evil.

In the company of Samanas’ Siddhartha adopts the righteous way of salvation by nourishing his intellectual state while with Kamala he inclines towards the unrighteous way by exercising his emotional state. These clashing approaches represent Siddhartha’s complex mind set. He twists between his self-denial and self-indulgence practices. This opposition can also be expressed as a clash between his reason and emotion, wisdom and innocence, thinking and feeling, mind and heart, indifference and interest and sternness and pleasure.

Siddhartha (as a character) is introduced in the novel as a Brahman who “*performs the sacred ablutions, the sacred offerings and calls Om*” (Hesse 7). Though he knows every art of invocation but his inward restlessness compels him to leave the path of his father and his religion. He decides to join Samanas and says to his friend Govinda that “*Siddhartha will go to the Samana. He will become a Samana*” (13). With them Siddhartha wears *loincloth*, eats only once a day and even fasts for fifteen to twenty eight days (17). By doing this he completely denies the needs and comforts of life. He just focuses to be empty: ‘empty of thirst, wish, dreams, joy and sorrow’ (17) which is nothing but his desire to abandon his emotional and carnal life.

He shun his body and perceives the physical world as a mere illusion. In this practice he only prefers his reason, wisdom, and mind over his emotion, innocence and heart. After achieving the great height of nobility he gets suspicious about this too limited and self-denied stream of life. He enquires to his friend as “*how do you know did we progress? Did we reach any goals?*” This one sided fulfillment seem uncomfortable because he is not an angel but a man of earth. He further decides to leave them as he says: *I do not seek to walk on*

water... let old samanas be content with such feats' (28). This negation to his self-denial provides the acceptance of self-indulgence.

After denying Samanas, Siddhartha demonstrates that *"I am no longer the one I was, I am no ascetic any more, I am not a priest any more, I am no Brahman anymore"* (Hesse 44). Siddhartha with these utterances undercuts his all previous states of being a Brahman and Samana and invites readers to see a new Siddhartha. Instead of just following only the commands from his mind he now gives value to his heart also. He says *"both the thoughts as well as the senses were pretty things... both had to be listened to, both had to be played with, both neither had to be scorned, nor overestimated, from both the secret voices of the innermost truth had to be attentively perceived"* (51). At this instant his thoughts and senses both become important for him as they both can lead Siddhartha towards his goal of achieving nirvana. This is the statement which weakens the concept of binary opposition in the target text.

On the contrary, now he desires to hear the voice of his heart, gives heed to his feelings, and then endeavors to attain all kinds of physical pleasures including joy, pain, sorrow, love, and sex etc. He gives his heart to Kamala at her first exposure and asks her, *'I would like to ask you to be my friend and teacher'* (Hesse57). Under her guidance he learns the mystery of love, and sex and then turns into a stud and drunker and a player of dice. These practices create tension in plot where Siddhartha neglects his reason and only listens to his heart.

It is interesting to mention that he wins the heart of Kamala by his witty remarks i.e., he follows the art that he learns in the company of Samanas.. He succeeds her by saying that *'everyone can perform magic, everyone can reach his goals, if he is able to think, if he is able to wait, if he is able to fast'* (Hesse64). Here he uses his skill of thinking, waiting and fasting to put forward this new stream of his life. By doing this he, unconsciously, reverse to his previous trait, i.e. to the use of reason, wisdom and intellect. This trait of Siddhartha shows that he is twisted between metaphysical and worldly ideologies. He partially accepts abstract ideas of thinking, waiting and fasting and partially non abstract concepts without any criticism. He finds an affinity in all these opposite elements.

These above explained opposition not merely contrasted to one another but they also undermine themselves. First of all Siddhartha consciously accepts the companionship of Samanas and he says to his father: “*my desire is to become a Samana*” (Hesse14). He believes that Samana will provide him the purpose of his life. He learns with them sublime art of thinking, fasting and waiting but he soon gets disappointed with them. Finally he claims: ‘*I don’t walk on water. Let old Samanas be content with such feats*’. (28). By these utterances Siddhartha undermines his decision to live more with Samanas. With them, Siddhartha realizes that the accomplishment of his goal is impossible.

Then opposite to Samana, he joins Kamala. This decision is also his personal decision. He himself comes to Kamala but after spending good time with the beautiful red mouthed girl he considers that she is leading her at the wrong path.

3.2.2 Kamaswami versus Om, the mantra

The second binary opposition of the novel is deep seeded in his (in Siddhartha’s) acceptance of friendship with *Kamaswami* and his rehearsal of calling *Om*. The former friendship makes him a man of economic world and the later practice shows his unprofitable spiritual attitude.

This opposition can be said as a clash between materialism and spiritualism. This contrast can also be expressed as worldliness and heavenliness, possession and non-possession, healthiness and sickness, disunity and unity, asymmetry and symmetry.

The privileged opposition of the novel is materialism when Siddhartha says: “*not eternal is the world of appearances, not eternal anything but eternal are our garments and the style of our hair, and our hair and bodies themselves*” (Hesse97). For a materialist nothing is more appealing than the worldly things. He becomes a pure kamaswami with eager, greed, and tensions for his business. He becomes fond of possession. As the narrator remarks about his traits that: “*greed, property, possessions, and riches also had finally captured him, had become a shackle and burden*” (82). He wears good dress, good shoes and perfumes his hair and says “*I need clothes and money and nothing else*” (62). With all these characteristics he perceives himself as on a pilgrimage.

Opposite to materialism he transfers into spiritualism. He learns to call ‘Om’. The mantra, the magic, the reality, that is a symbol

of unity. By calling this word he sees different ways of childlike people, their desires, their love to their families, their innocence and like them all. Now he undermines his materialism and turns towards spiritualism. Though he practices spirituality but remains attached to the economic world for his food, bread, and shelter. This opposition also creates tension in the target text.

3.3 Psychoanalytic Deconstruction of Siddhartha's Dream and his Personality

The dream of Siddhartha (Siddhartha as a character) that he sees after leaving Gotama and before turning to Kamala, can be deconstructed by the application of Foucault's psychoanalysis process. Siddhartha in his dream glimpses Govinda and embraces him but suddenly Govinda turns into a woman with whom Siddhartha fulfills his physical desires (Hesse52). This dream illuminates Siddhartha's inner nature that he might hide because of some religious thoughts or his personal shyness. After this dream he sees everything with feminine grace, i.e. river seems to him as companion and he likes simple people with their wishes. Then he makes his friendship with Kamala to satiate his appetite.

In the company of Kamala he gets peace of mind that clarifies that she is her "id". His all discontentment were due to the restrictions of his desires. He speaks a few verses for Kamala as "*More lovely,..., than offerings for gods,/ More lovely is offering to pretty Kamala*" (Hesse 60). In these two lines Siddhartha makes Kamala superior to gods which shows his innermost self that is hungry to worship Kamala. With Kamala he spends a great time and during this period he gives up his stoic life styles. He becomes a slave of his pleasure principles. He wears good shoes and dresses and even perfumes his hair to visit Kamala and earns a huge amount to pay Kamala for her art of making love with him. The beautiful Kamala provides him every pleasure of love in which Siddhartha achieves mental stability. She even gives birth to Siddhartha's baby boy.

With Brahmins and Samanas he suppressed his desires and suffers. So Samanas stand for his "superego". Samanas keep people detached from their child like way of living. Once when Siddhartha fulfills his desires with Kamala he feels a little scruple of conscience as he has stored the teachings of Samanas in his conscious mind. Then following the rational pleasures he realizes that she cannot make him a

perfect man and thence he undercuts his all subjective notions. He leaves Kamala and becomes a stern man with rational mind.

This psychoanalytic deconstruction of *Siddhartha* (novel) provides an insight in understanding the twisted personality of Siddhartha (character) and the unconscious of his dream.

3.4 Contradictory Statements/Utterances (Verbal and Textual)

The text presents contradictory statements that make it imbalance. The central conflict of the novel is Siddhartha's (Siddhartha as a character) rejections of one belief and in reverse his acceptance of a different belief. Though he perceives that his experiences are free from ideologies but his every act proves him a slave of ideologies and particular worldly beliefs. There are several expressions that are self-contradictory.

3.4.1 Goal of Siddhartha and his "self"

Siddhartha (title character) is in search of meaning of life and for this objective his first subordinate goal is explained by the speaker as "*a goal stood before Siddhartha, a single goal: to become empty, empty of thirst, empty of wishing, empty of dreams, empty of Joy and sorrows*" (Hesse 17). His goal to deprive himself from pleasures, pain, sorrows, wishes, and dreams is his mission to suppress his inner self. With Samanas he desires to "*dead himself, not to be a self any more*" (18). Here Siddhartha urges to make him dead by rejecting his body, the outer self.

Then in the coming chapter Siddhartha mentions that "*I need clothes and money, nothing else...*" this is another goal of Siddhartha in which instead of rejecting his physical and emotional state he wishes to adore himself and to make money for worldly pleasures. The utterance shows that now physical world is important for him. He claims that, '*It was the self, the purpose and essence of which I sought to learn*' (Hesse 42). This idea undercuts his wish to be dead but the essential of his life is to understand his self itself.

Opposite to this concept the narrator remarks about Siddhartha that "*he was disgusted by himself, by his perfumed hair, by the smell of wine from his mouth, by the flabby tiredness listlessness of his skin*" (Hesse 85). This statement shows that aim of Siddhartha is not to décor himself. His perfumed hair and his wine smelled mouth create discontentment for him. Having this objective Siddhartha says that '*he*

wished to know nothing about himself any more, to have rest, to be dead” (85). Now he refutes both the above explained ideas and immensely wishes for death: physical death and rational death.

These conflicting utterances of Siddhartha clarify that he does not stand at one position. Though he searches nirvana (the ultimate reality) yet he slips from one goal to another. He is a fragmented character with outer self, inner self, physical self, emotional self, and even rational self.

3.4.2 Siddhartha and Convention of Learning

After experiencing life with Brahman and Samanas, Siddhartha gives up his hope to learn anything from conventional teachings. He says “*I have grown distrustful and tired against teachings and learning and that my faith in words- which are brought to us by teachers is small*” (Hesse 27). This saying clarifies that Siddhartha is dissatisfied with the teachings and learning and is suspicious about the words.

Despite of his discontentment on words he further says “*we [Govinda and he] have come to hear the teachings from his [Gotama] mouth*” (Hesse 29). His arrival to listen the teachings and sermons of exalted Gotama undermines his above sayings in which he shows his suspicion of words. This statement proves that he is willing to hear teachings.

Opposite to this the speaker mentions about Siddhartha that: “*he realized that one thing had left him, the wish to have teachers and to listen to teachings*” (Hesse41). These utterances show that Siddhartha perceives that teachings are meaningless and thence it is foolish enough to follow them. This idea is further supported by Siddhartha’s saying that “*I want to learn from myself, want to be my student, want to get to know myself, the secret of Siddhartha*”(43). This utterance demonstrates that Siddhartha prefers to follow his own voice rather than to accept someone else’s words.

On the contrary he asks to Kamala: “*I would like to ask you to be my friend and my teacher*” (Hesse57). Here this sentence shows the acceptance of teachers and thence the teaching seems meaningful for him. Further he says to Visuadua to “*keep me with you as your assistant, or rather as your trainee...*” (107). Now again he subdues himself under the guidance of teaching.

All the above utterances of Siddhartha make the idea of learning through teaching as obscure. Sometimes Siddhartha shows his dissatisfaction with this conventional belief and undermines this idea, while, sometimes he strongly asserts on the utility of teaching and having teachers.

3.4.3 Siddhartha and his Merchandise

It is said about Siddhartha that *“this Brahman is no proper merchant and will never be one”* (Hesse71). He has no skills or perhaps he is unwilling to adopt the merchandise whereas the coming sentence opposes this idea. He *“become[s] more strict and more pretty in his business occasionally dreaming about his business”* (83-84). Further it is said that *“after each big loss, his mind was set on new riches, pursued the trade more zealously”* (83). These two sentences refute the idea that he can never be a businessman while here his every instinct: his unconscious (dreamy situation), conscious (mind) and emotional states show that he is an inborn merchant.

3.4.4 Some other Contradictory Statements

Moreover it is written that: *“new dresses become old in time”*(Hesse82). It means that dress and garments are temporal and worthless that becomes valueless with the flow of time. But opposite to this it is further said that, *“eternal are our garments”* (97). Now here garments that is articles to dress become eternal: everlasting and time less.

The given paragraph has a jumble of amorphous and contradictory ideas.

“He had died; a new Siddhartha had woken up from the sleep. He would also grow old, he would also eventually have to die, mortal was Siddhartha, and mortal was every physical form. But today he was young, was a child, the new Siddhartha and was full of joy.” (103)

In this statement the word ‘die’ refers ‘to pass from physical life or to pass out of existence’ (Merriam Webster Dictionary: 201). Then the phrase ‘woken up’ cuts the idea of death. The next word ‘mortal’ is the synonym of deadly, deathly and fatal but Siddhartha’s new life becomes healthy, non - fatal and full of joy.

With all these contradictions and paradoxes the meaning of life, the absolute truth, the purpose of Siddhartha's life caught in uncertainties and doubts. After experiencing six phases of life i.e. Brahman, Samana, Stud, Businessman, Ferry man, Spiritualist, he mentions that "*he was near perfection and was bearing his final wound*" (Hesse133). In this regard his perfection is more like imperfection. The outcome of perfection is satisfaction and happiness but Siddhartha's wound refers to his dissatisfaction concerning to his goal. Further he claims that "*wisdom which a wise man tries to pass on to someone always sounds like foolishness*"(146). It means that he points out the limitations of ideological based teachings that seem unfit to provide any real way of salvation or nirvana.

Finally he realizes that 'everything together, all voices, all goals, all yearnings, all sufferings, all pleasures, all that was good and evil, all of this together was the world'. Within the world "*everything was intertwined, and connected, entangled in thousand times*" (Hesse139). These last remarks of Siddhartha present a unified version of world where the utmost or absolute meaning of life is suffering. The world has no such meaning as here everything is interconnected and intermingled. Siddhartha's nirvana is impossible. This statement is obscure and contradictory itself.

Finally this last impression left by Siddhartha (which means character) about the theme of nirvana illuminates the post-modern concept of language that itself gives shape to earth and its creatures. The ultimate truth of the life is that, here, nothing is separate, everything unites in the world.

4 CONCLUSION

It can be concluded that the novel is full of binary oppositions including materialism and spiritualism, rationalism and emotionalism, worldliness and heavenliness, etc. All these oppositions, contradictions and paradoxes unveil Siddhartha's ideological based search for nirvana. Though, he thought himself free and autonomous and experiences every state of life, intellectual, emotional and even spiritual, yet all his experiences are themselves based on some certain beliefs and social norms.

Here the narrator represents Siddhartha as a weaving body of cultural, metaphysical, and hierarchal ideologies. He (Siddhartha)

finally argues that “*everything entangled thousand times*”. These words themselves show that ultimate truth cannot be communicated in words as such things do not exist in the domain of language.

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