



RESEARCH PAPER

**A Narratological Analysis of Mood, Voice and Tense in Herman
Hesse's *Siddhartha***

¹Rafia Khan, ²Maria Ghani and ³Dr. Muhammad Ajmal*

1. M. Phil Scholar, Department of Linguistics & Literature, Qurtuba University of Science and Information Technology, D. I. Khan, KP, Pakistan
2. Lecturer, Department of English, University of Wah, Wah Cantt. Punjab, Pakistan
3. Associate Professor, Department of English Language and Literature, The Shaikh Ayaz University Shikarpur, Sindh, Pakistan

*Corresponding Author: muhammad.ajmal@saus.edu.pk

ABSTRACT

In this study, a narratological investigation of Hermann Hesse's novel *Siddhartha* is executed by applying Gerard Genette's narrative structure theory. This study is the analysis of the narrative structure of *Siddhartha* with Genette's three narrative dimensions namely voice, mood, and tense. This qualitative research explores Hesse's genius in handling the narrative form. In the novel, *Siddhartha*'s voice which denotes "Who speaks" is an authoritative heterodiegetic third-person unknown narrator. The subjective narrator made use of past and future tense in the narration. The novel *Siddhartha* follows a chronological order without any flashbacks or flashforward. The journey protagonist *Siddhartha* is chased from youth to old age. The dimension that received the most importance is focalization which is perceived as internal focalization as the the point of view is shared by both the narrator and character in the novel. The discussion includes issues such as finding the exact duration of the events. The overall outer appearance shows that the duration of the novel is summary. A pause also occurred to increase the intensity of the situation. It is concluded that Hesse's novel is an impressive piece of writing that uses the narrative structure to increase the reader's understanding. Genette's theory illustrates how this analysis enriches the knowledge of the novel *Siddhartha*.

KEYWORDS Genette's Model, Narrative, Narratology, *Siddhartha*, Time Shift

Introduction

Gerard Genette (1930-2018) is a famous narratologist and literary theorist who introduced key concepts of narratology such as narrative mood, narrative tense, and narrative voice. Genette has a great influence on the English and French languages. The majority of his French writings are translated from the French language to English. Genette's theory of narratology is derived from *Narrative Discourse: An Essay in Method*. This book is a part of his multi-volume work *Figure 1-111*. This work *Narrative Discourse* is written in French where it was later translated into the English language. This work is one of the most essential contributions to the field of narratology. This theory first states the main elements which are story, narration, and narrative. The first element story is about a complete series of happening. The second element is the narration of the major discourse whereas the third element is narrative which holds the action of the story and narration of the fictional situation. Genette has divided the narrative structure into three dimensions which are named as voice, tense, and mood. Voice is concerned with the narrator or the speaker. Tense is concerned with time and states the relationship between story time and discourse time. The mood is concerned

with narrative information from whom perspective or point of view of the action that took place.

The narratological investigation takes place through Hermann Hesse's novel *Siddhartha*. Hermann Hesse a German-Swiss poet, essayist, and novelist was awarded the Nobel Prize for literature. His famous writing includes *Dermian*, *Siddhartha*, *Steppenwolf*, and *The Glass Bead Come*. His writings are based on the theme of self-exploration, transformation, faith, and good versus evil where individuals break down the set and established rules of culture and civilization to find essential eternal peace, identity, and spirit. His novels showed a great emphasis on the spiritual journey and development of an individual. The characters are alienated and non-conformists from the society. Which results in embarking on the journeys of enlightenment and self-knowledge. Each of his works describes and reflects Hesse's life. He was well-loved for reflecting his ideas and thoughts on life more naturally. He experienced the awakening of an individual spirituality under the threat and pressure of society. According to him within the individual, there lies the voice of god that helps them to find meaning or enlightenment. Which results in taking the individual down their journey of self-fulfillment.

Siddhartha, the novel by Hermann Hesse is a complete narrative text that unifies lyrical and epic elements. This novel is a tale of the self-realization of a young Brahman named *Siddhartha*. *Siddhartha* is a fictional story of a spiritual journey told by the unnamed narrator. *Siddhartha* is a young Brahmin. He is on a journey of self-discovery. He wants to explore the real meaning and understanding of the world. He left his family behind and ran away from Buddhist teaching. The entire journey is in complete chronological order. Where he then enjoys free will. In the end, Enlightenment is achieved by him.

Literature Review

Nugroho (2010) states the life of a human has few major goals. *Siddhartha's* life goal was to attain spiritual enlightenment. For this purpose, he rejected the teachings of Buddha which is not acceptable in his religion but he did this to attain enlightenment. He attaining spiritual enlightenment was the major goal of his life. In this regard, he is shown in a way rejecting all the teachings and practices going around him. His search is for the spiritual quest that the whole plot of the novel attempts to explain. Analyzing the novel *Siddhartha* through Buddhism would disturb the structure of the novel. The spiritual quest concerning psychology deals with the mind, brain, soul, and spirit of the human.

Shah (2016) examines the life of spiritual enlightenment of young *Siddhartha*. He left behind everyone for the sake of spiritual enlightenment. The story is about a young Brahman named *Siddhartha* the protagonist of Hesse's novel. The title of the novel is decided after his name Siddhartha because the entire story is going around him. At the start, the reader becomes familiar with the major character *Siddhartha* who is good looking Brahmin. Who suddenly becomes discontent with his life. He gets rid of the worldly pleasure. He decided to leave his house and talk about this with his father wanting him not to object. Upon realization, the journey he started went on smoothly along with his friend till halfway. During this time he met several people and learned a lot. He achieves enlightenment during his journey which teaches him wisdom through different experiences.

Tiwari (2017) discussed that there are strong free will and fatalism which are the major conflicts for the major character of the novel *Siddhartha* by Hermann Hesse. The

main focus of this research is the religious philosophies of the Western and non-Western world. There is huge complexity in the novel regarding the conflict between fatalism and free will. All these religious complexities are expressed through different views in the research. The religious main character of the novel Siddhartha decided to leave his house and talk about this with his father wanted them not to object. Upon religious realization, the journey he started went smoothly along with his friend till halfway. During this time he met several people. This all showed the clear image of fatalism and free will. This was his free will to decide by himself what to do next in life in search of reality. He achieves enlightenment during his journey which teaches him wisdom through different experiences. This highlights the conflict of modern character with religion. The way the character *Siddhartha* advocated and misinterpreted the actual concept of fatalism and free will.

Shoro and Lashari (2022) added that there are two major theories structuralism and post-structuralism. These two theories are linked with the study of language. The structuralist view two conceptions of signifier and signified which was rejected by post-structuralism. They put forward deconstruction. So actually post-structuralism is the study of the status of language face challenges. The study of this research is about the deconstruction in the novel *Siddhartha* by Herman Hesse. The novel *Siddhartha* is analyzed through the theory of deconstruction by the researchers. The protagonist was in search of salvation. He went through different journeys and in search of salvation. During his time of achieving salvation, he used to accept one thing and reject the other thing. The novel *Siddhartha* highlights binary opposition. The course of the novel presents two core sides of the character *Siddhartha*. This is all linked up with the achievement of attaining the reality of life.

Kumari and Supriya (2018) stated that the given philosophy and religion in the novel *Siddhartha* by Herman Hesse is quite complicated. The conception of the novel was taken by Hesse from his childhood when his father and mother visited India as missionaries. At this exact moment, Hesse was brought up in India under the great influence of Indians their books, songs, philosophies, and religion. Which left a broad image on his mind for a lifetime. Siddhartha has the knowledge of Hesse about Eastern religion. He has explained the religious ideas that can cause the complexity of religion. There was a conflict between his parents and him. Majorly the two philosophies of Hinduism and Buddhism were both considered acceptable by his parent. His parent considered Hinduism and Buddhism equally respectable. Their point of view was that the true and respectable religion is Christianity. It was the only true and real religion according to the parents of Hermann Hesse. At this point, he was young and did not agree to this because of a lack of acceptance. When he was old enough he accepted the reality. And become a little open-minded towards the different religions around the world.

Kumari (2019) examined Hermann Hesse once visited India. During the journey, he got to know a lot about Indian culture. There he got a point to write regarding their religion. He experienced that education can be taught but wisdom can be achieved through education. Knowledge is something one can easily teach to every other person. On the other hand, wisdom can only be achieved through the different experiences of life. This novel is based on the inner conflict and moral values of the protagonist.

Kalsoom *et al* (2021) elaborated that the protagonist of the novel *Siddhartha* by Hermann Hesse had a struggle for self in the way of the spiritual self and self-

actualization are the two terms used in the research. According to the researcher, the protagonist was completely successful in this search for self and self-actualization.

Bibi *et al* (2021) explored the elements of transcendentalism in the selected novel *Siddhartha*. Transcendentalism is analyzed and discussed in this research. Transcendentalism is linked with the theme of spirituality, God's nature, perfection, self, and self-discovery. The struggle for achieving eternal peace by the protagonist through the transcendentalist lens is judged. This research is the analysis of the novel *Siddhartha* through the transcendentalist approach through which the flow of the novel is followed. An attempt is made in this way to search for God and reality. So elements like peace, self, perfection, and God are supposed to be out through the approach of transcendentalism. The set goals of the characters in the novel of find out the self and individuality. The writer of the novel kept in mind the transcendentalist critique while writing the novel like god, self, nature, and perfection. This thing is quite obvious to the reader after reading the novel *Siddhartha* that elements of transcendentalism are the major themes of the novel. For this purpose researcher decided to study the novel through a transcendentalist approach.

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Gautam (2022) stated that Hesse is a phenomenal writer in the European record. His philosophy is stitched around the acceptance of one own self and others around him or her. Once Hesse was in search of peace he came out of his homeland Germany. For him homeland was only called to be homeland when there is diversity, own choice, and safety. Hesse's *Siddhartha* is the spiritual journey of a man who first faces destruction and difficulties in his life in search of peace and self. The major character had a lot of different experiences with different people who taught him life lessons. The philosophy Hesse had in *Siddhartha* was anti-science which is about I am the existence of an individual is questioned.

Shrestha (2022) explores *Siddhartha* the protagonist of the novel by Herman Hesse is on a quest for self-discovery. The elements of spiritualism, autobiography, and existentialism in the novel *Siddhartha* by Hermann Hesse are elaborated. The researcher analyzed that *Siddhartha* the protagonist of the novel had a dissatisfaction with his life. There was no true meaning of life for him. He was going deep into a quest. His journey wanted self-discovery. The novel written by Hermann Hesse shows the image of the East and Buddhism. Once *Siddhartha* had been in India the philosophy of Buddhism had a great impact on him. Which resulted in this autobiographical novel. Which is about the spiritual journey. This novel was written during the First World War when the chaos was

at its peak. At this point, Hesse also made his journey towards India in search of spiritualism in the same way *Siddhartha* traveled towards another area in his quest to find the real meaning of life. The protagonist was not satisfied with the love of his father and mother. He devoted his life to freedom to get the real essence of life. He is searching only for himself. He went through different experiences in life. The struggle and sacrifices are made by the protagonist in search of self. His only means was to find the real self. And wholeheartedly wanted to discover his actual self. The major objective of this research is that there are different factors involved that need to be explored.

Material and Methods

The methodology used in this research is qualitative. This qualitative study has been proceeding using the close reading technique. The close reading technique has been used to analyze the novel *Siddhartha* by Hermann Hesse through the narrative discourse theory of Gerard Genette. The textual analysis of the novel *Siddhartha* is carried under the theory of Gerard Genette by analyzing the life of the protagonist. The narrative techniques utilized by Herman Hesse are also analyzed.

Based on the narrative theory by Gerard Genette, this thesis investigates the narrative structure of the novel *Siddhartha* by Herman Hesse. The related information about the novel *Siddhartha* and the theory of narrative structure is assembled by giving a read to past studies. The special concentration is laid on voice, mood, and tense which is used as the main model of analysis in this research. The research questions and objectives are answered in textual analysis. The findings and conclusion are aligned and constructed on the result of the study. The quality of recommendations is suggested for the future scholar.

Theoretical Framework

The world knows a person Gerard Genette who proposed a model for the analysis of narrative structure. He stated that a narrative structure consists of a story, narrative, and narration. Story is the narrative content or the sequence of happenings and the narrative is the contention that comprises the discourse and narrating is the whole fictional concern that holds the action of the story.

Genette emphasizes the medium of narrative how the story matters and the manner is told. And in what way? For this intent, he simply dissected the structure of the narrative into three prominent dimensions which are voice, mood, and tense.

Data Analysis

Siddhartha is a philosophical narrative novel written by Hermann Hesse about the spiritual journey of protagonist Siddhartha. Gerard Genette theory narrative structure dimensions are used as the framework for the narratological analysis of the novel *Siddhartha* by Herman Hesse. The textual analysis is initiated from a narrative voice.

Narrative Voice

Gerard Genette defines that voice answers the question of who speaks or who is the narrator. Voice can be homodiegetic or heterodiegetic. Which presents the distinction between first-person narrative and third-person narrative. I, we, and us are the first-person pronouns used by the narrator while referring to the characters. He, she, and they are the third-person pronouns used by the narrator while referring to the character in the novel.

In the novel, *Siddhartha's* voice is heterodiegetic as third-person pronouns are used for the narrator while directing towards the character.

As mentioned earlier For example:

He already knew how to speak the Om silently, the word of words (3).

Where did He reside, where did his eternal heartbeat? (6).

In the evening of this day, they caught up with the ascetics, the skinny Samanas, and offered them their companionship and obedience (12).

And when she found out that he had not eaten anything yesterday and today, she sent for a beard and fruits and treated him to it. (54).

The above textual example from the novel shows that heterodiegetic narration took place which is prominent through the use of third-person pronouns such as he, she, and they. The narrator stays outside the narration and reports what is said or conducted by the characters. The unknown heterodiegetic narrators adopt the usage of third-person pronouns for the character in the above example. So basically the narrator is absent. If the narrator is present in the novel it would be a homodiegetic narration. Subcategories of narrative voice are further divided into narrative instance, narrative time, and narrative level.

Narrative Instance

Instead of writing narrator Genette used narrative instance which refers to the writing instance means the writer of the novel. The narrating instance refers to the narrator of the novel. Here in the novel, *Siddhartha's* writing instance means the writer. The writer is Hermann Hesse who is very easily recognized. The narrating instance means the narrator. The narrator is unknown in the novel.

In the shade of the fig tree is where Siddhartha grew up the handsome son of the Brahman, the young falcon.(1)

Together with his friend Govinda, son of Brahmin. (1)

Siddhartha had been partaking in the discussion of the wise men, practising debate with Govinda, practising with Govinda the art of reflection, the service of meditation. (1)

There is no clue in the novel through which an idea could be grasped about the narrator of the novel. It is a tricky job to find the narrator who is not even a character in the novel *Siddhartha*. The story is narrated in a way the reader is unaware of the narrator. From the above example it is evident that the narrator is introducing other characters of the novel without mentioning him or herself.

Narrative Time

Narrative time simply refers to the time of narration. Genette divided narrative time into four parts which are named subsequent (was), prior (will), simultaneous (is), and interpolated (mix). Subsequent narration means something that happened in the past is narrated by the narrator. Prior narration means something that will happen in the future is predicted by the narrator. Simultaneous narration means when the time of happening and occurring is the same. Interpolated narration means the mixing of time with day or night by the narrator.

In the novel *Siddhartha*, the subsequent narration and prior narration are observed. For example

He was loved by Govinda, his friend, the son of a Brahman. (Siddhartha 4).

He was a source of joy for everybody. (Siddhartha 4).

Siddhartha had started to nurse a discontent in himself. (Siddhartha 5).

He realized that he was no youth anymore, but had turned into a man. (Siddhartha 34).

In those days so he remembered, he had boasted of three things to Kamila, (Siddhartha 83).

In *Siddhartha*, the narration is subsequent. The use of past tense shows that the narrator is stating the things that already had happened before his act of narration. The narrator is transmitting the exercise of narration which took place in the past. In the past tense, it is narrated that *Siddhartha* left the family and friends who loved him. He was the source of joy for them. Mostly the novel is narrated in subsequent form with the use of past tense. The novel narrates the story of *Siddhartha* which happened before the birth of Christ.

The novel *Siddhartha* is not a prior narration on the whole but in a few chapters, the prediction in the form of prophecy or dream about the future is made by the character. The use of will demonstrates that the narration is prior. For example

My Desire is to become a Samana. (9)

You will be a great Samana, Siddhartha. (15)

What I'll be tomorrow, I don't know. (82)

Here in these lines, a prior narration is offered with the discussion about the future. The prior narration is made only by the rare characters occasionally. *Siddhartha* especially in the beginning of the narration notified everyone about his future plans. His friend understood and supported his decision. Later challenges and dissatisfaction made him realize that his future plans were absolutely a waste of time. He declared at the end that "I don't know" about my future.

Simultaneous narration takes place when the narrator states the story at the same time of its occurrence. The simultaneous narration takes place with the use of the present tense (is) in the story. Simultaneous narration is infrequently made during the novel. For example

This is what a teaching requires, this is what exalted one wants. This is what you wanted for yourself. (28)

He is like Govinda, he thought with a smile "All I meet on my path are like Govinda. (45)

Thus I am entering this city, Siddhartha thought. (47)

The dialogues are written in the present tense which shows that there is simultaneous narration made by the narrator. The protagonist *Siddhartha* is portrayed with other characters thinking or doing things at the same time of narration. This is noticed that thoughts and deep ideas are expressed in a simultaneous narration in the novel *Siddhartha*.

Narrative time in the novel *Siddhartha* is all mingled. The use of subsequent, prior, and simultaneous narration is all used at once. The prominent narration-focused is subsequent. The protagonist *Siddhartha* is portrayed through a mixture of narrations. The narrator starts with subsequent narration telling all that took place in the past. Different characters are used to predict during the narration about their future. For a very short while there is simultaneous narration as well.

Narrative Level

The level of narration or number of stories within a story. It can be extradiegetic means the single level of story narration. The intradiegetic means the first level of narration is filled with another. The metadiegetic means the first level of narration is subtracted and the second level of narration is told. According to Genette, the level of narrative is about events and action narration.

In the shade of the fig tree is where Siddhartha grew up the handsome son of the Brahman, the young falcon. (1)

Siddhartha had been partaking in the discussion of the wise men, practising debate with Govinda, practising with Govinda the art of reflection, the service of meditation. (1)

He was loved by Govinda, his friend, the son of Brahman. He loved Siddhartha's eye and sweet voice, he loved his walk and perfect decency of his movements, he loves everything Siddhartha did and said and what he loved the most was his spirit, his transcendent, fiery thoughts, his ardent will, his high calling. (27)

And in days to come, when Siddhartha become a god, when he would join the glorious, the Govinda wanted to follow his as his friend, his companion, his servant, his spear-carrier, his shadow. (44)

Siddhartha was thus loved by everyone. He was source of joy for everybody, he was for them all. (74)

Siddhartha had started norse discontent in himself, he had started to feel that the love of his father and the love of his mother. (105)

In the novel *Siddhartha*, there is solely a single level of narration about the spiritual journey of protagonist *Siddhartha*. The novel *Siddhartha* is divided into twelve parts. The parts are named The Brahmin's Son, With the Samanas, Gotama, Awakening, Kamala, Amongst the People, Samsara, By the River, Ferryman, the Son, and Om. All these parts deal with the single narrative story of *Siddhartha*. These parts deal with the understanding of *Siddhartha* with different people. He is followed by youth who started a journey to have wisdom. As he was an innocent person who got knowledge out of his innocence. Later on, *Siddhartha* achieved wisdom through learning from different groups of people whom he met during his long journey of Enlightenment. So it is an extradiegetic level of narration.

Narrative Tense

Narrative Tense narrates about the story time and discourse time. The subcategories of the tense are order, duration, and frequency. The order is about the sequence of the events. Duration concerning the speed and frequency relates to the number of times an event is narrated. In the novel *Siddhartha*, the protagonist *Siddhartha* spends three long years with Samana and twenty years with Kamila whereas the years spent in the city are uncounted.

Narrative Order

According to Genette time follow two kinds of order. Whether it would be chronological or non-chronological. The novel *Siddhartha* follows the chronological order without any flashbacks or flashforward. The *Siddhartha* journey follows the straightforward chronological order of narration. The protagonist is in search of enlightenment followed by the reader during the progression. The most effective way of *Siddhartha's* betterment became Nirvana all the way who started as Brahmin. His inner self was not satisfied with the mere teachings of Buddhism. For this purpose, he left his hometown and set a journey toward another area with his childhood friend Govinda in search of wisdom. He met several individuals most notably Kamala and Ferryman. Kamala taught him the value of love. The ferryman introduced him to the river from where he got the reason for his birth. The chronological order in a straightforward way contributes to the understanding of the progression of *Siddhartha's* development. Almost all the events are in complete sequence. Some of the time characters think of the past or predict the future. For example

He stopped, by the entrance of the beautiful pleasure garden, which used to belong to Kamala, where he had seen her for the first time in her sedan chair. The past rose in his soul. (111)

Tomorrow, I'll see you again (53)

You will also still find use for the magic spell (53)

On the way, Siddhartha also remembered everything he had experienced in the Garden Jetavana, the teaching he had there, the divine Buddha, the farewell from Govinda, and the conversation with the exalted one. (41)

The above lines show how sometimes a chronological sequence is a little disturbed by recalling memories or making a prediction about the future. This disturbance doesn't matter much in chronological order. This narration of the past or prediction about the future is made to produce a desired effect in chronological order.

Narrative Duration

Narrative duration is the speed of the event duration within a narrative. It can be summary, scene, pause, and ellipsis. In summary, it means that the duration is relatively rapid. Ellipsis is more rapid in duration. A dramatic scene means the duration is slower. By stasis, there is no progress in the story.

It is genuinely difficult to define the exact duration of the events in the novel *Siddhartha*. The novel *Siddhartha* from outer overall appearance has a duration of summary. All that had happened six years before the birth of Christ in the time of Gautama the Buddha is narrated. The journey of *Siddhartha* a young Brahmin who wanted to explore the reality of the physical world appeared in the form of a summary. The duration of the narrative was a summary in the novel that is relatively rapid not infinitely rapid nor without any progress. The events are narrated briefly in a summarized manner not to prevent significant details or to have more detail in the narrative.

Siddhartha bowed with smile. "It would be a pity, Kamala you are you right! It would be such great pity. No, I shall not lose a single drop of sweetness from your mouth! So Siddhartha will return, once he'll have what he still lacks: clothes, shoes, money. But speak, lovely Kamala, couldn't you still give me one small advice?"

"Dear Kamala, thus advice me where I should go to, that I'll find these three things most quickly?"

Siddhartha spoke, after he had thought about it for a moment, these verses:

Into her shady grove stepped the pretty Kamala. Bowed that man, and smiling Kamal thanked.

A pause also occurs when characters have deep conversations. In the above example love talk between *Siddhartha* and Kamala contain a pause. The sharing of experiences between *Siddhartha* and Govinda always contain a pause for the readers to feel the chasm. With the presence of such a pause, the reader becomes more eager to know what coming next in the novel.

Narrative Mood

Narrative mood refers to the narrative information taken into consideration of point of view. In more simple words mood looks upon the thing from whom perspective or point of view action took place. The mood is different from the voice. Who speaks or narration is made by who is answered by voice. Whereas mood concentrates on whose perspective or point of view is used by the narrator.

The mood is further divided into focalization. In the novel *Siddhartha*, every character's point of view is shared by the narrator who occasionally enters the mind of the character and describes even what the character is thinking and feeling.

Narrative Focalization

The term focalization is used by Genette instead of perspective or point of view. It can be zero-focalized, internally focalized, or externally focalized. Zero focalization means that the narrator knows all the facts, gestures, and thoughts more than the characters. Internal focalization means that the narrator and character both know everything equally. External focalization means that the narrator knows much less than the character.

"I was sleeping", said Siddhartha. "How did you come here?" (74)

"You were sleeping", answered Govinda and it was not good to sleep in such places where there are often snake animals from the forest prowling about. I am one of the follower of Illustrious Gotama, the Buddha of Sakyamuni, and I am on a number of our order. I saw you laying asleep in a dangerous place, I tried to awaken you, and then I saw you were sleeping very deeply, I remind behind my brother and sat by you (74)

In the above quotation, the thought processes or ideas of the protagonists *Siddhartha* and Govinda are shared. This proves that the focalization or point of view of the narrator is not restricted. Characters are given the conscious involvement in the novel by the narrator.

Siddhartha saw how beautiful she was and his heart rejoiced. He bowed low as the sudden chair passed closed by him, and raising himself again, gazed at the bright fair face, and for a moment into the clever arched eyes, and inhaled the fragrance of a perfume which he had not recognized. (42)

As we know the focalization used in this research is internal focalization. In the narrator and character point of view is shared. In the last quotation, the character's point

of view is shared. In the lines given above the narrator is telling about the protagonist of the novel *Siddhartha*'s point of view and thoughts.

In the novel *Siddhartha*, the unnamed narrator simply follows the chronological journey of the protagonist *Siddhartha*. Internal focalization is used in the novel as both the narrator and the character share their viewpoint. Every character within the novel perception and stream of consciousness is elaborated.

Conclusion

This investigation has concentrated on three prominent dimensions of Genettain's narratological model, namely voice, mood, and tense. Narrative strategies and techniques are utilized by Hermann Hesse for the arrangement of narrative structure. In the critical narratological analysis of a narrative text, *Siddhartha* acknowledges that Hermann Hesse creates excellent use of the narrative method. As a result of this study, the following can be considered in three major points of conclusion that the analysis has arrived at.

The voice is concerned with the heterodiegetic third-person narrator. There is no such reference used by the narrator for himself. He is a sense absent in a narrative. If the narrator was present it would be called a homodiegetic narrator. In the narrative instance, Genette gave a clear difference between the writing instance and the narrating instance. By writing instance writer of the novel points pointed who is recognizable. He is Hermann Hesse. In the narrating instance, the narrator is denoted who is someone unknown. There is no clear evidence about the narrator of the novel.

Secondly, the research has shown that the narrator tells all in subsequent (past tense) narration about what took place in the past. He also made prophecy or dream about the future through prior narration (future tense) is detected. Within the plot, the narrator inserts another short narrative to produce different reading effects through a shift in the narrative level. In the novel extra-diegetic narration level is formed by the writer.

Thirdly the research has revealed that Hesse follows the technique of narration in chronological order to portray the journey of the protagonist without any flashbacks or flashforward. The journey of protagonist *Siddhartha* is chased from maturity to old age. The protagonist is in search of enlightenment followed by the reader during his progression. The summary is the duration of the novel. The story contains no pause or ellipsis. The frequency is singulative, multiple, and repetitive forms. The events are narrated The point of view is through whom perspective the reader percieves. We see the event presented through external focalization.

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