

Colonial Representation

in

Robinson Crusoe, Heart of Darkness and A Passage to India



Nourin Binte Saeed

Student ID: 10363004

Department of English and Humanities

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Contents

Abstract.....	1
Introduction	3
Chapter-I.....	7
Chapter-II.....	27
Chapter-III.....	44
Conclusion.....	62
Works Cited.....	65

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Abstract

Representation can be defined as the presentation of an object, individual, idea or entity not by drawing it as it is but by “representing” it or preparing it in a new structure or a new form. The discourse of colonialism defines “others” as colonial subjects by constructing them in a process of representation. Colonial representation presents semiotic meanings in which words, characters or situations often express contradictory or complementary impulses, attitudes. The various forms of representations like visual, textual actually show calculative “images” which are connected with power of inequalities and subordination. Colonial representation is a political representation that cannot be “natural” or “true”. It is constructed with false images, images that relate with colonizers ideology. In this dissertation my intention is to explore colonial representation through the novels of three European writers, E. M. Forster, Joseph Conrad and Daniel Defoe. These three writers deal with colonial discourses which reveal foreign cultures as “dark” and “depraved”. Representation of the minority image again and again comes as evil where European images are considered pure and superior.

In the first chapter I will look at the colonial aspects of *Robinson Crusoe* where an Englishman asserts and reasserts his Christian moral and British superiority in order to consider his sense of identity and I will also show how subjugation, domination, profit and power are reflected in the adventure fiction.

In the second chapter I will discuss how Conrad represents Africa in *Heart of Darkness* and establishes an imperialist ideology that represents the colonists and the colonized in a binary opposition. I will also show how Conrad portrayed the people? The west as rational and superior while the Africans - other as inferior.

In the third chapter I will explore the politics of representation of India and the colonial background of the novel *A Passage to India* which represents a masterly study of racial antagonism- two great races with different heritage and history, neither understanding other, nor even desiring to do so.

Colonialism is a practice of the powerful over the less powerful. It is defined as an occupation of workers territory by a stronger nation or state for “political domination” “economic exploitation” and “civilizing mission.” Through these novels these three authors deal with imperialism, racism, class and cultural conflict to show how colonialism creates false illusion to believe that the West is “self” and the East is “other”; one is “superior” other is “subaltern”. Representation is an important aspect of colonialism and according to Edward Said representations of the Orient both visual and textual is a kind of illusion not real rather than biased and constructed by “Western Ideology.”

Introduction

Colonial representation relies on political images which are constructed by the ideas of power and domination over “others.” This type of representation is “man made”, so colonial representation is a kind of colonial discourse which creates a false Ideology. Ideology represents some images, ideas, values which are part of our life and these ideas, beliefs, values are invisible as well as implicit but this invisible power constantly governs our life, society and our mind. Colonial representation is always full of colonizers ideologies and values. Gayatri Spivak addresses the issue and finds that it also creates the problem of speaking of name. Representation has a power of interpretation. It becomes more prominent by representing the subaltern because the dominant groups always hold the “power over representation.” The interpretation and the actual meanings of representation are one-sided, biased and imaginative. It has some specific meaning which is totally opposite to the real meaning. So representation of the colonized or the marginalized group is fully allegorical and typical.

Representation is a discourse that organizes one’s identity and existence. It is a process to determine and categorize human society into two different groups: superior and subaltern. In *Black Skin White Masks*, Franz Fanon suggests that colonial representation legitimates white supremacy over colonized people to create an invisible boundary between these two groups. It is a process of discrimination, inequality and alienation. The White race is represented in terms of its culture, history, language, values is superior to the non-white people. This strong sense of superiority in the colonizers mind leads the colonized to adopt their language, culture and customs so that they can compensate for the feeling of inferiority in their self-identity. This is a process of the “subject formation” which makes a divided sense of self. Colonizers indicate colonized identities as dark, uncivilized and savage. In an attempt to escape, the colonized

people wear a mask and to represent them as a “universal subject” so that they can get equal right in society. Under these situations, the colonized people are become alienated from him. According to Fanon European ideology creates an identical deviation on the black soul which made them a separate group. In representation of colonial identity there is no fixed and definitive structure of social or personal identity; rather social or individual existence is socialized. So, the formation of identity is a kind of specific historical discourse. Self organization depends on image. Through mirror image subaltern or colonized group see their self image through colonizers eyes. Under these situations they started to copy Western culture and ambivalent identity which is known as “hybridity identity”. As Homi Bhabha says:

Hybridity is a problematic of colonial representation and individual that reverses the effects of the colonialist disavowal, so that other ‘denied’ knowledges enter upon the dominant discourse and estrange the basis of its authority- its rules of recognition. (162)

According to Edward Said, Orient from European perspective means the image of the other. Colonial representation is one of power and dominance. In “*Orientalism*”, Said argues that the representation of East and West is a kind of binary process to produce unequal relationship between “occident” and “orient.” The definition of the ‘Self’ and ‘Other’ based on calculative representations rather. West/ Self are represented as civilized, moral, industrious, masculine, active and rational while East/Other as savage, dark, lewd, lazy, passive, feminine, superstitious and exotic. Colonized images are created by colonizers which produce an “existential deviation” upon those people who are suffered from “false consciousness.” So, Colonial representation is a set of beliefs, philosophy or Ideology and some particular values, and political beliefs held by a person, party or states which control our life, identity and society. The feelings of “Otherness” imposed upon the colonized people are a process to create inferiority complex. Colonizers

behave as master and this process of subjugation and domination primarily comes from their economical power. According to Fanon not only the economic power but also the language has power to dominate or colonize others which complicates one's consciousness. So, the process of representation means act of speech with a speaker and a listener. Colonial representation means "political presentation" of a particular group in the sense of making a portrait. And this process occurred especially in the case of binary power relationships through the representation of the West and the East, Self and Others. The image of the Orient as "Other" produces racial conflict and makes the Western culture and identity more powerful and superior. And to analyze this binary process of representation demarcates "us" versus "them"- an awareness of representation of the non-European as exotic or immoral "Other". So, colonial representation shows "how truth is constructed" and creates false ideologies.

Representation is a technique and practice that categorize social existence, identities and belief. It produces basic ideas about some particular groups, and society that became permanent truths. Colonial representation is a discourse that relates with power and domination. It is productive and quickly spreads throughout the whole society to dominate the subaltern or the colonized. "The 'subaltern' always stands in an ambiguous relation to power-subordinate to it but never fully consenting to its rule, never adopting the dominant point of view or vocabulary as expressive of its own identity."(Leitch, 2194) Someone is holding this power which is invisible. Reality is created by this discourse where truth is covered by false ideologies, and we are unknown of the will of truth. Therefore, colonial representation presents ideology of two different classes. According to Marxism, power is maintained through ideology where bourgeois ideology has the legitimacy to determine "proletarian ideology." They are the founder of class position in which society divided into two classes- one is ruling class and other is worker

class, the proletariat or the subaltern. “Because subalterns exist, to some extent, outside power, theorists and advocates of political transformation have consistently looked to them as a potential source of change.” (Leitch, 2194) Politics of representation is nothing more than an illusion. It is a process to make unequal relationship between two classes. According to Destutt de Tracy, scientific, philosophic, socialist all ideas, beliefs and images are originated from men’s experience and the elements of Ideology comes from those who are intellectual and economically powerful. Instead of physical force Ideology operates our identity, social system, political views, institutions and our culture including literature. Literature is a strong medium where these ideologies are produced by representation.

In this dissertation I have analyzed three novels, *Robinson Crusoe*, *Heart of Darkness* and *A Passage to India* written by Daniel Defoe, Joseph Conrad and E.M. Forester to show how these authors have imposed their Eurocentric attitude. In all these novels, the central theme is racialism: the power of white people (subject) over the colonized (object). Through these novels white are identified with purity and perfection. Slavery, mimicry, loss of confidence and identity crisis enter in the blood of the colonized in this way that psychologically they cannot come out from the terror of European, their aggression and greed. Colonized groups are represented in most of the European writings as a “metaphorical” figure. These dominant cultural bodies are always represented as shadow. Without this shadow whites cannot move. But they never realize even believe in the existence of these people in their life. We see this stand in most of European literature. The theme and presentation of these novels are also different but at one point the authors of these novels are presented their same mentality that the society is divided into two groups- one is powerful (Self) and another is powerless and inferior (Others).

Chapter-I

Representation of the Colony: Subjugation, Domination and Power

in *Robinson Crusoe*

Robinson Crusoe is an excellent adventure story since its publication in 1719; both the novels and the hero have become popular to everyone especially to the children. The surface of this novel tells only an adventure story, but a conscious reading of the novel shows that colonialism is technically presented underneath the storyline where issues such as race, power, identity formation and so on are presented from a colonial perspective. This chapter will show some important aspects related to representation of colonialism, which are usually ignored by people. *Robinson Crusoe* is not just an adventurous fiction, it is a story in which a European man gradually masters his own compulsion and extends his control over a huge, indifferent, and hostile environment. The protagonist of the novel is a typical colonial character. He sets on a distant Caribbean island to establish his own colony, his own civilization and his own culture. Defoe deals with colonialism by portraying a wonderful fictional picture of an adventurous man, who gradually becomes a master over an island and establishes his own colony. In *Robinson Crusoe* representation of colonialism is clearly reflected through the relationship between the colonized and colonizer, representation of a colonized land and people, and representation of colonialism from the viewpoint of trade, commerce and building an empire. *Robinson Crusoe* is known as an allegorical novel. Religiously this novel asserts a kind of “spiritual journey” of the protagonist, economically it is a story for the expansion of the trade and from a psychological perspective *Robinson Crusoe* deals with an alien. But this chapter will try to demonstrate the extent to which colonialism shapes the novel.

Robinson Crusoe is a popular fiction of eighteenth century where the author represents imperialistic attitude of a European man, who wants superior position to authorize or to dominate others. The relationship between Crusoe and Friday shows the relationship of master and slave which produce the myth of colonialism and the colonial relationships. In this novel Crusoe's body is the metaphor of the "imperial figure/ colonizer" so the body of Friday also becomes a metaphor of the "other" or "colonized peoples". Just before their first encounter, Crusoe "was exceedingly surpriz'd with the Print of a Man's naked Foot on the shore...I slept non that Night;...but I so was embarrass'd with my own frightful Ideas of the Thing, that I form'd nothing but dismal Imaginations to my self." (153-154)

The author represents Crusoe as a savior; he rescues the infamous Friday, the only native of the story. After saving him from cannibals Crusoe gives him the name "Friday", who most likely already had a name. It is such an important symbol that gives surety whether he is a European or not. Also Crusoe introduces English language as the medium of teaching and learning on the island. Because language has power more than the use of military violence. This is an important aspect that colonizers tried to impose their language, their civilized culture upon others lands or in foreign societies. Crusoe taught Friday as Prospero taught his own language to Caliban in Shakespeare's *"The Tempest"*. Its true Crusoe shows his humanity by saving Friday's life from the cannibals but to give him a new life "Defoe has Friday offer lifelong subjugation or so at least Crusoe imagines in his confident interpretation of the semiotics of Carib gesture" (Hulme, 116). After rescuing him Crusoe orders Friday to call him "Master" and starts to teach him some English words for "yes" "no", so that he can convert Friday to a civil Christian "slave." He teaches him only those words which are useful for the master-slave relation and helpful to dependence not for protest. At the moment when Friday calls him "Master" he consciously and

unconsciously accepts his colonial identity and a “political symbol” of racial injustice. White man always represents them as “Governor/load” and others or black men are their shadow/inferior, no matter even they are in same position. It clearly expressed when Crusoe and his shipmates are enslaved by the Moors, yet in the same situation Crusoe still felt superior.

Crusoe is the representation of a colonial figure and colonial mind in this fiction, and Friday is a symbol of all those natives who were dominated in the age of “European imperialism”. Friday is so obedient, grateful and faithful to Crusoe that he never realizes that this man, who saved his life, is not only helps him from his good will but his main purpose was to make him a devoted slave. Crusoe and Friday live harmoniously on the island, but the methods with which Crusoe enslave Friday also link him to colonial history.

Crusoe’s transformation from “survivor” to “master” shows a power relationship-one is “superior” and other is “inferior.” Defoe’s representation of the cannibal is very much contradictory that creates the whole ethos of colonial relations between Crusoe and Friday. The narrator constantly creates the dichotomy between uncivilized and civilized. As a civil European Crusoe does not believe Friday at first because he is horrified by Friday’s cannibalistic practice. The fear of Crusoe’s mind instinctively present in every Europeans mid. Crusoe’s dilemma exposes when he realized that Friday is grateful to him but still he is concerned about his precaution.

By Crusoe’s representation and cannibals’ physical and moral features are different, horrible and wild. But soon he changes his mind and finds that no precautions were really necessary because Friday already has proved himself as a faithful, obedient and sincere “Servant” and asserts his separate identity from the savages. Crusoe represents Friday as more

European than black, with olive skin and perfect European features, such as straight hair, a small nose, and flat lips. Crusoe quickly pointed out, he is quite different from this cannibal because physically he is fairer and superior than the “ugly skin” native. It is a process by which a European separates him from native to represent him a pure civilized Christian. But Friday’s noble savagery allows Crusoe to distinguish his slave from the nearby cannibals and makes him a perfect “loyal European-style servant”.

At last he lays his Head flat upon the Ground, close to my Foot, and sets my other Foot upon his head, as he had done before; after this, made all the Signs to me of Subjection, Servitude, and Submission imaginable, to let me know, how he would serve me as long as he liv’d... (206).

Through this statement it is clear Friday happily accepts his new identity. Crusoe’s produces some invisible powers which captured Friday’s sense and mind not by any physical force but by imposing some hidden beliefs.

After giving language Crusoe also instructs Friday in religious knowledge. Crusoe creates a deep impression upon Friday’s mind by giving his superstitious beliefs of Jesus Christ. Crusoe had not only saved the life of Friday but also tries to save Friday’s “savage soul” by imparting to him the true knowledge of religion and the Christian doctrine. It is obvious that Crusoe imposed his own culture on Friday to make him a civilized European man like him. To him his only wish:

The Soul of a poor Savage, and bring him to the true Knowledge of Religion, and of the Christian Doctrine, that he might know Jesus Christ, *to know whom is Life Eternal*. I say, when I reflected upon all these Things, a secret Joy run through every Part of my Soul, and I frequently rejoyc’ed that ever I was brought to this place. (220)

Crusoe represents Friday as a “blinded ignorant pagan” and he tried to demolish his identity so that Friday is known as better scholar. But it is a process to enslave other man rather than converting a good Christian or a civilized man. According to Said it is one kind of ‘discourse’ of European writers to develop the cultural and political impact upon colonized societies. Friday is a symbol of “the white man’s burden,” that means Europeans belief, as a civilized Anglo-Saxon Christians they have rights to make “the uncivilized savages” into “the civilized savages.” Friday represents a colonial image and his new identity is established by his European master when Crusoe declares now Friday is a “good Christian.”

After teaching Friday to speak his language, Crusoe also tries to change his “cannibalistic eating habits.” Defoe shows that as a cannibal, Friday enjoyed consuming flesh. Crusoe made it clear to Friday that this is not acceptable behavior for human society, this type of savage practice made them a separate group in this human society. Crusoe, as a colonizer, changes Friday’s language, religion, habits, culture and even his name. “I found Friday had still a hankering Stomach after some of the Flesh, and was still a Cannibal in his Nature... I had by some Means let him know, that I would kill him if he offer’d it.” (208) Gradually Crusoe is able to change Friday’s eating habits and converts him from cannibal to human beings by learning to eat the meat of animals rather than humans flash. This is the process that technically produces by the colonizers to impose their own language, religion, culture and identity upon the colonized groups or nations.

According to Peter Hulme the fact is Crusoe and Friday’s relationship is an image of capital and labor. In *Robinson Crusoe* Friday is also represented as a productive, normative code, an unpaid labor. Crusoe’s authoritative relation represents Friday as a “private property” and is the source of profit. It is quite colonial aspect that he teaches Friday to call him his “Master”

because he gives him a new life, a new land to live. Crusoe's intention was not only to save Friday's life but to make him a royal "servant." Crusoe imposes his will most obviously on Friday. We find Crusoe's double standard personality. He is against of barbarism but also concerns to set up his self image. That's why he does not bother to learn Friday's language, nor does he bother to learn of Friday's real name. Being a calculative man Crusoe accepts Friday not as a companion but as a servant and establishes his superiority. In English literature Friday may be considered the first royal "savage" to raise doubt of what the white people's automatically assumption of superiority over other races. "Servant", "Master", "load", "Savage" all these words frequently used in this book. These words show that "domination" and "subjugation" is an important aspect in this novel. Cultural difference and linguistic barrier dominates Friday in this way that willingly he submits himself as a slave. Friday's "subjection", "servitude" and "submission" to Crusoe reflects colonial race relations.

There is a similarity of the relationships between God and Crusoe and Crusoe and Friday. Here one is savior/protector/colonizer and other is saved/protected/colonized. At the time Friday comes on the island Crusoe's authority becomes obvious through his attitude towards Friday. Crusoe believes because of God mercy, he finds Friday. So, he quickly accepts the opportunity which is sent to his hands and represents Friday like the island gives Crusoe legitimacy of his authority over Friday and makes him Friday's God. Crusoe's authority on the island is a kind of "monarchical system" and a process to create his self-image, a mirror, to show someone a "self-validating image" of him. According to Bhabha colonial otherness on the black man's body creates identity crisis.

Friday, a cultural inferiority is a perfect colonial figure of black skin but white mask. He does not have his own voice; he speaks with his master's words and imitates his actions. He is

just a shadow or an image whose identity is imposed by someone else. According to Homi Bhabha mimicry is a process of the colonizers to impart upon the colonized to accept, renew and recognizable “Other.” It is clearly expressed through Friday mirrors feelings of good will and benevolence and when it justifies and reaffirms Crusoe’s authority over him, and more generally, the island. “Otherness” also reflected through the political depiction of Defoe when he used first person to quotes in Robinson Crusoe, “I was born...” in the first sentence of the story. This authoritative voice clearly shows his strong position in this fiction and also reflects his biases towards the young Friday, his “slave” with his more fictional narrative stance.

In *Robinson Crusoe* representation of the cannibal as a figure of radical otherness indicates the politics of empire which contributes to the creation of a rich colonial imaginary. Through this “otherness” process Defoe represents Crusoe’s distinct identity from Savages and creates two groups one is Civilized /Christian and other is Cannibal /Savages. Edward Said discussed in the Introduction of his popular book, “*Orientalism*”- the ‘Other’ means those who are not white or the ‘Exotic’ and it is their lands that must be conquered along with them. The aim of Crusoe’s civilizing mission is just to show the discursive nature of cannibalism by blending fact and imagination. The relationship between Crusoe and Friday clearly reflects the binary construction of British and Cannibal, civilized and uncivilized/evil. At first, Friday’s body becomes a symbol of fear to Crusoe. After meeting Friday, Crusoe gradually overcomes it by domination and subjugation. Friday’s silence and Defoe’s authority over him erase Friday’s identity, gives him a new “English identity” and “an English voice”. This kind of “domination”, “presence “and “control” over colonized by the colonizer is sustained and control the minds of the colonized people. From this sense Crusoe “is the archetypal English imperialist, an

exemplary planter-setter, explorer, valiant defender of his domain and benign master of an ever-increasing number of subjects on behalf of his king and country.” (Alam, 4)

So, it is obvious that a power structure has been established in *Robinson Crusoe* through the representation of Crusoe and Friday. In this novel, for example, Crusoe’s power comes from his property, as well as because of Friday’s lack of property. Crusoe has economical power which is important to dominant over those who are not economically powerful; it is a process to create class distinctions which is clearly reflected through Crusoe’s activities. As a labor of Crusoe, Friday is alienated from his soul and his body. Crusoe shapes Friday’s identity, body and mind through knowledge and economical power then again he re-structures his body and so his identity. Not only Friday but both Friday and Xury are represented as colonized figures/characters in this novel. Friday is a symbol of non-white slave, Xury a servant of Crusoe and “Crusoe is a driven, paranoid and power-hungry man, someone who has an authoritarian and insecure side to his personality coexisting with the “rational” and religiously tempered one.” (Alam, 4) Xury and Friday both is the model of those people who are entirely believed the native “other” should by the British and since their actions were misinterpreted.

At the opening of the novel we find Crusoe as an adventurous man but at the end he declares himself as king/ leader of the land with military force Crusoe reflects a typical Eurocentric attitude. He shows his “European supremacy” by rescuing Friday and giving him food, cloth and language. At the same time Crusoe creates an unequal relationship. Friday is nothing more than an illusion for the readers. His existence is portrayed by a European Masterly imagination. He is a symbol of darkness, an incomplete image and technically produced as a “speaking subject” by a colonizer/ European Master. According to Said Europeans believe the ways natives are behave, think and speak present them totally a separate group. As a native

Friday's pronunciation was different and for this type of speaking Crusoe not only criticized him but he enjoyed it. It does not mean Friday has capacity to learn Robinson's language. Just lack of resources natives like Friday not considered a good English speaker. Language separates Crusoe from the natives. This separation technically produced by the colonizers so that they can keep distance from the native. Their (natives) imperfect pronunciation of English and their different cultures, religions, values and morality are considered as the symptoms of being isolated from European. In *Robinson Crusoe* representation of racial multiplicity is not only based on the binary color distribution of black and white but colonial or racial representation become more significant through the dichotomy between "Savage" and "Christian", "Slave" and "Master", "Civilized" and "Uncivilized." These binaries relationship reveals only the positives picture of British and Christian because they are economically, morally superior while all things "others" are negative and frightful, dark and impure. In *Robinson Crusoe*, binary construction developed through British ideologies of imperialism and racialism which affects the plot of the novel to deal with politically. *Robinson Crusoe* is not only an adventurous fiction rather than it is a story of all about "power, self and otherness." To support this view Richetti said:

Defoe began to explore adventure themes very late in his career (the first volume of *Robinson Crusoe* appeared when he was fifty-nine years old). For Defoe, adventure stories were like thought-experiments. In his hands, the adventure novel is a means of diagnosing global positioning for national domestic advantage. (45)

It would be very wrong to think *Robinson Crusoe* as a children story because Crusoe's actions and voyages seem to be the work of a colonial trader. Crusoe is a commercial traveler and he considers the whole world as his territory. Karl Marx in his book *Das Kapital* used this story to illustrate economic theory in action. According to Karl Marks the protagonist in this

novel proves himself to be a potential capitalist. He is a commercial traveler; his chief motive in traveling is not to have fun but to get profit. Like Crusoe Daniel Defoe also came from a Middle class family. He was a traveler and trader; being a trader he realizes that the overseas trade is not very easy for English. So, he realized the importance of economic power for developing nation and for the establishment of self in 18th century society. He knew commerce was an important aspect of civilization and through this overseas trade English traders can establish themselves the best gentlemen in Europe. Therefore, Defoe represents Crusoe as a commercial traveler. He undergoes the exile experience on an uninhabited island to develop himself as a capitalistic enterpriser and to improve his identity as a successful colonizer. Defoe shows how Crusoe gradually established himself as a governor with his surviving power, calculative and capitalistic ideas on the island. Finally he could able to make the island his colony.

“Discovery” and “Adventure” is an important aspect of colonialism and a major theme of any colonial novels. “British identities are mapped, through the figurative imagery of the hero, in the geography of his adventure” (Child, 122). Crusoe’s eagerness to discover other lands and people makes him a perfect explorer and his ideology is the ideology of colonizers. If we analyze his whole adventurous journey it seems that Defoe represents Crusoe as a typical European bourgeois, “rational”, “religious” and “mindful” of his own profit. His trip on a merchant ship refers to his capitalist tendency. Defoe’s *Robinson Crusoe* actually reveals his political and economic view relating to colonialism. In colonialism, geographical exploitation works behind economic success. It is a process by using the natural resources of others countries, colonizers are established new markets for extension their culture beyond its national borders. It is clearly reflected that the voyages of Robinson Crusoe demonstrates the “economic aspect of colonialism” and his character represents imperialistic attitude of a European man, who wants

superior position to authorize or to dominate others. During eighteenth century British people consider themselves as the greatest trading country in the world. For their commercial success since they are trying to establish their colony in the distance island.

Robinson Crusoe was published at that time when new colonies were spread around the world and the explorers were being idealized. Europeans, especially the young traders were interested to go one of the colonies for exploitation of natural resources and to establish the British rules and Empire. Crusoe is this kind of adventurous man whose main purpose is to gain commercial success. By Inspiring the explorers belief Crusoe deals with nature not as a pantheist but as a calculating, commercial man who believes in capitalism. Crusoe's motto of life shows us how self-righteous, way of thinking determined by the colonialism.

We find Crusoe's worldliness and monetary motive at the beginning of his voyage to Guinea. Through this voyage Crusoe introduces himself a good sailor and a successful merchant. To him it was the only voyage which was full of success. This attitude of Crusoe represents him as commercial and rational white man. Through his voyages, he buys goods, sells those, and finally earns profit. He acts like a trader whose only aim to earn profit. *Robinson Crusoe* based on the true story of the "shipwrecked seaman Alexander Selkirk", who related his experience to Defoe after returning to England in 1712. In Defoe's story Robinson Crusoe is a middle class Englishman who decided to find adventure at sea rather than obey his father's wish to study law. His whole trip on a merchant ship refers to his capitalist tendency. Whenever he gets opportunity, he involved in trade and commerce as a means of profit. His first trip turns to disaster when Moorish pirates captured Crusoe's vessel and he is sold into slavery in North Africa. He and a young slave, Xury, escape their captors and sail to freedom along the African coast, where Crusoe eventually buys his way to Brazil by selling Xury to Portuguese captain. He

becomes an owner of above 5000 pounds. Here we find Crusoe's worldliness and monetary motive, his capitalistic tendency to establish his self image. His relationship with all is based on commodity value. It is clearly expressed through the relationship between Xury, the Moorish boy, who helped him to escape from slavery even that he had ready to dedicate his life for Crusoe's sake. Crusoe tried to make Xury a novel Christian. But being a calculative man he sold the boy to the Portuguese sea-captain for a small amount of money. Crusoe does have some scruples about selling the boy into slavery, but those scruples are full satisfied when the Portuguese captain promises to relief the boy after ten years in case the boy turns Christian. By the help of Portuguese captain Crusoe then settle down in Brazil, again by the helps of this Portuguese captain he recovers his plantation. Crusoe becomes impressed for this benevolence behavior of the captain. It is a kind of human psychology that who gives one financial support to save him from financial obligations is known as the most valuable and benevolence people in the world. Then after ten years selling the royal slave Xury to Portuguese captain Crusoe realizes that he had taken wrong decision by parting him. It does not indicate the narrator's guilty conscience rather than he requires more manpower on the plantation. Crusoe's relations with his man Friday are also selfish. He does not ask the man name, but gives him a name. "To Crusoe and his creator Defoe, Xury and Friday are ideal slaves. One is hardly given a chance to ponder if the model slave ought to be as selfless and subservient as they." (Kamal, 202) *In Robinson Crusoe*, the particular and natural form of labor, based on production of commodities and his notion about the relationship reflects his capitalist identity. In this novel, the protagonist acts both as a producer to increase profits, as well as consumer to increase his utility. As a rational, economic man Crusoe is not family loving man rather than he is more concerned about making money and getting power. Crusoe's civilizing mission reveals his ambition of capitalism,

imperialism and racialism. Crusoe is a perfect colonizer established his self image to prove “the differences between the English man and others with whom he comes in contact seems clear cut in terms of establishing the superiority of enslaver to enslaved: the Africans he trades in, the Maresco Xury whom he sells as a slave, and the Carib Friday whom he relegates to perpetual servitude.”(Wheeler, 130)

If we analyze Crusoe’s second voyage, his voyage to Brazil, it appears an economic success. He learns about sugar plantation there. He finds that sugar-planters grow rich, so he becomes a planter. He imports labors from Guinea. Crusoe’s activities in Brazil becomes typical of a white colonizers who were used to set up plantation in a far off land. The only aim of these planters was to make money in a very short time. But the unavailability forces him to start slave trading. Defoe’s time Slave trading is a colonial issue. Sixteenth and seventeenth century was the period of developing capitalism. At that time European traders were searched the gold, tropical products and slaves for the expansion of their trade. For developing colonies, world markets such voyagers were maintained this process; because it is a part of commercial progress. In the light of fact we find that the plot of *Robinson Crusoe* expresses some of the most important characteristics of Defoe’s time “at the time when the middle class had become prominent in England.” (Kamal, 204) This system enables the middle class to accumulate vast amount of money. As a member of the middle class, Crusoe did not bother to support slavery and set up a colony. It clearly shows the colonial inclination in his mind. Thus; the voyages of Robinson Crusoe illustrate the economic aspect of colonialism. Capitalism, materialism and colonialism are closely connected in this novel. Even in his delicate condition in the remote island, Crusoe does not forget his monetary consideration. He regards himself as the master of the island and a rich man. This materialistic note is evident when Crusoe says:

“My Island was now peopled, and I thought myself very rich in subjects and it was a merry Reflection which I frequently made, How like a king I look’d.” (241)

When Crusoe reaches Lisbon and meets the Spanish ship captain, he takes an account of his prosperity from him. He declares that he would give one-third of his wealth to the king and two third of his wealth to St. Augustine, which will be spent for the benefit of poor and the conversion of the Indians to the “Catholic faith.” Here his intension is clear to all that is not to help the poor but to change their religion, their beliefs and finally their existence. Crusoe becomes ecstatic lots of money all around him. So, economical power can change one’s culture faith, even their identity.

On the island Crusoe enjoys full economic freedom. He converts the island in to a kind of commercial investment. The island gives Crusoe absolute freedom to make money and accumulate power which the colonizers need. Crusoe is a capitalist on this island which belongs entirely to him. It is this possession of the island and of the stock of goods from the ship which rises Crusoe to the position of an unchallenged king. Crusoe does not achieve this power through his own efforts, because the goods which he has obtained from the stranded ship were the product of the labors of scores of other individual.

In the new island Crusoe’s materialistic attitude is clearly expressed through his personal diary. The diary describes his experiences, his feelings and also shows tangible profits on the island. In short, if we analyze the purpose of Crusoe’s voyages it shows the concept of “economic individualism” and the resultant capitalism. By depicting the survival picture of the protagonist in the island, the author represents him a man who belongs to an ordinary middle-class family. As a member of a capitalist bourgeois society, he shows his imperial mentality towards the

natives. Like empires Crusoe achieves prosperity not merely for the toil of his own hands but also from the toil of other people and eventually turns the island from land to a colony. He is an example of an imperialist; who behaves like empires while the others in the island even the pets are represented as his “subjects.” He converts the island in to a kind of commercial investment which makes him a successful businessman. Crusoe has been identified as man with capitalism; Kal Marx correctly indentifies Crusoe as an “Economic man, Homoeconimic.” Defoe technically represents the new “commercial culture” by promoting the good opportunity to develop economic condition on new territories. Thus, materialism, capitalism and colonialism lie at the heart of the novel *Robinson Crusoe*. The child adventurous fiction *Robinson Crusoe* turned into a political product by depicting the survival story with the issues of “trade”, “colonialism” and “imperialism.”

Discovery of new land territories is another kind of colonial enterprise and “adventure appears to be a way of investigating the global, and its financial and commercial implications.” (Richtty, 60) Discovery of new land territories is another kind of colonial enterprise. This book shows a clear exploitation of a native land by a European. Crusoe is the symbol of the colonizers who wants to establish their rule, culture and language in the remote island. Crusoe’s eagerness to discover other territories represents his colonizers ideology. Crusoe as a Western figure assumes the role of a master, a king, and a governor.

“Robinson Crusoe was a powerful geographical fantasy but also a colonial myth, a myth that represented British colonialism to the British people, as well as to the colonized people.” (Phillips, 126)

In the beginning Crusoe's land appears to be a land of despair, but eventually the same land becomes a kind of paradise with a thriving community with women and children. This notion of triumphantly bringing civilization to a desolate and undeveloped local, it is a common theme of European colonial thought. Said specifically addresses the way in which subjugated people are represented within literature that affects not only these people but also the cultures in which they live. To him "both geography and culture entities- to say nothing of historical entities- such locales, regions, geographical sectors as "Orient" and "Occident" are man-made".

(5)

The way Crusoe cultivates and reigns in the island and the slave-master relationship between him and Friday represent the attitude of colonial rule. The accrual missions of White European men are not only to visit a foreign land but also inhabited island so that they would make their colony through their intelligence and domination.

The Island represents Crusoe's awareness of a deep ambivalence and intrinsic anxiety of colonial discourse as described by Bhabha. In *Robinson Crusoe* the island represented as an exotic site related to man's most primal fears and apprehensions. In island episode when an English ship arrives at the land, Crusoe helps the Captain to put an end to a rebellion on two conditions: first that the captain must not pretend to any authority here while he stay on the island and second, in the meantime be governed by his orders. After his departures from the island, English and Spanish sailors are remaining in the island as colonists. But it does not reduce his power and ownership over the island. The first years of Crusoe spent terrible time on the island to survive. But gradually he overcomes the situation. Finally, he decided to go to England but some few years later he revisited the island again to make an arrangement with the inhabitants of the island. At first he divided the island into two parts, one part he reserved for

him as his private property and the other part was given for the people there. It is quite clear to regard Crusoe's whole experience on the island is a process of colonization. Even he himself considers himself a capitalist and one of his favorite hobbies is to colonize the Guianas which is rich in gold. His authoritarian mentality and passion for money makes him a successful trader. He represents him as the "Governor", owner of the land. Thus, it would be quite clear for us to regard Crusoe's whole experience on the island as a kind of step of colonization. Crusoe refers to this community as "my colony" in the island, which produce a political issue whether he is the owner or lord of the land or officially it is considered as a colony. The exotic island is a place like a "utopian space" in adventure stories which always represents the imperial intention or ideals of Europeans. Colonialism is a product of imperialism and Crusoe transformed the island into a utopia through the eighteenth-century British, middle-class ideologies and values.

In *Robinson Crusoe*, Crusoe exemplifies the process of colonialism of expanding power over the less powerful ones. Based on these evidences, readers are compelled to accept that the creator of the island is not God but the protagonist of the novel. As a true colonialist, he established a colony without the permission of any authority. Crusoe's authority on the island propagates the image of a "second Eden" on earth. Crusoe's journey represents him as a solitary man in nature. But Crusoe's passion for nature and discovery of others land is not the evidence of his adventurous, nature loving behavior instead it shows Defoe's love for exploitation of others land and geography.

Robinson Crusoe maps nineteenth-century colonial geography, the British Empire in particular. Crusoe's island and its native inhabitants are vehicles for the adventure's personal growth, for his spiritual, moral and social reflections, but they also represent, map and imaginatively colonize real places and peoples, real colonial geography. (Phillips, 124)

Crusoe's authority and the concept of taking care of people and nature of the island is the reflection of the concept of colonialism of his time. In the remote island Crusoe never feel sad for his family and he never try to escape rather than he is more concerns for making it his "kingdom", to impose his "own culture." In this sense, he is not a man of romance or an emotional fool; he is a self-conscious man, more calculative and more rational. *Robinson Crusoe* is a project that reflects Eurocentric view. In *Robinson Crusoe*, Defoe depicts the history of the British Empires by presenting the solitary image of an individual. "Indeed, he is the archetypal English imperialist, an exemplary planter-setter, explorer, valiant defender of his domain and benign master of an ever-increasing number of subjects on behalf of his king and country."(Alam, 4) Crusoe's civilized mission in an isolated island is a process of establishing his self-image. Without any competitors and any contest Crusoe claims he is a king of the island and the people, natural resources all belongs to him. He tries to establish his own civilization there. By focusing on the self, colonizers separate them from colonized and make them a unique one. Crusoe's isolation or separation from his civilization helps him to build up his colonizers identity. As a capitalist he captured the entire island and by using the stock of goods from the ship. Finally, he gets the position of an unchallenged king; otherwise it does not possible to achieve prosperity through own efforts. These features show that *Robinson Crusoe* is a fiction of the advancement and promotion of the concept of capitalism and "economic individualism".

Colonial representation of this novel advocates the cultural superiority of Europe and justifies Europeans attempts to colonize other countries. The main theme of the novel is imperialism, racialism and capitalism. When the novel was published the new colonies were being established. It was the dream of many young traders to discover the other lands. Colonizing is the system of exploitation of others land and a process of spreading of the British

rule. Crusoe represents these young traders. The novel explores the actual intention of white men and its effects on the culture of the people of natives. By colonized others the colonizers at first change the language of the colonized their education, political views, law, commerce even their religion. Crusoe's surviving process and his mutual understanding or harmony with one another supports the idea of a utopian society. Crusoe's self-composition shows clear distinction between a "Self" and an "Other"/ "Colonizers" and "Colonized". Through domination and subjugation Crusoe transform the island into a colony. It seems the land and all its products belong to him. He creates, not a democracy, not a republic, but a kingdom. *Robinson Crusoe* is written in a time of discovery and colonial expansion. Crusoe's transform the island into colony for re-establishing the new England and his "island became an image of Britain and the British Empire, not as they had been when Defoe wrote, but as they had become by the nineteenth century." (Phillips, 126)

Prof. Fakrul Alam said: "Defoe who cooked up schemes for colonization and mocked outlandish experiments and explorations sanctioned by the royal Society in the extra-European world in the name of science and business ventures associated with trading companies" (5). Economic and scientific power gives opportunity to dominate others as well as to increase his property. After saving Friday, Crusoe produces two classes: Civilized class and savage/uncivilized class so that he can submit his rule over the uncivilized or colonized class. By disobeying his Father's desired to enjoy a simple life, he enslaves Friday Instead of befriending and companion. Crusoe converts him to Protestantism. By betraying everyone he seized everything he could. The world of Crusoe represent his age. It is not a story of exciting journey of a man rather it presents a journey on an ambitious man, his prosperity and his mastery over the land through colonialism and imperialism. Crusoe's politics to control other territory, the

knowledge makes him a colonizer and permits him to dominate over the island and people he encounters over there. Defoe uses several times the word “king”, “master”, and “lord” in this novel. It reflects his ownership of land not means any responsibilities or obligations towards the people but “an absolute right of dominion.” Finally Crusoe “the universal man as projected by Defoe’s fiction turns out to be coldly calculating economic man. Credit, profit, and class mobility find their home in colonially and globally inflected fictions that appeal to the literary imagination, and that tend to confuse truth, falsehood, creative license, and fictionality.” (Richetti, 61)

Chapter-II

Geography, Vice and Imperialist Ideology: Conrad's

The well known novel *Heart of Darkness* by Joseph Conrad was written in 1899 but published in 1902. It was the time when British Empire controlled many colonies in Asia and Africa. Congo was one of the African lands which were colonized by the Europeans. The end of eighteenth and the beginning of the nineteenth century was a time of capitalism and industrial revolution. At that time the Suez Canal, the river Nile and the East Coast of Africa were controlled by Britain. In *Heart of Darkness* the Nellie is drawn as a large source of economic power for the Europeans. The main topic of *Heart of Darkness* describes the experience of colonialism in Africa. Colonialism and capitalism both are connected with imperialism. Imperialism is a process or a system of rule and belief in which a powerful country controls other countries land, culture and language through military, political, and economic power. All these are reflected in the novel *Heart of Darkness* where "Conrad's way of emphasizing the fact that during the 1890s the business of empire, once an adventurous and often individualistic enterprise, had become the empire of business". (Said, 23) This chapter will show the imperial attitude towards Africans and how Europeans tried to capture African culture where racial tension was implanted an important element of imperialism.

Heart of darkness depicts western imperialism by the Belgians. They came in Congo for exploitation and to grip its resources by brutalizing and making themselves as slaves. Conrad through some European characters exposes the brutal "Western Imperialist" system towards the natives. Edward Said, in *Orientalism*, writes:

Being a White Man was therefore an idea and a reality....One of them is the culturally sanctioned habit of deploying large generalizations by which reality is divided into various collectives: language, races, types, colors, mentalities, each category being not so much a neutral designation as an evaluative interpretation... (227).

The novel *Heart of Darkness* reflects the history of geographical exploitation. Most of the European considered Africa as the ideal place to dominate politically and culturally. The representation of the image of the Thames in the novel shows the idea of imperialism. Like all other rivers Thames helps to connect people with Africans physically, mentally as well as economically. The love for ivory and money reduced the distance between Africa and Europe. The actual intension of the Europeans was to collect ivory from Congo. Conrad depicts the treatment of the Europeans towards the inhabitants of the colonies reflects master slave relationship which shaped their identity as “others.” *Heart of Darkness* reveals the hypocrisy of King Leopold II of Belgium, who exploited the Congo for his personal profit in the name of a “civilizing mission.” In this novel Conrad has created the setting or background of Congo where ivory plays a fundamental role. All the Characters like Kurtz, the brick- maker, the manager of the Central Station are infatuated by the power of ivory. *Heart of Darkness* is the representation of the Western ideology: “self” vs. “others.” Through the activities of the Europeans Conrad shows the real motive of white colonizers. In the name of a civilizing mission, they have taken full advantage of their position and of the colony. Imperialism means to increase power or money by establishing territorial mastery. This evil of imperialism is shown in Congo by King Leopold II in this novel. The Belgian trading companies were sending their agents for trade. Ivory was a very lucrative trade which was found by the Belgian trading companies. Their chief commodity was ivory. Ivory was worthless for the natives but it was a thing of utility for the

white men. It was mainly for the economic profit. King Leopold increased the collection of ivory through slave labor and tortured them just to extend his kingdom. In Europe, ornamental articles were manufactured from ivory. These articles became very costly. But the natives were not actually benefited by this ivory project while the white men collected ivory and sent it to Europe for their own profit. The activities of the Belgian trading companies were similar to those of the East India Company which was driven by the imperialist greed and commercial mentality.

In *Heart of Darkness* Marlow as a narrator gives a description of the evil of imperialism by referring to the ancient Roman conquerors of Britain. He gives emphasis on the greed of the Belgian conquerors who were mad after money. The Manager, the Brick-maker, and several white agents in the novel are manipulated by the thought of ivory. Marlow remarks that the conquest of Britain was a kind of robbery. The purpose of these white men was to indulge in the exploitation and brutality and extract ivory from the natives. *Heart of Darkness* has been explained as a spiritual journey in which man moves from innocence to experience for the commercial mentality with the purpose of extracting money. The spirit of human brotherhood is totally absent. There is no understanding between the rulers and the ruled.

The title is an important part of most literary works; through the title one can get the idea about the theme of the story or the intention of the authors. The title of this novel *Heart of Darkness* is not simple it is rather ambiguous. The word "Darkness" has two meanings: one is literal and the other symbolic as well as political. The author has used the word "darkness" for Congo to show the ignorance and superstition of the natives. The title *Heart of Darkness* refers to the notion that Africa is a dark continent. Also "heart of darkness" means the unreachable place or territory which is still unexplored but in the process of being colonized by the colonizers. The inhabitants still led primitive lives because they were deprived of knowledge of

science and civilization. Symbolically “darkness” indicates several meanings. The title influences us to imagine Africa as a separate world. It means the unexplored depth of human mind or soul of the natives whom white men have failed to see. Africa is known as a place of dark jungles which are unknown, subconscious and full of mysteries. Conrad’s representation of “darkness” means lack of purity and knowledge which affects our morality. It symbolizes backwardness, ignorance and wildness. Conrad shows that to be a part of this society Kurtz accepts the darkness and ignorance of the Africans. Kurtz is completely grasped by the darkness of his heart. He has no moral purpose of this expedition. Subsequently Mr. Kurtz is so obsessed with ivory that he threatens to kill the Russian if he did not hand over to him a small part of ivory. Finally to be a part of African society Kurtz fulfills his devilish satisfaction and proves himself a member of the darkness of Congo. Conrad shows it as the “evil darkness” of Congo that has converted a “civilized” man like Kurtz into a devil. Here “darkness” represents ignorance, haughtiness and superstition. Kurtz’s hypocrisy, commercial mentality, Marlow’s journey up the river, and his experiences in the Congo all share a common theme which is the white agents of the Belgian trading companies perform the act of imperial mastery and will in Africa. These whites have single desire to plunder the treasure out of the bowels of the land. What he means is that a place like Africa is inwardly impure, full of vices, corruption and evil but outwardly looks perfect and full of happiness. The word “darkness” in this novel also represents the unexplored depth of African soul. Conrad regarded the mind of Africans as a kind of “dark continent” which Marlow tries to explore.

Heart of Darkness is the representation of avarice, greed and capitalistic mentality of the Europeans. Conrad started *Heart of Darkness* by representing London as a commercial and economically powerful country, the largest and the richest town in the world. *Heart of Darkness*

clearly shows the imperialist, political and economical mentality of the Europeans. Instead of educating the black men, they intended to exploit them in order to gain more power and money. Ivory represents greed and capitalist attitude of the white men. There is no moral purpose of white men in coming to Congo. Kurtz's mission was to collect ivory and to acquire power. Kurtz is so possessed by evil that he becomes an embodiment of evil. Conrad shows Kurtz as a capitalist, commercial and hypocrite. He is a symbol of the white men who is busy to satisfy his lust. His strategy is to dominate and subjugate the "backward races" to establish his rule. Because of power and money he has sacrificed the fundamental principles of ethics and morality. As inhabitant of Africa they had no right to control the production of ivory; nor did they know how to cultivate their own land because they were manipulated by colonizers ideology of the West. The natives were governed by the myth of the white man. So, western mythology or ideology is another facet of colonialism. The natives of Africa see the white men as supernatural beings, who came into the "dark Continent" to give them light. In 1890 Conrad stayed in Congo from June to December. Through this novel he not only tries to show his personal experience in Congo but also shows his intention as more diplomatic and controversial because "it not what Conrad saw but rather his reading of the literature that exposed Leopold's bloody system between Conrad's return to England and his composition of the novella in 1898-9, along with many of the earlier works that shaped the myth of the Dark Continent." (Brantlinger, 195)

Conrad represents Marlow, the only white man who realizes that the real intension of the white men was nothing but the evils of colonialism. But through his voice Conrad not only depicts the Europeans cruel treatment of the natives but also the moral darkness of all human beings which is responsible for evil acts. Conrad shows the Europeans as commercial, racial and economical while the African are represented as savage and warlike. The author's exposes the

degeneration of white men in Africa with a distinct moral vision. Chinua Achebe believed Conrad used Africa as a colonized subject which was uncivilized and animalistic. Therefore, they needed help from those countries which are economically powerful, civilized and well developed. Achebe argues that *Heart of Darkness* represented Africa as a profitable place. According to him:

Without doubt, a surprising aspect of the European occupation and domination of Africa is that it came about as a remote consequence of schemes brought to bear to facilitate the abolition and suppression of the slave trade. (1)

Imperial power actually comes from technological, industrial and economical power. So, these powers were crucial to European imperialism. Europeans believed that they were the “supernatural being” and had God-like ability to govern over the colonized land. Achebe says that the concept of imperialism is based upon illusion like mythic rhetoric which is clearly reflected through *Heart of Darkness*.

According to Anthony Fothergill “the specific term ‘imperialism’ as a mere swear-word. Rather, I mean the specific territorial conquests made by the industrialized European nations in their ‘Scramble for Africa’ in the second half of the nineteenth century.”(37) For the Europeans the “darkest Africa” was a project of colonial fantasy. Darkness creates mystery and this mystery or “idea of darkness” demands to bring light from civilized and educated men. From the Western perspective Africa is always represented as mysterious “Dark Continent” and to unfold the mystery Europeans not only captured territory and property but also controlled the culture and identity of the natives. Territorial imperialism signifies a system to capture other’s land and property, but cultural imperialism is a process of a “civilizing mission” that is to enhance and improve the unknown parts of the world to establish European culture upon the colonized

people. Through the mission of Africa, Europeans secured their self image as well as their economic condition. This is technically done by presenting ideological and stereotypical representations of the “Self” and “Other.” The meaning of “othering” is related with colonial discourse, which concerns about the European superiority. The feeling of “Otherness” is imposed upon the colonized people by the colonizers to produce inferiority complex. This ideology or a set of beliefs, philosophy and particular principle held by a person, party or state that controls our life, especially who were colonized. Ideology produces unequal relationship between two classes: the colonizers and the colonized. Western ideology shows disrespect towards indigenous people’s behavior, religions and language. Europeans represent their culture, history, language and values as more sophisticated and civilized than the non-European people. This propagates false ideas, values and inferiority complex in the colonized mind. Western Ideologies influenced colonized mind to adopt their language, culture and customs. Colonized men felt happy to consider themselves as a unique ‘subject’ because it produces a feeling of autonomy in the mind the people who are not concerned about the representation of this ideology. This created a sense of duality between self and other, colonizers and colonized.

There is a strong connection between cultural imperialism and capitalism. The Western people declared themselves the superior nation and they tried to impose their cultures upon the colonized land by capturing their natural resources. Just for economic advantage and new opportunities capitalist classes try to expand their trade and rule over other territories. In pursuit of profit capitalist classes introduce their culture, values and orders to establish their own images. Colonizers behave as masters and this process of subjugation and domination primarily comes from economical power. For this intention during eighteenth century European countries started to come in to so many third world countries. Their main purpose was to collect raw materials

from those colonized countries. *Heart of Darkness* deals with the issue of slave trading, the commercial mentality of white men and the cruel exploitation of the Belgian company in the Congo. Whites are represented as ruthless and greedy conquerors. Conquest means not only the domination over the land and property but also control over the lives of those who have different complexion or color. Therefore, conquest means robbing other races of their possessions to destroy their culture, identity and way of life in pursuit of their own profit. In the name of trade and profit ruling class or industrial class also promoted Western cultural norms and values. In the nineteenth century Africa was a place for Victorian explorers and missionaries. Civilized Europeans tried to bring light but the light was reflected through an “imperialist ideology.” This was the process of destruction of “savage culture” in the name of civilization. Europeans tried to mix both European and African cultures which created clear differences of values, customs, and behaviors. By doing so their purpose was not only to produce a cultural fusion or but also to convert the “savages” to Christianity. Colonizers suggested that colonized identities were related with darkness, incivility and wildness. In an attempt to remove this imperfection the colonized people wore a mask to make themselves as a “universal” or “unique” subject so that they could participate in society with dignity and respect. Under this situation, the colonized people were alienated from the colonizers.

Imperialism of the 19th century produced a dichotomy in human society to consider why some cultures were civilized and superior and others were uncivilized, dark and need help to rescue. Joseph Conrad’s *The Heart of Darkness* shows the controversial relation between the civilized and uncivilized, colonizers and colonized. It also shows how Kurtz influenced the natives, and took them under his direct control by maintaining an authoritative position. Unconsciousness of the native makes Kurtz an ideal man. Darkness and evil come from Kurtz’s

behavior. Through his character “Conrad portrays the moral bankruptcy of imperialism by showing European motives and actions as no better than African Fetishism and savagery.” (Brantlinger, 197) Through this novel Joseph Conrad mainly focuses on the colonial attitudes towards the colonized of that time. Their treatment of the Black or the Africans who were commonly viewed and described as primitive, inferior and savage are marginalized in many different ways. Colonial relation is one of power and dominance which is perfectly portrayed by Conrad. In *Heart of Darkness* Kurtz says that he wants to educate, help and enlighten the African people but in reality he controls all the economical, political and social conditions. He represents himself as a governor who belongs to superior condition in contrast to all the native people. Kurtz’s attitude towards the natives shows his colonial motive. As Brantlinger said: “In going native, Kurtz betrays the civilizing ideals with which supposedly he set out from Europe. Among the ‘faithless pilgrims’ there are only false ideals and the false religion of self-seeking” (196). According to Fanon the relationship between the colonizers and the colonized people is constructed and based upon disrespect and degradation. From this perspective Conrad’s novel *The Heart of Darkness* deals with political relationship between the colonizers and the colonized. In *Heart of Darkness* Conrad also shows Europeans double standards. At home they were respectful of their governments but in the colonized land they imposed military dictatorships and forced them to work without any question. It was done so that the indigenous people experienced the psychological effects of “othering.” European cultural ideology is a kind of strategy to win the heart of natives by showing their so called gift to civilize the uncivilized people. Conrad exposes the degeneration of white men in Africa with a distinct moral vision. The main aim of any of “othering discourse” is to confirm the colonizers’ superiority over their colonial subjects. It is a process to create dichotomies characterized by “Others” as emotional, backward and

savage while White are self, modern, rational, or civilized. The term “othering” demonstrates European attitudes towards other cultures and establishes two unequal groups; one is human and superior and the other inferior and sub-human. European writers intentionally or knowingly produced binary conflicts by portraying “Self” and “Other” images through their novels. The natives are represented as savages, wild and threatening upon the civilized world. So, European cultural ideology is a project or a system that affects the psychology of the indigenous people and they started to believe themselves as subject. Therefore, “cultural imperialism” deals with the issue of self vs. other and orient vs. occident. According to Said:

The orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences. (1)

Mimicry and lack of cultural identity lay at the root of Imperialism. It happened through the powerful representation of Western culture so that the natives accepted it. In *Heart of Darkness*, Conrad portrays European culture through Kurtz’s attitude towards the natives. Words like “Savages”, “Primitive”, “God” are continuously used in this novel to produce a power relation. Kurtz represents authority and it seems that natives accepted his authority without any question and respect him as God. Kurtz uses the simplicity of the natives to his advantage for accumulating ivory. For his double standards Kurtz believes that he belongs to a higher class than the natives. First, he adopted their cultures, even took a “black” mistress despite having spouse. But like other European explorers Kurtz came in the colonized land to introduce the orient as the other. Kurtz’s action implies European hegemony by emphasizing and imposing Africa as the other and a shadow. In this novel Kurtz’s feelings are an example of his lack of cultural identity and mimicry. When he was in Congo among the natives Kurtz believed he had lost his cultural identity of a civilized man and had become a savage. But neither did he belong

to the Europeans nor the Africans. He was in the confusing position of a cultural “no-man’s land.” According to Homi Bhabha, this critical cultural complexity of human beings called as “unhomeliness.” Mimicry means to adopt others customs, values and behavior or to act like them without any physical force. Kurtz tried to adopt African culture and he wanted to be one of them which show his cultural hypocrisy. To a part of the African society Kurtz wears African mask. According to Wilson Harris-

He is, as it were, the involuntary metaphysic that illumines outcast humanity within the dissolution of the mask or persona conferred by the savage god, Ogun, in contradistinction to Kurtz’s totalitarian loss of soul within the rigidity of the mask conferred by the hubris of material bias. (231)

The reality is Europeans wear a mask just to hide their authoritarian mentality and show friendliness to promote their culture and values. Like Kurtz, natives tried to mimic western culture by adopting their customs, values, norms, language and even their religion. And the result was that the natives suffered from an identity crisis.

Superior complexity or harsh racial attitudes towards the natives are an important characteristic of European Imperialism. One of the central themes of *Heart of Darkness* is the issue of racial superiority. At the turn of the nineteenth century European imperialism claimed that the Europeans were economically, politically and socially powerful. Imperialism not only means capturing others’ resources but also showed power relationship to produce a false sense of superiority. The sense of superiority is related with the concepts of colonial ideology and concepts like “inferior” or “subject races.” “Orientalism depends for its strategy on this flexible

positional superiority, which puts the Westerner in a whole series of possible relationships with the orient without ever losing him the relative upper hand.” (Said, 7)

In *Heart of Darkness*, Conrad, implies the imperialistic and colonial attitudes of that time in this novel through the representation of the black Africans. Throughout the history of colonial and racial texts, in popular culture and science, Africans are continuously represented and described as inferior primitive and as marginalized group in many different ways. Africans are still described as “black”, members of backward group or class. They are just an image which reflects through the Europeans eyes. Edward Said closely observed European ideology and said they are reproduced or the fact is they are represented by the European representation. The mind and the body of the indigenous peoples has always been considering as an object of Western observation. They (white) wanted to govern them just like they governed their resources and landscapes. It clearly reflected when Marlow says conquest means to capture from those who are physically different, flatter nose and different complexion.

The line establishes the native “others” as a natural object of study in order to experiment with the natives’ identity. In this novel Conrad shows the Africans’ movements as “ants” and this image creates a kind of fear. But the horrors of the situations were actually produced by Western peoples which indicate their colonial mission. It is not a process of bringing light to enlighten savages; rather it is a process of darkening and thus perverting the West’s image as enlightened superior and civilized. Africans are called “primitive savages” but Marlow wonders at the self-restraint of the cannibals. At first, when he saw the native people, as a typical European he believed that they were going to eat him because they were like “savages.” He was surprised when he found the natives were kind and did not attack even when they outnumbered and were

physically bigger and stronger than the Europeans. He recognizes their self restraint and finds them more humane and sympathetic.

At first, Marlow compared the Africans with hyenas but they proved him wrong. Conrad shows that in the eighteenth century Congo was a place of slave-trading, murder, robbery, fraud and deceit. The native had to carry heavy loads on their heads in the service of their white masters. The Europeans behaved with the natives as they were like beasts. For violation the laws these blacks were being punished with hard labor under the orders of the white rulers of the country. They were chained to one another when they violated the laws. In spite of that the cannibals did not kill the white men to meet their anger and hunger though they were the majority. Here the white men have been painted in black color, while the black natives have been painted in bright colors. Thus, the brutal futility of the Belgian traders is effectively mirrored in the characters after characters. The relation between them is based upon of power and dominance. In *Heart of Darkness* the description of the brutal ivory harvesting and the harsh reality are still seen today in the name as first, second, and third world peoples, discrimination, and racism. It is in this sense this novel clearly explores the racial relation between “civilized” and “savages.”

Conrad gives a negative picture of Africa in particular and the East in general. *Heart of Darkness* is a controversial and “postcolonial parable” in which Conrad’s racist discourse is criticized by many postcolonial critics. Conrad had written it from a Eurocentric perspective. The word “nigger” used by Conrad clearly expresses his racial attitude towards indigenous people. “Nigger” or “Negros” indicate those people who are stereotypically black, animalistic, and criminal. Partha Chatterjee says that the difference between white skin and black skin color is an important mark of colonial deference. Which means skin color is the obvious metaphor for the

“essentialist traits” that the colonized subject compelled to accept his/her identity. The issue of race raises crucial questions about the empires and imperialism and the sense of false consciousness. The policies of representation have influenced the orient to believe the occidental supremacy.

In this novel Kurtz is a symbol of a true racist. He is also depicted as a representative of the entire Western civilization. “Exterminate all the brutes,” told by Kurtz which shows his capitalist mentality. Imperialism means brute force which produces a false consciousness and a sense of superiority. Mr. Kurtz, the leader of the colonial project had actually come to Congo for collecting ivory as much as possible from the indigenous people. Kurtz’s sense of self-consciousness and greed of property expressed through the statement, “My Intended, my ivory, my station, my ideas.” (85) Through Kurtz’s character the western men’s love of power and desire to subjugate and rule over the powerless men is clearly expressed. “The horror! The horror!” this is Kurtz’s final message, which is ironic. It becomes a judgment of the morality of the society Kurtz is a solitary figure and a victim of the evils of colonial exploitation in Africa which ironically, was his mission of this novel.

In *Heart of Darkness* Marlow is an example of a sophisticated, aristocratic and modern white man. Even Conrad shows Marlow’s gesture is similar to Buddha. The Buddha was a religious teacher who belonged to a particular time and culture, while Marlow is a figure of purity but Achebe among others brings charges of charge of racism, colonialism, and sexism against him. According to Anthony Fothergill, “Marlow the semi-colonialist.” (59) The notion of racial superiority places the west at the height position to prove that the natives were “White man’s burden.” In this novel European’s hypocrisy reflected through the moral support given to

the natives and to develop their culture. The Europeans' actual mission was to transform the natives of Congo from savages to the civilized.

Marlow feels more sympathy towards Kurtz rather than the natives of Congo. He is aware of his own culture, his own image. Marlow shows his full concentration to depict the pathetic death of a White man Kurtz but he is not give bit concentration on the bad effect of ecology caused by the Belgians in collecting ivory from the Congo. Marlow's tone is a tone of a colonizer and he depicts the condition of Africa and African culture from a Eurocentric perspective. He is more conscious of Kurtz's struggle to adjust with the "uncivilized", "wild" society of Africa. "Through Marlow's sceptical, idiosyncratic voice, Conrad is offering a counter-narrative to that of the framing narrator.....But the stereotypic connotations of his discourse ('civilized', 'glorious', 'light/dark') are questioned, if not fully contested, by Marlow's." (Fothergill, 59) At the same time his voice towards the African is sympathetic and ironic. At the end of the novel as a European writer Conrad has drawn the image of black people as inferior and to label them as the "other", just as his society did.

In *Heart of darkness* Conrad demonstrates the distinction between black and white, good and evil, purity and violation, civilization and uncivilized. "Darkness" is everything that is unknown, ancient, exotic and impenetrable. There is no proper answer why Africa is represented as a dark continent. By analyzing Achebe's criticism on *Heart of Darkness* it is clear that Conrad used the word "darkness" to represent Africa and African primitive and rude. To him the main aim of this novel is to disclose "white racism over Africa." But if we judge Conrad only examine the book *Heart of Darkness*; it will not be proper judgments. This fiction was published when European were spread their colonies all over the world. That situation and the discourse of colonialism at his time manipulated his thoughts on Africa and Africans. If we analyze his other

books we find Conrad deals with various subjects or themes. But in *Heart of Darkness* Conrad represents Africa as a land of ivory and Africans are not a part of normal human beings rather they are treated as labors. In *Things Fall Apart*, Achebe argues against this negative representation of Africans. It is important to note that darkness is usually opposite meaning of whiteness to represent corruption and evil. In this Novel “darkness” represents moral darkness of the inhabitants of the Congo, and the absolute evilness within every human that influences us to do the vicious acts of evil. But from Europeans perspective Africa not only indicates the darkness of the heart but also “a centre of commercial enterprise from which men might carry the lamp of civilization into the unknown earth.” (Adams, 13)

Ideology of colonialism produces binary representation- white vs. black, good vs. bad, polished vs. savage and mystery vs. reality. “European colonial discourse” deals with not only the economical, military and technological superiority but also manipulate the colonial subject’s images. The novelist produces the landscape of Congo is full of darkness. Africa is an exotic, mysterious and dream like land which is profitable for Europe and which is the key to their economic success. *Heart of Darkness* shows colonial authority is fundamentally maintained through power and ideology. It is obvious in this novel how one group or ideology is privileged over another. It is an invisible power which controls our thought especially those people who were colonized. When the book was published the notion of the “civilizing mission” was well established. Since that time representation of negative reports and portrayals of Africa and Africans influenced the European and the Western writers. Westerners started to regard colonization of the African land and to enlighten them is one of the moral duties of their life. In 1899 British writer Kipling published his poem “The White Man’s Burden.” This means white men believed that they had superior position upon marginalized group and have full rights to

dominate those who were colonized. In this novel Conrad consciously and directly supports Eurocentric views, misogynistic views and social-Darwinism. In this novel imperialism is reflected through exploration of the land, people and cultural of Africa that produces class divisions, gender and race. Conrad reflects his Eurocentric attitude by accepting European ideology of binary oppositions. Europe is a nation of civilized people while Africa is a land of superstitious and land of evil. "Social Darwinism" was a well accepted belief of Western people during nineteenth century and Conrad somehow reflects and supports it in *Heart of Darkness*. In "Social Darwinism" people believe on the "survival of the fittest." The colonizers considered it their rights to dominate those who were inferior. From the beginning of the story through Marlow's voice Conrad creates a dichotomy between the English and the African worlds. Throughout the novel natives are represented as silent figure and their existence only reflected through Marlow's voice. The racial superiority is presented by Marlow, Kurtz and several others Europeans characters in this novel where Europeans are civilized (self) and the natives of the Africans are degenerate "others." Thus "*Heart of Darkness* represents not what Conrad saw but rather his reading of the literature that exposed Leopold's bloody system between Conrad's return to England and his composition of the novella in 1898-99, along with many of the earlier works that shaped the myth of the Dark Continent." (Brantlinger, 195)

Chapter-III

Colony, People and Culture: Forster's *A Passage to India*

From Kipling to Paul Scott several authors have portrayed the imperial picture of India and dealt with how Britain lost its imperial possession, “but the distinction of *A Passage to India* lies in the fact that it registers the transitional moment of British India’s transformation into a new India with a disenchanting realistic and historical vision.” (Das, 1)

Forster visited India in 1912 and began to write this novel in 1913 but it was published in 1924. At that time democratic liberalism was in practice. Indian nationalism had already emerged when the book was published. In *A Passage to India*, Forster directly and indirectly gives importance to the necessity of British rule in India. His chief motif is to show that they (British) were there to do justice and keep peace and unity in India. In England, *A passage to India* is considered a good piece of satire on the British official class in India. In America it is regarded as a denunciation of the British rule. This novel brought Forster a lot of popularity not only in Britain but also outside. Although *A Passage to India* is known as a social, highly philosophical and mysterious novel but behind that it is also political, as it deals with the politics of Anglo-India and the nationalist India. It is also a document of representation of colonial India. Foster portrayed an imperial picture of the English officials as they functioned in India at the time the novel was written. This chapter will explore the political representation of land, people and geography of India, the clash of the cultures of the East with the West and the clash of Indians

with the Anglo Indians government class. Also shows on the issue of racialism, the relationship between the colonized and colonizers, the difference between the occidental and the oriental, clashes between Hindus and Muslims and how Forster criticized their religious values to create binary constructions.

In the mid-nineteenth century most of the English novelists accepted a globalized view of the British power over the colonized land. In *A Passage to India* Forester uses skillfully depicts the idea of empire and imperialism. As V.A.Shahane says: “the clash between the traditional culture and the compelling force of the aggressive mercantile civilization is wonderfully depicted by Forester in terms of human relationships.” (27)

A Passage to India is a kind of political representation based on the life of Indians. Forester does not deal only with some Indian characters but he deals with the whole of India. The opening scene of this novel shows the emptiness and nothingness of Indians “no bathing-steps on the river front, as the Ganges happens not to be holy here; indeed there is no river front and bazaars shut out the wide and shifting panorama of the stream” (31)also represents failure of love, friendship and understanding. India in this novel stands not for a country but for the whole humanity, where there is political, social and racial antagonism. To represent India author divided the story into three sections- Mosque, Caves and Temple. From European or colonizers’ perspective India is known as a place of “mystery” which is naturally beautiful but not economically well established. In the first part Forster shows the emotion of the Indians; the second part stands for the intellects and the third part is the symbol of devotion and love. So, through this novel Forster represents Indians as more emotional rather than practical or rational. They need proper guidance and economical help from West because Europeans are supposed to be more practical, realistic as well as economically powerful. In Forster’s representation Dr. Aziz

and Godbole are both emotional and sentimental but lack intellect and knowledge. They are symbols of love and devotion while Fielding, Mrs. Moor, Adela as Europeans stands for intellect. They are sympathetic towards everyone, although they are superior to others. From this perspective Forster represents “Indians that too can be judged here only on a priori grounds. Although the Indians are conceived with these emotions alone, and although all of them have charm, none of them has dignity; they touch our hearts but they never impress us.” (Bradbury, 80)

At the beginning of the story Forester depicts the imaginary city of Chandrapore, which is a mini India. Through The description of Chandrapore Forester depicts a typical exotic image of a colonial land. Forester indirectly compares Chandrapore with London. Like Chandrapore London is situated on the Thames. It shows the problem created by the mixing of two races-- the Indians and the English. Chandrapore is situated on the bank of the river Ganges. Forester depicts it is an unattractive town which is based on his knowledge of Bankipore, a cantonment town near Patna in Bihar. Chandrapore is neither beautiful nor large. Inside the city were an oval ground, a hospital and some unattractive temples. The railway lines separated the European locality from the Indian locality. The Indian locality is a squalid town. Its streets are mean and temples are ineffective. Here the river was not considered holy. People of this part are also backward, unorganized and chaotic, like “mud moving.” But the civil area, the European locality of the city of Chandrapore offers a fairly pleasant prospect. In this part decorated with plenty of toddy palms, neem trees, mango trees and peepul trees. The European lived on the rise near the little civil station. From this place the city of Chandrapore looked like a garden. The novelist says that it is city of gardens. It is not only a city, but a forest sparsely scattered with huts. It is a topical pleasance washed by the Ganges and is systematically planned. Like this structural,

organized city, inhabitants of here are also civilized and polished. Through this depiction author reflects the English sense of organization and skilful construction. It is a clear example to show that the West is civilized, organized nation. This kind of binary description proves that *A Passage to India* is in some respects a political novel and focuses on the issue of the conflict of race relations between English and Indians, even among Indians themselves. The regional geography of Chandrapore appears to anticipate the divisions of social life and cultural conflicts. It symbolized the estranged relations between the ruling class (Europeans) and the subject (Indians). Forster represents the Indians as a typecast group. So, at the very beginning of the story, Forster is successful to produce a negative image of Indian and Indians. From his depictions it is clear that the Indians “are like nothing else in the world and a glimpse of them makes the breath catch. They rise abruptly, insanely, without the proportion that it kept by the wildest hills or elsewhere, they bear no relation to anything dreamt or seen. To call them ‘uncanny’ suggests ghosts, and they are older than all spirit.” (137)

In *Passage to India* Forster also represents India as a kind of ‘wild’ country because the hostile atmosphere of India directly attacks a foreigner mind. In European literature India and Indians are always represented as exotic, fearful and evil type. In the European perspective India is a colony not good for living but only for a profitable commercial place. In this novel Forster does not bother to show India as an unattractive place except the Maraver Caves. Some European characters like Mrs. Moor and Adela only came to India for discovering the “real India”, especially the Maraver caves. Here cave is a symbol of mystery, darkness and evilness. Forster compares the cave with Indians and India who are also mysterious, dark and fearful for the European. Actually all those things which are unknown and dark create curiosity in our mind and to unfold this mystery and to reduce this curiosity and fear Europeans are come to the colonized

land again and again. In *A passage to India*, Forster shows “the caves represents limiting, meddling, ‘intellect’, inadequate rationality, the curse of the Western psyche; but on the other, they represent the way of knowledge which according to Hindu philosophy.” (Shahane, 15)

From a European perspective the caves are mysterious. There is a harmony of emptiness of Indian people, their desolation and their darkness, which conveys their sense of fatality. The caves represent Indian hearts, which remind the English men of evil. The caves thus symbolized the East. The circular form of a cave is also the arch of Indian sky. When Mrs. Moore enters into the cave, she faints because of the crowd, the foul smell and the mysterious echo. The echo of the cave represents the echo of all Indians. The echo produced in the Marabar caves are a big symbol of evil. The echo represents the horror of Europeans had the Indians. It symbolizes negation, nothingness, a denial of values. It is European ideology to consider Indian people as spiritual, mysterious and inward. The Marabar cave is the reflection of Indians spiritual mentality, which is dark and full of mystery. Forster technically draws a horrible picture of the cave that produces a false ideology in the reader’s mind.

Forester also compares Christianity with others religions. It is implied that Christianity is more outward than others religions. Instead of focusing on the positive side of India Forester mainly focuses on the issue that Indians suffer from superstitions. The dark caves represent Indian hearts, which had remained dark to the Englishmen. It clearly expressed in the chapter-II when Forster says:

They are dark caves... There is little to see, and no eye to see it, until the visitor arrives... and strikes a match. Immediately another flame rises in the depths of the rock and moves towards the surface like an imprisoned spirit... (138).

In the cave episode only Adela and Mrs. Moor get hallucination and Adela alleges that Aziz had tried to rape her. There is no doubt that her hallucination comes from her false “Eurocentric ideology”, a fear of something threatening which she cherished in her mind. The echo actually arises from the caves of her mind this shows Adela’s unconscious fear about the Indians. Like all the Europeans she considers the Indians as evil, dark and barbarous. From a European perspective East is uncivilized and wild. Suspicion towards the oriental is a common characteristic of a European which is clearly revealed through Adela’s false allegation. She comes to see the “real India” and the image of India in her mind is restricted by colonizers ideologies. After the cave incident finally Adela finds a frightening image of the “real India.” It is a common western philosophy to think those who are non-European are overt, foul and dark like mystery. To represent “real India” Forster said: “This India is remote, ancient and unknowable, a Himalayan India becoming covered by the ‘newer lands.’” (115)

At the same time, when Adela goes to visit Marabar cave she discovers that the evil of the caves and hot weather annihilate the human desire for unity and release, doubt, fear, hatred and chaos. Mrs. Moore, Adela, Fielding finally return to England with the negative answers which the caves symbolize.

In *Passage to India* Forster also criticizes Indian’s religious values, norms and culture. The Hindus and Muslims typify mysticism, indifference and individualism, leading to spiritualism while Europeans are a symbol of purity and logic. The novelist was very much concerned by the development in India and accordingly drew European images. He shows like Mrs. Moore, Europeans are kind and sympathetic towards all creatures and all religions. But Aziz represents the symbol of “others”, who is a typical Muslim; he has a prejudice against the Hindus but always considers his religion as superior to others’ religions. As a Christian Mrs.

Moore respects the entire religions even she is able to impress Dr. Aziz by showing respect to remove her shoes before entering the mosque. She is a symbol of unity who tries to make a bridge between the two races-- the English and the Indians. As a true Christian she represents all Europeans values, goodness and sympathy. It is obvious that the novelist consciously represents English ideologies, religious, norms and values and “claimed that indigenous sovereignty needed to be respected only if the inhabitants were Christian; if not, England (or any other European country) could conquer the country and overthrow its native laws after conquest. Non-Christian native people could be identified as alien and lawless: a powerful justification for dispossession.” (Samson, 42)

In this novel as a pure Christian Mrs. Mooer wants her son Ronny to maintain universal brotherhood but such a discourse is not possible where racism governs the relationship between the colonizers and colonized. Thus, in *A Passage to India* Forster shows Christianity perched brotherhood and equality while other religions and cultures do not maintain all these values.

The three sections of the novel are also very symbolic and politically constructed which produce racial tension and conflict of Hindus and Muslims. At the beginning of the novel technically Forster creates a series of binaries: Hindu vs. Muslim, colonizers vs. colonized and self vs. others. Forster represents Indians are unsocial, dishonest and not friendly even with their own community. In the novel Forster shows serious conflict between the Hindus and the Muslims; again the Hindu community is divided into same castes on religious-cultural ground. Godbole reminds Aziz of cow-dung, and the rhythm of Hindu drums is uncongenial to Aziz. Syed Mahmud describes Hindu religious fairs with biting scorn. Godbole, though not a strict Hindu, thinks it necessary to have another wash if a Muslim at the time of a religious ceremony has touched him. Here Forster presents Hindu Muslim narrow mentality to each others. At the

same time, Forster shows strong anti-English and nationalistic mentality of Muslim but towards the Hindus their outlook is communal and hateful. They are also having the same views about the Hindus. It is reflected through Aziz's character. He is a perfect example of a subject race. Forster represents Dr. Aziz as a typical Muslim. His religious view and behavior made him "others." He had a prejudice against the Hindus. Aziz thinks that Hindus are slack, unpunctual and dirty. In this respect Forster established Aziz's character as a narrow minded and lacks of dignity. Aziz said that he regards all human beings as his brothers but he has terrible prejudice against the Hindus. Dr. Aziz is a staunch believer in the supremacy of Islam. He liked Alamgir and Babur and dislike Akbar in spite of his (Din- e- Ilahi) liberal approach to religion. His arrogance is reflected when he says: "nothing embraces the whole of India, nothing, nothing, and that was Akbar's mistake." (156) Forster also focuses on the issue of racial conflict between Hindus and Muslims to prove they are not equal with their cultural and religious values. They only get closer to each other as a result of their common stand against the English. Otherwise the two communities are poles apart. Thus Forster's view Hindus and Muslims are represent two different cultures and cannot become one.

Forster tries to prove Indians are very forgetful about their arrangements and assignments. They are also never serious in communication also. Indians have no sense of punctuality but the Englishmen have that sense. *A Passage to India* portrays the prejudice of Hindus and Muslims against each other, the nationalist feelings of the communities and their antagonism towards the English officials. Again the sense of racial superiority of the ruling class reveals through various Europeans characters. The novel thus seems to embody a case of mass-misunderstanding; the clash of the culture of the East with the West. It also deals with clash of the imperialists with the natives, the ruler with the ruled, the minority with the majority, the so-

called superior with the so-called inferior and the Muslims with the Hindus. The British officials always have a feeling of the superiority of their race and culture. It is perfectly reflected through the character of Ronny. The attitude of the City Magistrate, Ronny Heaslop, is typical of the entire white bureaucracy. He shows the Western philosophy and superiority towards the Indians. It seems that he is now a governor of a colony which affected the personality of the colonizers and their aesthetic appreciation. India is a part of the British Empire and not a “drawing room” where Ronny is expected to be soft and kind to the natives. He received India as a colony and he is a member of the ruling class. So, he never approve of his mother’s attitude towards the Indians. He does not accept that the Indians are equal to the Englishmen. It seems that Ronny tries to defend the behavior of the men to whose class he belongs, and his defense is typical of an Anglo- Indian who thinks only of his loyalty to the case of his countrymen. His religion and his mentality are not the reflection of brotherhood and equality. His ideology and his religion is the ideology of a British official whose God is the British power. At first Ronny shows his friendliness towards the Indians but soon his position prevented such friendship.

Colonizers always think that it is their duty to enlighten those who are backward and uncivilized. But their real missions are to enslave and colonize the other races. They wear a mask to hide their real mission and at name of enlighten and civilization, they legitimate their colonial power. Forester represents Ronny as a sincere British employee and in court he tries “to decide which of the two untrue accounts was the less untrue, trying to dispense justice fearlessly ... surrounded by lies and flattery.” (69) By representing the colonizers group Ronny holds a low opinion about Indians because his mentality is constructed by the colonizers ideology. He believes that British had not come to India to show their sympathy and love. They are not members of any missionary or any charitable fund; they are servants of British government as

the Indians are. The author also comments on the suspicious nature of Indians “suspicion in the Oriental is a sort of malignant tumor, a mental malady that makes him self-conscious and unfriendly suddenly; he trust and mistrusts at the same time in a way the Westerner cannot comprehend.” (276) But we see Ronny’s suspicions about Aziz in the mosque at the time when there was no prayer. To him, whether the native speaks in a boastful or humble tone, there is always some motive behind their mysterious attitude. As a typical European Ronny feels that his main business in India is to maintain peace for the safety of the British Empire. The annual riot among Hindus and Muslims on the occasion of Muharram proves to Ronny “that the British were necessary to India; there would certainly have been bloodshed without them.” (110) Ronny’s attitude shows his imperial mentality that legitimates his authoritative presence in this colony.

In *A Passage to India* Forster’s Eurocentric belief comes out. He believes the natives have no right to access their organized, civil world because they are part of another world. Even criticizing their talent and ability Forester says the civilization in India is not to be found in their works like art or literature or paintings, it is reflected through their appearance and behavior. Thus, the author emphasized the inequality and differences between the East and the West. It shows his strong racial attitude towards the Indians. Actually Europeans consider it is their only duty to bring peace in the non white world so that they can achieve their belief and can impose their cultures and values. It is a system to produce inequality, racism and imperialism.

In *A Passage to India*, the Englishmen began to distrust Indians when they began to protest against the colonizers’ brutal behavior. Ronny and other officials are annoyed by the educated Indians when they started to claim independence. Laws are created by those who were in the ruling position. The English branded all of them as “traitors” and guilty of sedition. The

British officials take bribes and so do their wives. But Indians are called dishonest because they offer to take bribe the servants if they want to meet the officer concerned. Mahmood Ali says, “when we poor blacks take bribes, we perform, and the law discovers us in consequence. The English take and do nothing.”(32) So, the laws and judgments are not equal for everyone. Western Ideology creates an imaginative wall between these two groups by discrimination and hesitation. European superiority complex goes to the extent by claiming to lead Mrs. Turton opine that the Indians, “ought to crawl from here to the caves on their hands and knees whenever an English woman is in sight.” (220) The bridge party, organized by Mr. Turton, is an ironic comment on the attempt to make “East meet West” and explore the areas of friendship. Turton arranges the Bridge party in the garden of the British club to reduce the gulf between the Indians and the English. But the party shows that it is impossible to make bridge or unity between the English and the Indians as long as the English persist in their blind arrogance. Finally Mr. Turton agrees that English have been far too kind towards the Indians “the Bridge Party was not a success.”(58) All the racial and resentment, prejudice and hysteria are clearly visible in Bridge party.

Brenda R. Silver writes: “For the first part of the novel English and Indian are locked into a power relationship and a discourse of race in which each objectifies the other, although in any direct confrontation the English maintain the position of subject.”(365) In *A Passage to India* the whites prove themselves as a self-contained group, keeping their distance from the Indians. They only deal with the Indians on the official level. The English officials and their wives are suspicious and distrustful of Indians. The English ladies keep distance and remain reserved in their behavior towards Indians, as a master do with his servant. It shows the contempt and state arrogance of the British. They humiliated their Indian subordinates in every possible way. Being

colonizers “the worst aspects of colonialism are shown in the unintelligent and biased comments of the club women and in their lack of courtesy and consideration, even for the superior and educated Indians.” (Spear, 46) The Bridge party is a pathetic failure, through this part Forster represents mysticism, shyness, suspicion and language barrier keep the rulers away from the ruled. The Bridge party is thus, significant to bring about the schism between the English and the Indians. So “All over Chadrapore that day the Europeans were putting aside their normal personalities and sinking themselves in their community. Pity, wrath, heroism filled them, but the power of putting two and two together was annihilated.” (175) In the Bridge party, the British maintain their distance from Indians. On returning home from the party, Mrs. Moore tells Ronny that Adela and she both are disappointed for misbehaving of the English towards the Indians. Ronny replied they could not be pleasant to the Indians as India was no drawing room. This is an example of the typical Anglo Indian character which reflects racial mentality. Ronny announces that “India isn’t home.” He believes that the Englishmen come to India to civilize the natives who are wild, crude and rude.

A Passage to India also presents an imperial picture of the English officials in India. At the beginning of the novel, a group of Muslims discuss that it is not possible for them to be friends with an Englishman because they are haughty and authoritarian. It shows that the British officials regarded themselves as God and does not establish any rapport with the Indians. They have a feeling of the superiority of their race and culture. Socially they keep apart from the Indians. When an Indian wants to visit to the house of the British officer, he has to get down from the Tonga at the gate and then walk up to the bungalow. Mr Mc- Bryde is a typical British official who thinks that all Indians are unreliable and bad at heart. The character of Major Callendar, the Civil Surgeon, is marked by the dark hues of British imperialism in India. He

wants that Indians should be treated as cruelly as possible. His treatment of Nureddin is almost inhuman. He suggests to have put pepper instead of antiseptic on Nureddin's wounds. Like Nureddin, Hamidullah is also a victim of racial inequality and it reflected through Hamidullah's voice when he has insulted by the "red-nosed boy" in the court although he is a scholar Muslim. Another English official says: "I have never known anything but disaster result when English people and Indians attempt to be intimate socially. Intercourse, yes. Courtesy, but all means. Intimacy- never never." (173-174)

In *A Passage to India* Forster portrays variety of English and Indians characters but he does not pay the same attention in portraying them all. He gives more importance for drawing the characters of the British. All the Indians characters, for example Aziz, Mahmoud Ali, a lawyer have a more radical attitude to the British rule except Godbole is only one character in this novel whose appearance suggests harmony; as if he has reconciled the products of East and West, mentally as well as physically. To describe Godbole's appearance Forester says- "His whole appearance suggested harmony, as if he had reconciled the products of East and West, mental as well as physical, and could never be discomposed." (66) But throughout the novel Forster politically represents him as a shadow and a minor figure who shows respect to the British characters by allowing their authority. Godbole is a perfect example of "other" a colonized figure who tries to refuse his Indian identity. Forester represents him as a confused, hybrid and elusive Indians. In *Passage to India* Ronny is a member of colonized groups and the other protagonist in this novel, Mr. Aziz is the representative of whole oriental sentiment. He is an example of a "subject race" and victim of a well educated British conspiracy. Aziz seems to be a living person having his own whims, his peculiarities, his inconsistencies. He also stands for India as a typical Muslim from Forster view. He is an educated Indians but from Forester's

representation his thought appears to be constructed by superstition and mysticism. Aziz is a doctor trained in England and is supposed to have a scientific mind but when he goes to his native state; he mixes a little magic with his medicines. There is a touch of racial prejudice or fanaticism in Forster's portrayal of Indians and British characters. As Sara Mills says:

Several of the characters in *A Passage to India* are prone to mysticism, that is, a non-rational religious musing which aims to see oneness rather than disparateness. This would normally be the realm of the Other, figured in the religions of the colonized people. (131)

In *A Passage to India* the relationship between Dr. Aziz and Fielding proves the difficulties to make unequal relationships. From Forster's representation Aziz is a symbol of East and Fielding is a symbol of West. In spite of love, the two men do not succeed in creating a unique rapport that stands out as evidence of the power of humanity and kindness. In their very first meeting, the differences between the two men dissolved by their mutual trust and by the power of friendship. But after Aziz's arrest and release, the fundamental differences of two cultures and outlook arise and threaten their mutual trust. Aziz shows his revengeful attitude towards Adela while as a "kind hearted" mature "civil man" Fielding moves by pity for the helpless Adela and requests Aziz to withdraw the revengeful demand. In this novel Fielding always proved himself as a sympathetic European but Aziz as a typical Eastern figure shows his suspicions, narrow mentality towards Europeans including his best friend Fielding. Actually here the author technically maintains his European ideology and gives his one eye look, "that terror fixes on Aziz as its object, and he stands accused of that consummate crime in the eyes of Anglo-India: a dark-skinned man attempting to rape a white lady. But did he do it? That mystery, intensified by the racial and religious tensions that accompany it, is the plot of the novel." (Stone, 17)

Forster was very much concerned about portraying his own community and his own culture, which is represented Fielding as a kind hearted, cordial and civilized man. Forster draws the image of Aziz from a European perspective. He represents Aziz as an implacable enemy of the British and shows Fielding tried his best for establishing their friendship but it is only Aziz fault that they are not able to build a good relation. To Edward Said, however, it is a contradictory ending. Although in their last ride together, Aziz and Fielding revive their friendship. But finally they realize that their characteristic and outlook have changed radically. Fielding is now siding with Anglo Indians and Aziz with Nationalism. They cannot continue their relationships under these conflicting situations. By observing this political representation, Sengupta Pathak and purkayastha said- "Our reading of the concluding 'Not now, not Yet' constructs a Forster who displaces the estrangement the permanence of which is premised on racial grounds and relocates it on the axis of power." (383)

Thus the representation of friendship between Aziz and Fielding reveals the unequal relationship and superiority/inferiority complex between the two zones and two cultures: East vs. West. Forster technically represents Indians to prove, it is impossible to continue a relationship formed between such widely different human beings. Lastly we can see that the affection of Dr. Aziz and Fielding, however, sincere but was not sufficient to fulfill the uncountable gap between their races and cultures. Through last sentences, Forester agreed that it is impossible to make friendship between two cultures until India is free from the British Raj. Even the earth and the sky accepted the truth that "Not Yet" because friendship is possible only among equals. According to Zakia Pathak:

Forster pleads for a dialogue with those who believe that friendship between individuals is possible within structures of power in which they are unequally placed because the individual is capable of transcending these limitations. (383)

The conflicts of two cultures are obvious in this novel through the representation of “us vs. them”. The conflicting relationships, cultures and religions are presented in the three parts of the novel: “mosque”, “cave” and “temple.” The mosque section represents impossibilities of friendship and love between the Indians and the English. In the second part, racial conflict reflects in “cave”. Instead of bonding two cultures, East and West goes apart from each other. In this part, Adela gets hallucinations in which she imagines that Aziz has tried to rape her that shows loss of faith, mutual trust and disrespect towards the Indians. As Bhabha said:

What happened in the caves? *There*, the loss of the narrative of cultural plurality; *there* the implausibility of conversation and commensurability; *there* the enactment of an undecidable, uncanny colonial present, an Anglo-Indian difficulty, which repeats but is never itself fully represented. (390)

In the third part, “Temple” depicts the synthesis. Bhabha not agreed with those critics who consider, *A Passage to India* is a psychological novel; rather than it is a novel that deals with power relationship between two groups, two states and two different cultures. Aziz could not make friendships with Fielding and Miss Quested for his suspicious mentality, Forster says- “suspicions in the Oriental is a sort of malignant tumor, a mental malady, that makes him self-conscious and unfriendly suddenly; he trust and mistrusts at the same time in a way the Westerner cannot comprehend.”(276) Also “Otherness” is clearly exemplified by domination and subjugation of one group. It explores the concept of “Other” based on identity. British are

represented as “governor /Imperialist” group, and Indians are part of “Colonized /Subject”. Post-colonial critics have described the “colonial other” in various ways. Most of them consider that it is a system of subjugation and domination which legitimate social, economical and political hierarchy of colonizers over colonized. Cultural imperialism is a process that shows the necessity to enlighten the culture of a subject, so that the colonizers can dominate and control them as well as their education, social and political system. Cultural domination is a system to produce by the colonizers to represent the colonized as a “subject.” History shows the attempt of the British to keep distance between the two major religious communities was embittered and suspicion towards each other, thus manages to rule over India for a long time. But gradually the Indians came to realize that their real enemy was the ruling class, the colonizers group. This realization resulted into India’s independence in 1947, and the British ostracized.

According to Said, the Western dominations influence the popular cultures like fictions, movies, history, and philosophy. It even directly dominates the environments, administration and architecture of the colonized countries to produce the new imperial rules, cultures and subcultures. The consequential incidents differences between the two cultures - the West vs. the East. European writers showed British power and superiority through their writings since they were in power. They identify themselves as a separate group which is socially, economically, politically and culturally powerful. This type of binary attitude reflects through most of the Europeans works where the theme of imperialism, racism, cultural conflict destroys the natural pleasures of literature. In *A Passage to India*, Indians are humiliated by all the Anglo-Indians only because of they were not the ruling class, not sophisticated society as European was. Forster makes clear differences between the colonizers and the colonized cultures by showing dissimilar life style of Indians and Anglo-Indians. Their dress, food, habit, language even principles all are

different from each others. These divisions and discords dominate Indians and creates inferiority complex in the colonizers mind which made them an “other group.” In *A Passage to India*, it clearly expresses through Aziz’s voice when he informs that their friendship is possible after the British leaves their land. Friendship can only possible among those human beings who are not member of any particular class or group, colonizers and colonized. Aziz and Fielding leave each other under this kind of situation. Friendship between them was possible if they could remove the problems of cultural differences, racial, stereotyping, and colonization. The presence of a “gulf” between the races arises from superiority of one group who silently accepted this superiority. Here one is oppressed and other oppressors. Both Said and Patric agree that the social hierarchy between the colonizer and colonized is the only hindrance to make friendship with these two races English and Indians. And the final declaration creates a greater impact upon the reader’s mind- “down with the English anyhow. We may hate one another, but we hate you most.” (315-316) When Fielding wants to know the reason behind their unsuccessful relation not Aziz but the author gave an ambivalent answer that “the horses didn’t want it-- they swerved apart; the earth didn’t want it.”(316) Thus their friendship ended completely because of the conflict of two cultures East and West/ Orient and Occident. According to Said-

Perhaps the most important task of all would be to undertake studies in contemporary alternatives to orientalism, to ask how one can study other cultures and peoples from a libertarian, or a nonrepressive and nonmanipulative, perspective. But then one would have to rethink the whole complex problem of knowledge and power. (24)

Conclusion

It is quite clear that the three novels *Robinson Crusoe*, *Heart of Darkness* and *A Passage to India* mainly deal with the issue of colonialism, imperialism and racialism. The three authors of these novel is to politically represent the images of “us” vs. “them” by creating a system of structure that shows that the human world is divided into two groups- “self” and “others”. The novel is an important genre to show how word can change the meanings and established a new interpretation through representation. In *Orientalism* Edward Said discusses this kind of textual representations of the Orient which is constructed, not natural. To him:

In any instance of at least written language, there is no such thing as a delivered presence, but a re-presence, or a representation. The value, efficacy, strength, apparent veracity of a written statement about the Orient therefore relies very little, and cannot instrumentally depend, on the Orient as such. (21)

Representation, especially of the colonized, is connected with politics. In the following three novels it is clearly revealed. *Robinson Crusoe*, *Heart of Darkness* and *A passage to India* deal with different aspects of representation of racialism, imperialism and colonialism. One of the best sealing fictions of the eighteen century is *Robinson Crusoe*. In this novel Defoe deals with colonialism by portraying a fictional picture of an adventurous man, who gradually becomes the master over an island and establishes his own colony. Behind the adventurous mind of Crusoe, Defoe shows his worldliness and monetary motive. It was the period when white men’s fantasy was to discover new lands so that they were regarded themselves as a master over an island and established their own colony. Certainly representation of colonialism, imperialism and capitalism lies at the heart of the novel *Robinson Crusoe*. Conrad’s *Heart of Darkness* was

published at the time when white men started to believe that it is their responsibility to civilize the savages. Through this novel *Conrad* represents Africa as a place which is inwardly impure, corrupted and symbol of evils. The sole purpose of the white men was to indulge in the exploitation of the backward, ignorant natives in Congo. Ivory dominates the thought of every white man in that time. In *Heart of Darkness* Conrad focuses on the issue of imperial attitude towards the Africans and how they tried to capture their culture where racial attitude also is an important aspect of imperialism. Twentieth century was an era of colonial activity for most of the Europeans when *A Passage to India* was published. India has changed a great deal since 1924 at the time the novel appeared. The Second World War brought the termination of the British Raj which is reflected in the novel *A Passage to India*. While the English people suffered from arrogance and racial superiority, the Indians suffered from contempt and nationalist sentiments. Forster technically represented the political relationship between the occidental and the oriental. In *A Passage to India* he clearly explored that it is not possible for an Englishman to make a real friendship with an Indians because one is “Self” and another is colonized “Other.” Forster deals with the relationship between two different cultures to explore British political control over India. In this novel all the Indians represented as perverted, clownish or queer characters. As a pure Christian Fielding represented as a moderate, civilized man who contends with friendliness. Like all British rulers Forster represented India as an exotic place, naturally beautiful and mysterious but culturally uncivilized. Forester’s *A Passage to India* is very much concerned about the representation of occident and orient as well as the author criticized native’s religious values to create binary constructions. Thus, these novels represent colonial identity, a sense of division, inequality and alienation. Textual representation is a process to produce calculative meanings and images of those who are marginalized. The colonial representation then involved

on the issue of power, subjugation, domination and control over colonized by the colonizers. Representation of a colonized as a peculiar figure or a group of radical otherness indicates the politics of empire. Therefore, representation means not only a conscious presentation but also an assumption about the marginalized groups, an imaginative or unreal colonial image that is known as “others.”

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