The Representation of 'Otherness' in Joseph Conrad's Heart of Darkness and Edward Morgan Foster's A Passage to India

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CERTIFICATION

This dissertation titled *'**The Representation of Otherness in Joseph Conrad's Heart of Darkness and Edward Morgan's A Passage to India*** by Habib Awais Abubakar meets the regulations governing the award of Master of Art (Literature) of Bayero University Kano, and is approved for its contribution to knowledge and literary quality.

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APPROVAL PAGE

This Dissertation has been read and approved for meeting part of the requirements of the school of Postgraduate Studies, Bayero University, Kano for the award of Master of Arts degree in English (Literature).

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Head of Department	Date

DEDICATION

…This work is dedicated to my beloved parents for their untiring support, guidance and prayers.

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ABSTRACT

This dissertation examined the representation of the Other in Joseph Conrad's Heart of Darkness *and Edward Morgan Forster's* A Passage to India*. The thesis provided a literary exploration into the continuing discourse of 'Otherness' vis-à-vis colonial representation and the negative stereotypes of non-European people and cultures. The major impetus of the study provided useful theoretical elements of otherness, racism, stereotyping, mimicry, hybridity and*

voice. In this study the Other referred to Africans and Non-Europeans. It analysed the relationship between the colonizer and the colonized. The relationship between the colonizer and the colonized had been a recurrent feature in fiction and non-fiction. The relationship was usually an unequal one based on the 'Self' and the 'Other', meaning the 'ruler' and the 'ruled', the 'civilized' and the 'uncivilized' and so on. However, this thesis used post-colonial literary theory as its theoretical framework to examine the effects of colonialism in the two world-renowned novels namely; Heart of Darkness and A Passage to India. The reason that Joseph Conrad's *Heart of Darkness and* E.M Forster's *A Passage to India were chosen for this study was because both authors attempted to look into the long strained relationship between the colonizer and the colonized from different perspectives.*Conrad's *Heart of Darkness was published in 1902 and* Forster's *A Passage to India was published in 1924. The period was the beginning of the disintegration of colonialism and both works suggested the beginning of a new attitude towards the relationship between the colonizer and the colonized.*

CHAPTER ONE

CONCEPTS AND CONTEXTS

1.1 Introduction:

At the beginning of the twentieth century, European colonialexpansion was at its height. By the 1930s, over 80 percent of the land on earthwas either colonies or ex-colonies. The extent of colonialism was so vastthat 'only parts of Arabia, Persia, Afghanistan, Mongolia, Tibet, China,Siam and Japan had never been under formal European government.'(Loomba, Colonialism/ Post-colonialism, p.xiii). In the early fifteenth century, European states began to embark on a series of global voyages that established a new chapter in world history. During this Age there was massive expansion in places such as America, Africa, and the Far East and this was motivated by religion, profit, and power and as a result the size and influence of European empires during this period expanded greatly. The effects of exploration were not only felt abroad but also within the geographic confines of Europe itself. The economic, political, and cultural effects of Europe's global exploration impacted the long term development of both European society and the entire world. Furthermore, the principal political actors throughout the Age of Exploration were Spain, Portugal, The Netherlands, England, and France. It is imperative to state here that certain European states, like Portugal and The Netherlands, were primarily interested in building empires based on global trade and commerce. These states established worldwide trading posts and the necessary components for developing a successful economic infrastructure. Other European powers, Spain and England in particular, decided to conquer and colonize the new territories they discovered. This was particularly evident in North and South America, where these two powers built extensive political, religious, and social infrastructure. Therefore, the period of European global exploration sparked the beginning phases of European empire and

colonialism, which develop and intensify over the course of several centuries. As European exploration evolved and flourished, it saw the increasing oppression of native populations and the enslavement of Africans. It is against this background that this study will focus on the historical context of European colonialism and imperialism.

However, the concept of the Other in racial relationships was created by human. The *Webster's Ninth New CollegiateDictionary* defines the Other as "... a different or additional one" (835). In *Key Concepts in Post-Colonial Studies* (1998), Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, define the Other as "anyone who is separate from one's self" (169). For Homi Bhabha, the Other is "a subject of a difference, that is almost the same, but not quite" ("Of Mimicry and Man" 86). Therefore, the Other is a person other than oneself. The term is crucial to the understanding of identities, as people construct roles for themselves in relation to the one who is strange and different in their society as part of the process of stigmatisation or suppression.

The German philosopher, Georg Wilhelm Friedrich Hegel (1770-1831), was one of the first scholars to introduce the idea of the Other. In *Phenomenology of Spirit* (1931, 1977), Hegel sees the Other as "a component of self-consciousness" (III). According to Hegel:

> Self-consciousness has before it another self-consciousness; it has come outside itself. This has a double significance. First it has lost its own self, since it finds itself as another being; secondly, it has thereby sublated that other, for it does not regard the other as essentially real, but sees its own self in the other (*Phenomenology of Spirit*, III).

When the "I" sees another "I" and finds its own power compromised, it ignores the Other or sees it as a threat. The only way of regaining itself toward self-consciousness, is by entering into a struggle for dominance. Thus, there is a clash for identity between the Self and the Other

(see, Hegel, *Phenomenology of Spirit* III). In his analysis of Hegel's concept of the Other, Alexandre Kojeve states that:

> Men meet on the battle field in a struggle to the death. The victor in such an encounter is the one who risks death. For him honour is more valuable than mere animal subsistence. His selfhood is emerging as something higher, an ideal, realised in his new status as Master. The vanquished has preferred survival to honour and pays by being reduced to a slave... the clash has only produced Slave and Master in opposition (*Introduction to the Reading of Hegel* 6).

This indicates that the Slave is the Other to the Master, the Self. For Hegel, the struggle has only produced Slave and Master in opposition. These concepts of Self and Other are categories of Hegel's "Master-Slave dialectic" whose opening line is "self-consciousness exists in all for itself when, and by the fact that, it exists for another" (Hegel, *Phenomenology of Spirit* III). Therefore, the recognition of the Other gives each one the truth about the relationship. This is done by entering into a relationship of master and slave.

In *Being and Nothingness*(1956), the French philosopher,Jean-Paul Sartre (1905-1980), agrees with Hegel that human beings struggle against one another to win recognition, but rejects the Slave and Master opposition as postulated by Hegel. According to Sartre, "we should not… surpass the Other toward any inter-monad totality. So long as consciousness exists, the separation and conflict of consciousness will remain" (329) between the Self and the Other. Self-consciousness needs the Other to show its own existence. Thus, it "allows mutual relations between the Self and the Other in which both may at various times willingly function as objects for the Other" (*The Empire Writes Back* 172). This is essential to any reasonable description of human relationship. At this point, Sartre presents the Other without any life-threatening quality, but as a human feeling.

The French philosopher, Emmanuel Levinas (1906-1995), declared in *Totality and Infinity* (1969), that the Other is not recognisable and cannot be made into an object of the Self. To Levinas, the Other "precisely reveals himself in his alterity not in a shock negating the I, but as the primordial phenomenon of gentleness" (150). The "face-to-face" encounter with another is a fortunate experience in which the other person's intimacy and distance are both strongly felt. The duty of the Self to the Other was already fixed within the subjective composition of the Self. Also, the face of the Other is not an object, Levinas argues. It is an expression and the expression is in two ways: empty and powerless, because our subjectivity is ethical and not theoretical. Thus, our responsibility to the Other is not an imitative feature of our subjectivity; instead, compulsion founds our subjective "being-in-the-world" by giving it a meaningful leaning and direction (see, Levinas, *Totality and Infinity* 150).

Also, a French psychoanalyst, Jacques Lacan (1901-1981), made use of the concept of the Other in *Ecrits: A Selection* (1977). Lacan uses the idea of the Other with a capital "O" and a small letter "o" to distinguish between the concept of the Other and the actual Other. The Other (capital O) is a structural position in a symbolic order. It is the "place that everyone is trying to get to, to merge with, and in order to get rid of the separation between self and other" (20). The position of the Other (capital O) creates a desire to be the centre of the system, and the centre of language itself. The "little other", according to Lacan, exemplifies the idea of lack "showing that it is not complete in itself" (23). Thus, it goes to the "big Other". Lacan uses these ideas of "other" and "Other" to show how a child learns the basic structures of language in its society. Also, it shows the different experiences of a child in order to become an adult member of the society. The child is the little other. His parents and the society are the big Other.

Similarly, Simone de Beauvoir (1908-1986), the French author and thinker made use of the concept of the Other in *The Second Sex* (1981). Beauvoir writes that:

> A woman is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute. She is the Other (xxii).

Beauvoir introduced the Hegelian idea of the Other (Master-Slave dialectic) into gender studies in the passage. Instead of the terms "Master" and "Slave", she uses the terms "Subject" and "Other". Beauvoir distinguishes the conflict of exploitation between historically created Objects and Others from the exploitation that ensures when the Subject is man and the Other is a woman. Thus, mutuality between the man and the woman is not equal because of historical, political and social reasons. Also, she says that while one sets oneself up as opposed to the Other, it is probable for "the other consciousness, the other ego," to set up "a reciprocal claim," as when "the native travelling abroad is shocked to find himself in turn regarded as a 'stranger' by the natives of neighbouring countries" (xxiii).

According to Frantz Fanon, "in the colonial situation, dynamism is replaced fairly quickly by a substantification of the attitudes of the colonising power" ("On National Culture" 45). In relations between countries of the West, and the Orient, the concept of the Other can be a problem of "orientalism" or of silencing the subaltern. Here, the West is seen as "rational, peaceful, liberal, logical, capable of holding real values, without natural suspicion", while the Orient has "none of these things" (Said, *Orientalism* 49).

Another philosopher that made use of the concept of the Other is Homi Bhabha. Bhabha equally argues that in order to understand the power of colonial discourse, what needs "to be questioned… is the mode of representation of otherness" ("The Other Question" 68). For

Bhabha, the idea of the Other is linked to an individual's psychological process. One becomes a subject by showing the negative and threatening qualities of oneself to the Other which becomes "the fetish of colonial discourse" ("The Other Question" 78). Thus, the concept of the Other is merely a matter of classification. It depends on who is using the term, because each side has a moral reason for categorizing the stranger as the Other. Also, in the process of understanding self identity, it is very important to note that the Other is labelling us too because images of the Otherness "form part of the social construction of reality... Images of others are a form of cultural arguments; they are contested and are themselves a form of contestation" (Pieterse, *White on Black* 231-232).

Meanwhile, colonialism is a practice of the powerful over the less powerful. It is defined as "political domination" "economic exploitation" and "civilizing mission." In this study, the ''other'' is associated with the unequal relationship between the colonizer and the colonized. The colonizer poses as the 'civilized' with a mission to bring civilization to the 'uncivilized other'. The relationships between the colonizer and the colonized were based on political and economic factors rather than on a mutual understanding of each other as peoples of different cultures. In *Colonialism/Postcolonialism* (1998), Ania Loomba states the distrust and hostility the colonizer had for the colonized in the early 19th century. Loomba quoted John Barrell, who in turn quoted from Thomas De Quincey's Confessions of English Opium-Eater: May 1818. The Malay has been a fearful enemy for months. Every night through his means, I have been transported into Asiatic scenery... I have often thought that, if I were compelled to forgo England, and to live in China, among Chinese manners and modes of life and scenery, I should go mad... In China, over and above what it has in common with the rest of Southern Asia, I am terrified by the modes of life, by the manners, by the barrier of utter abhorrence placed between myself and them, by

counter-sympathies deeper than I can analyse. I could sooner live with lunatics, with vermin, with crocodiles or snakes. ... (Barrell, 1991: xi) (Loomba: 137)Loomba mentions that Europeans often refer to native people of a colonized land in the massive term ‘they’ rather than as individual characters(p.137). She equally points out the West’s stereotyping of the East: Despite the enormous differences between the colonial enterprises of various European nations, they seem to generate fairly similar stereotypes of ‘outsiders’. Thus laziness, aggression, violence, greed, sexual promiscuity, bestiality, primitivism, innocence and irrationality are attributed by the English, French, Dutch, Spanish and Portuguese colonists to Turks, Africans, Native Americans, Jews, Indians, the Irish and others.’ (p.107)

Edward Said in *Culture and Imperialism*(1993) describes the attitude of the colonizer towards the colonized in Western literature. In European writing on Africa, India, Far East, Australia and the Caribbean, one can always come across descriptions of ‘the mysterious East’, the stereotypes about ‘the African, Indian, Chinese mind, the notions about bringing civilization to primitive or barbaric peoples’. ‘They’ were not like ‘us’ and ‘for that reason deserved to be ruled’. (Said, p.xi) Said believes that the gulf between ‘us’ and ‘them’ lies in the differences of culture. In *Culture and Imperialism*, Said looks at the novel as a cultural form which is immensely important in ‘the formation of imperial attitudes, references and experiences.’ (Said, p.xii) He points out the problems posed by culture in the relationship between the ‘Other’ and the ‘Self’. He suggests that when people see culture as a sense of identity and associate it with the nation and state, they tend to feel that they have to appreciate and be loyal to their own culture. In this sense, culture can be combative and aggressive as in upholding one’s own culture, one tends to undermine the culture of the others and clings to the notion that ‘we are number one, we are bound to lead, and we stand for freedom and order, and so on.’ (Said, p.xix) However, Ania

Loomba also discusses the relationship between colonialism and literature. She quotes Said's suggestion in *Orientalism (1978)* that 'language and literature are together implicated in constructing the binary of a European 'self' and a non-Europe 'other', which he suggested, is a part of creation of colonial authority.' (Loomba, p.73) She also suggests that the hegemony of English constructs a cultural authority for the colonizers and can devalue native literatures.

If both intellectuals suggest that differences in culture create the gap between the 'Self' and the 'Other', they also think that culture in the form of literary text can help bridge the gap. Loomba suggests that literature can help us understand the tensions and complexities of colonial cultures because they work imaginatively and upon people as individuals. Through stories, the colonized can assert their own identity and the existence of their own history. Literature can also serve as a 'contact zone' between the 'Self' and the 'Other'. 'Transculturation' (Loomba, p.70) can actually take place as both sides can absorb and appropriate from each other. In this light, the line that separates the 'Self' and the 'Other' is not fixed but always shifting. Said believes there is an important link between culture and imperialism and advocates the fact that culture in the form of the novel can help promote understandings between the 'Self' and the 'Other'.

Therefore, 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", it usually present the ''Self'' as civilized and ''Other'' as savage and barbaric. 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 a construct of the colonizers, it represents their 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 are 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 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 states in The Other Question(1993):

> Hybridity is a problematic of colonial representation
> and individual that reverses the effects of the colonialist
> disavowal, so that other ‘denied’ knowledge 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 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 economic 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.

Thus, 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) 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.

Therefore, the Other in this thesis refers to "the imperial centre, imperial discourse, or the empire itself" (Ashcroft et al, *Key Concepts in Post-Colonial Studies* 170). The empire refers to the West (see, Said, "Resistance and Opposition" 196). This is because this dissertation is analysing two texts about colonial encounter. Furthermore, the Other refers to the Africans and Non-Europeans, because in African context, "the Other is always the outsider, the one who is already defined as different and therefore is responsible for accommodating the situation in which he/she is entering" (Azoulay, "Outside Our Parent's House" 137).

1.2Statement of the Problem

This research sets out to examinethe use of binary opposition in the representation of the 'Other' in Joseph Conrad's *Heart of Darkness* and E.M Forster's A Passage to India. The thesis also examines in detailthe problematic relationship between the coloniser and the colonised in a colonial context especially based on the approach of the "Self and the "Other".

1.3 Research Questions

The following research questions have been constructed to guide and enhance the properexecution of the study.

i) To what extent does *Heart of Darkness* and *A Passage to India* portrayed the ''Other''?

ii) What is the relationship between *Heart of Darkness* and *A Passage to India*and how did the two novels represent the Other?

1.4 Scope and Limitations

This study will be limited to the analysis of Joseph Conrad's *Heart of Darkness* and E.M Foster's *A passage to India*.

1.5 Objectives of the Study

The main objective of the study is to examine how the ''other'' is represented in *Heart of Darkness* and *A Passage to India.* Other specific objectives are:

1) To examine the different ideas of the Other in *Heart of Darkness and A Passage to India.*
2) To investigate the authorial ideologies of Joseph Conrad and E.M Forster and relate them to the representation of the Other in the two selected novels.

1.6 Significance of the study

This research intends to analyze the representation of the other in the two novels under study. The main concern of the study is to explain the divergent views of both Conrad and Forster in their representation of the Other in *Heart of Darkness* and *A Passage to India* respectively. It is also intended that the study will be crucial for researchers who are interested in novels about Africa, colonialism and Imperialism among other things especially *Heart of Darkness and A Passage to India***.**

However the focus of this research is also to uncover how Conrad and Forster's approach and portrayal of "Otherness" differs from other works with the same concern, especially in terms of setting, ideology as depicted by these two texts under study.

1.7 Research Design

This research is a textual analysis and therefore it will be devoid of the conventional use of research tools like questionnaire, interviews, and sampling techniques. However primary and secondary materials will be consulted significantly. Works cited will be duly recognized and acknowledged.

1.8 Conclusion

This chapter analysis has been concerned with concepts and contexts, colonialism and colonial representation in relation to the ‘‘Self’’ and the ‘‘Other’’, the primary texts, and the primary authors. The chapter discusses that the historical evolution of European voyages was based on socio-economic, political, and cultural gains for the Europeans under the guise of civilizing mission to Africa and other non-European countries. The chapter also discussed the European colonialism and imperialism within which the Other evolved based on conflicts of identity, development of mutual understanding and the presence of subjective consciousness within and between human beings. Therefore, this affects all types of human relationship, including racial relationships. The implication of this is that the Other can only be identified in the presence of two or more consciousness of the self.

Through a brief biography of the primary authors, we have foundthat Conrad and Forster are European novelists whose writings reveal the experiences of Africans and Indians in their relationship with Westerners. However, their approach to the representation of the Other revealed their style of literary presentations. Also, this study used the different experiences in the two selected texts to reveal the different perceptions and criticisms of the Other in literature.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Joseph Conrad's *Heart of Darkness* and Edward Morgan Forster's *A Passage to India*have received divergent scholarly criticisms since their publication and the pattern of these criticisms have varied greatly over the years. The two selections are also prominent in being among the most brilliant and complex of the genre. However, *Heart of Darkness* and *A Passage to India* as examples of "realistic" fiction which both represents and critiques the societies in which they were produced. *Heart of Darkness* includes a short history of European imperialism in Africa in the last decades of the 19th century and the effects of wars there. *A Passage to India* which is a critique of British rule of India includes a summary of Britain's historical involvement in India and how World War 1 affected its position there. Joseph Conrad and E.M Foster are writers that share common background. Both works also drew heavily on the respective authors' actual experiences, i.e. Conrad's journey to the Congo in 1890 and Forster's various travels in India before and after the World War 1.

2.1Review of Critical Scholarship on Joseph Conrad's *Heart of Darkness:*

Heart of Darkness, thougha short novella,has inspired over a century of scholarly criticisms. In the year of its publication in 1899 *Heart of Darkness* was generally praised by reviewers and critics, but largely fell into obscurity for the next several decades. In 1930s and 1940s Conrad enjoyed a sort of revival when M.C Brad Brook and F.R Leavis in *The Great Tradition* (1979) proclaimed *Heart of Darkness* to be one of the great works of the literary canon, and Conrad novella has maintained this position. In fact in the 1980s an American literary critic Lionel Trilling regarded *Heart of Darkness* as the 'quintessentially modern text' (Tradell

9). Frederick R. Karl in *Joseph Conrad: The Three Lives (1979)* has called *Heart of Darkness* the work in which "the nineteenth century becomes the twentieth." The novella's artistic cohesion of image and theme, its intricately vivid evocation of colonial oppression, and its detailed portrait of psychological duplicity and decay have inspired critics to call *Heart of Darkness* the best novella in the English language. But a new type of critical perspective on the novella arose, one which denounced the racism and imperialism that Conrad's work seemed to espouse. Post-colonial critics among others have disparaged the text's treatment of Africans and women (and, of course, African women). It is no secret that Conrad's novella, an accepted addition to the Western literary canon, harbours many racists and imperialist overtones.

Heart of Darkness was first published in *Blackwood's Magazine* in three instalments in 1899. It was revised for inclusion in *Youth: A Narrative and Two Other Stories* (1902). Initial reviews of the story's later publication were generally favourable. Edward Garnett, an English writer and critic notes its artistic qualities and declares it to be a 'psychological masterpiece'; he also astutely comments on the complex inter-relational nature of its narrative:

> the art of [the story] lies in the relation of the things of the spirit
> to the things of the flesh, of the invisible life to the visible [...] [of the]
> infinite shades of the white man' uneasy, disconcerted, and fantastic
> relations with the exploited barbarism of Africa.

In another review, John Masefield, an English poet and writer notes Conrad's 'fine writing', but criticizes the story for not being 'direct [and] effective'; its inter-relational nature forms 'a cobweb abounding in gold threads', yet lacks a 'central character'. These reviews are important in that they identify features of the text that would later be made the subject of more wide-ranging examinations. In early criticism of Conrad's work, there is a tendency to categorize him as a writer of sea-tales, and, following his death in 1924, there was a period of

uncertainty regarding his literary reputation. However, by the 1940s his status had become assured. In *The GreatTradition* (1948), F. R. Leavis describes Conrad as 'among the very greatest novelists', and describes *Heart of Darkness* as an instance of the 'art of vivid essential record'. Although commenting on Conrad's 'supererogatory insistence on [the] "inconceivable mystery" of Marlow's experiences, Leavis, amongst others, established the story as a canonical text.

During the late 1950s, a thread of criticism developed that regarded the narrative of *Heart of Darkness* as a psychological quest. The purpose of Marlow's journey into the African jungle is to locate Kurtz, a successful imperial trader who has 'gone native'. Beyond central control, Kurtz raids the country for ivory, and indulges in 'primitive' and 'savage' practices. Thomas Moser, in *Joseph Conrad: Achievement and Decline* (1957), adopts a Freudian approach: for Marlow, the journey towards the renegade Kurtz is Tike traveling [...] into the subconscious'; the jungle imagery stands for 'the truth, the darkness, the evil, the death which lies within us, which we must recognize in order to be truly alive.' In his influential book, *Conrad the Novelist* (1958), Albert J. Guerard applies the psychoanalytical approach to the author's experiences: the story represents 'Conrad's longest journey into self, and Marlow's narrative confronts 'an entity within'. Guerard is explicit about his analytical base: Marlow travels towards his double - the 'Freudian or Jungian shadow', figured by the 'evil' Kurtz. Guerard highlights a 'collision' between 'the adventurous Conrad and Conrad the moralist'. In this analysis, Marlow moves between 'civilizing' idealism, and the commercial rapacity which supports its concealment. Although the 1950s' trend for psychological analysis is limited in respect of cultural considerations, Guerard also comments on the relevance of *Heart of Darkness* to his own times:

> Conrad was reacting to the humanitarian pretenses of [the] looters precisely as the novelist today reacts to the moralism of cold-war propaganda. Then it was ivory that poured from the heart of darkness; now it is uranium. Conrad recognized [that] deception is most sinister when it becomes self-deception.

Guerard perceives the way in which the story is relevant to historical periods other than its own, and prepares the ground for more complex cultural criticism. At the same time as Guerard associates *Heart of Darkness* with Conrad's own 'journey', there begins a trend for studies of Conrad's life in relation to his writings. The first of these was *Joseph Conrad: A Critical Biography* (1959) by Jocelyn Baines, described by Allan H. Simmons, in *Joseph Conrad* (2006), as 'the first properly researched biography'. This trend continues to the present day, with *Joseph Conrad: A Chronicle* (1983) by Zdzislaw Najder setting the scholarly standard.

During the 1960s the critical trend shifts towards the political approach hinted at by Guerard. Eloise Knapp Hay, in *The Political Novels of Joseph Conrad* (1963), notes Guerard's identification of the conflict expressed in *Heart of Darkness* - between 'adventure' and 'morality'. However, she takes the view that Marlow's journey is significant in relation to 'a more serious collision', between 'Conrad the British subject and Conrad the moralist', and that this idea is particularly relevant in respect of imperialist looting. Where Guerard identifies Marlow closely with Conrad, Hay's use of the term 'British subject' distances the author from his narrator: Marlow and Kurtz are representatives of imperialism as an idea. They are, after all, employed by a Belgian company which profits from the 'civilizing' principles espoused by the International Conference of 1884-85. However, the idea of Conrad being distanced is questionable: his involvement with imperialism through his merchant service career makes the 'guilt of complicity' powerfully relevant. The canonical status accorded to *Heart of Darkness* by Western critics ensured a benign response to its anti-imperialist theme into the 1970s. Cedric

Watts, in *Conrad's Heart of Darkness* (1977), for example, suggests that it 'serves the cause of truth dialectically, byoffering a skeptical questioning [of] European imperialism.' Chinua Achebe's provocativeessay, '*An Image of Africa: Racism in Conrad'sHeart of Darkness*' (1977), is a criticalturning point. Its post-colonial perspective is vigorously challenging. Achebe attacks Conradfor displaying the psychological need 'to set Africa up as a place of negations at once remoteand vaguely familiar'. He objects to Conrad's foregrounding of binary oppositions in whichAfrica represents 'the antithesis of Europe and therefore of civilization', an 'Other' in whichthe West is tested.

Achebe disputes the idea, as suggested by Hay, that Conrad is distanced from Marlow's narration; he asserts that Marlow 'enjoy[s] Conrad's complete confidence – a feeling reinforced by the close similarities between their careers', and this is particularly relevant for the biographical element of this thesis since Marlow's river journey is derived from Conrad's own experience. As the journey begins, Marlow's narration invokes racist stereotypes: Africans "'howled [and] made horrid faces, but what thrilled you was just the thought of [your] remote kinship with this wild and passionate uproar. Ugly.'" Achebe suggests that notions of a bond with this 'Other' are 'well-nigh intolerable.' For him, *Heartof Darkness* is shot through with imperialist ideology and serves the 'dehumanization [of] Africans'; famously, Achebe asserts that 'Conrad was a bloody racist. Watts offers a predictable defence: Conrad deploys 'the convention of doubly oblique narration, which tends to generate ambiguities'; in postcolonial terms, Watts notes the consensus of non-European critics that Conrad was 'ambivalent on racial matters'. However, he quotes C. P. Sarvan, who concludes that Conrad was subject ''to the infection of the beliefs and attitudes of his age, but he was ahead of his time in trying to break free" .The word 'infection' is intriguing in the context of Conrad's Polish origins. Stepping

outside this review's chronology, Christopher GoGwilt, in *The Invention of the West: Joseph Conradand the Double-Mapping of Europe and Empire* (1995), notes that in nineteenth-century Orientalist discourses which attempted West-East divisions of Europe, Slaves were categorized as Eastern, a 'confusion of Russian and Polish culture'. Poland's history was one of dependency on Russia and partitioning by adjacent powers, and Conrad was thus sensitive to the relationship of 'The West' to subaltern cultures. He was 'infected' by stereotypically racist perspectives, whilst also having experience of being 'othered' by such attitudes.Achebe's approach was instrumental in undermining the perceived anti-imperial theme of *Heart of Darkness*. However, he adheres to the notion that a text can have one primary meaning. From the late 1970s, post-structuralist and deconstructionist theorists engaged with the idea that no text may be read definitively and truthfully. The basis of this critical trend is the Saussurean theory that the language which forms a text is part of a system of differences with no positive terms, and with only arbitrary links between the signifier and the signified. Perry Meisel may be taken to exemplify this approach in his book, *The Myth ofthe Modern* (1978). Meisel refers to Guerard's Freudian analysis, the journey towards 'an entity within' the self, assumed to be Kurtz, and considers that Marlow's narrative demonstrates the contradictoriness of this notion. Meisel comments that Guerard's reading:

> presupposes some kind of direct link between words and things, not only in Conrad, but also [in] Freud as well. It is Freud, however, who draws our attention to language as an oppositional or differential mechanism as early as 1910, well before the notion receives its official introduction [with] the publication in 1916 of Ferdinand de Saussure's Cours de linguistique generate.

Meisel illustrates his argument by discussing the moment when Marlow reaches the supposed 'entity'. When Marlow arrives at Kurtz's jungle compound, Kurtz has disappeared; although he meets him, soon afterwards Kurtz dies. Meisel takes Guerard's observation on these events, 'a

part of himself has vanished', to be 'language somehow divided against itself, stipulating the presence of meaning on the one hand, while noting the withdrawal of its ground on the other'; he suggests that Guerard's assumption that Marlow can learn from his experience is the very notion that Marlow is 'forced to overcome.' For Meisel, a key incident is Marlow's discovery that the house which Kurtz occupies is surrounded with the severed heads of natives who have rebelled against his authority. According to Marlow, the heads ''showed that Mr. Kurtz lacked restraint [...], that there was something wanting in him - some small matter [which] could not be found" (*HOD*, p. 57). Meisel emphasizes the ambiguity of Marlow's language: 'wanting', for instance, may mean the absence of morality or the presence of desire. The definitions are systemically related, but do not designate subjects and objects; rather, they suggest that 'meaning is a lateral event within language.' Meisel regards the 'matter' of Marlow's narrative as naturally 'recessive'; linear narrative is rendered inadequate since meanings recur 'ad infinitum.'

In the midst of Achebe's destabilizing attack and the advent of deconstructionist criticism, *Conrad in the Nineteenth Century* (1979) by the distinguished scholar Ian Watt, appears to be an anachronism. Watt's approach is historical and biographical. However, his analyses are not necessarily incompatible with Meisel's decentring views. Watt observes that Conrad's texts are not directly autobiographical, but that they are better comprehended through an appreciation of the 'complicated relationship [...] between their sources in personal experience and [fiction]'. He quotes Conrad: "'my point of view is English, from which the conclusion should not be drawn that I have become an Englishman [...]. *Homo duplex* has in my case more than one meaning.'' Watt suggests that Conrad's ideological summary is contained in his statement that the idea in *Heart of Darkness* is 'the criminality of inefficiency and pure selfishness when tackling the civilizing work in Africa', but that he is keen, at least initially, to

assert ‘efficient’ British values. However, Conrad realized that this efficiency entailed ‘killing and enslaving the native population’, and he was thus opposed to Western expansion, ‘if only because of what had happened to [Poland]’. Watt supports this specific reference to Conrad’s ideological conflicts by noting the general anxiety caused by the growing competition between European nations for shares in colonial territories. *Heart ofDarkness*, through Marlow’s shifting narrative, expresses that period’s growing feeling of tension between old and new orders, ‘marked by a note of apocalyptic gloom.’ As Marlow says about his feelings when his journey begins, “‘I expected the wretched [steamboat] to give up every moment. It was like watching the last flickers of a life’” *(HOD,* p. 38). Watt’s analysis of Conrad’s celebrated narrative technique suggests something in common with Meisel’s approach. A ‘frame’ narrator opens the story, and, before Marlow takes control of the narrative, he describes the manner in which Marlow relates his experiences:

> to him the meaning of an episode was not inside like a
> kernel but outside, enveloping the tale which brought it
> out only as a glow brings out a haze, in the likeness of
> one of these misty halos that, sometimes, are made
> visible by the spectral illumination of moonshine. (p 5)

In Meisel’s view, such a narrative style ‘discards the notion of meaning as a core or “kernel” without reservation, setting up a more problematic definition that plays on the meanings of “spectral illumination”’: thus, in such twentieth-century Modernist terms, meaning is typically without positive terms. Watt takes the same passage to support his historical approach. He focuses on the influence of late nineteenth-century Symbolist and Impressionist techniques on Conrad’s form, and suggests that they reflect ‘the general ideological crisis’ of the era. Meaning, in such an analysis, is larger than its narrative vehicle, the effect of which is to convey indeterminacy. Watt identifies Conrad’s device of ‘delayed decoding’; this effect highlights ‘the

gap between impression and understanding; the delay in bridging the gap enacts the disjunction between the event and the observer's trailing understanding.' He cites the example of Marlow's confused impression of an attack by natives upon his steamer. Marlow first describes sticks flying towards him; after the event he decodes the impression: "'Arrows, by Jove!"' *(HOD,* p. 44). The device conveys the *'relativism* of the impressionist attitude', a concept which assists in understanding Meisel's 'decentring' arguments. Watt reminds us that 'the typical seaman's yarn' is '"centripetal"': a conventional story encloses the 'kernel of truth [and we] seek inside' for meaning. Marlow's narratives are '"centrifugal"': truth resides 'outside *in the unseen.'* Although Meisel and Watt use radically different frameworks, both widen the critical field and prepare the way for further hermeneutic readings.

Criticism in the 1980s focused on the multiplicity of meanings which *Heart of Darkness* is capable of generating. In *Reading for the Plot* (1984), Peter Brooks, an English scholar of comparative literature emphasizes the significance of Conrad's poly-vocal narrative technique:

> a first narrator introduces Marlow and has the last word after Marlow has fallen silent; and embedded within Marlow's tale is apparently another, Kurtz's, which never quite gets told - as perhaps Marlow's does not quite either, for the frame structure here is characterized by notable uncertainties. (p. 47)

The story ends where it begins, on board the *Nellie*, a cruising yawl anchored in the moving current of the Thames, where a group of men - Marlow's colleagues and 'listeners' - hear his tale of his journey up-river. According to Brooks, Marlow's discourse is dialogic: '(in Mikhail Bakhtin's terms) "double-voiced."' He tells, at least, his own story, and that of Kurtz. Brooks suggests that the various narrative voices, including that of the first 'frame' narrator,

speak within a communal structure: 'language forms the basis of social organization as a system of difference which polices individuality by making it part of a trans-individual, intersubjective system: precisely what we call society': meaning is 'located in the interstices of story and frame, boom of the relationship between tellers and listeners.' Brooks implies that Conrad uses Marlow to distance himself from the narrative and this assumption, of course, differs from Achebe's approach. However, Marlow has a relationship to both story and frame. He is detached and, to recall Guerard, complicit. Questions then arise regarding the implications of this position for Marlow's imperial identity. He sees the imperial system breaking down into looting and oppression, yet he depends on that system for his livelihood.

Analyses such as that of Peter Brooks point towards the ambivalence in Conrad's narratives. In *Conrad and Imperialism* (1983), Benita Parry focuses on this feature of his writing through what she terms his 'contrapuntal discourse in which, as Marlow's position illustrates, ideologies undercut or supplement one another. Parry is interested in the contesting doctrines, 'cultural systems' and 'epistemological suppositions' which are 'manifest in Conrad's historical articulations and forms.' She suggests that the narrative of *Heart of Darkness* accurately represents 'the Manichaeanism of the imperialist imagination which perceived a world of warring moral forces, incompatible social modes and antagonistic values.' Parry's discussion of competing 'cultural systems' displays some similarity with the ideas of Fredric Jameson, set out in his essay *'Third-World Literature in the Era of Multinational Capitalism' (1986)*. Jameson comments that 'the western realist and modernist novel' is inextricably linked to 'capitalist culture' in which there is a 'radical split between the private and the public, between the poetic and the political'. In other words, for reasons of economic efficiency, capitalist culture enforces a separation of the private psychological and the public political realms, and this is reflected in

literature. In the Third World, 'the relations between [such categories] are wholly different'; so, Third World texts, even those with a 'private' element, 'necessarily project a political dimension in the form of a national allegory'.

Heart of Darkness has a relationship to its Third World setting, and this is informed by Conrad's ambiguous West/East origins which distance him from a Western realist approach. Marlow's journey towards Kurtz may be read allegorically in terms of 'antagonistic' private and public values. Marlow comes face-to-face with the capitalist looting of which he is a part. The confrontation, in narrative terms, will pose the question of whether or not the outcome is genetically allegorical - a defining narrative, that is. However, Parry's approach suggests that allegorical meanings must not be considered in isolation; *Heart of Darkness* should be read dialogically through 'unorthodox and unexpected conjunctions' which emphasize 'incompatible meanings'. At the farthest point of Marlow's journey, Kurtz is revealed to represent the "'pulsating stream of light, or the deceitful flow from the darkness'" *(HOD,* p. 47). In this thesis, my interest is in the relationship between such unequal ideas of identity. Dialogic readings may reveal gender issues not immediately visible in apparently masculine texts such as Conrad's. Nina Pelikan Straus's influential essay, '*The Exclusion of the Intended from Secret Sharing in Conrad'sHeart of Darkness*' (1987), brings the text into the field of feminist criticism. Earlier critics read Conrad's female characters, Kurtz's fiancee, his 'Intended' for example, as symbols. Marlow returns from Africa and visits her to tell her about Kurtz's fate. He is compelled to lie about the real horror of the imperial project, and this was regarded by critics as a means of protecting the pure world of 'home' for which the woman stands. Hay, for example, notes the political consequences of the lie: 'the knowledge of Kurtz is killed so that the world of the Intended will remain intact'; Hay extends the Intended's signification through the image of her

house - ‘a good image for the “house” of all Europe’ which must also be protected. In such an analysis, the Intended always stands for something else: she is excluded from personal identity. Straus makes the point that such ‘othering’ is as a ‘result of gender identification’ and epistemological denial:

> the guarding of secret knowledge is thus the undisclosed theme of *Heart of Darkness* [...]. Marlow’s protectiveness keeps the woman/intended mute [...]. She lacks that one distinguishing feature of the beloved, which is that she is absolutelyindividual to the one who loves her. The Intended is thus thrice voided or erased: hername is never spoken by Kurtz, by Marlow, or by Conrad; and it is determined thatit will never be spoken by Conrad’s commentators. (p 59)

Straus draws on the cultural theory of Gayatri Chakravorty Spivak. In her essay, ‘*Imperialism and Sexual Difference’ (1986)*, Spivak deconstructs the ‘trope of the male of the white race as a norm’. Marlow’s lie determines the Intended as ‘Other’ to his social group; she is a sign rather than a subject; in Spivak’s terms, he performs an ‘emptying out because a sign means something other than itself whereas a person is self-proximate.’ Johanna M. Smith, in her essay ‘‘*Too Beautiful Altogether”: Patriarchal Ideology inHeart of Darkness'* (1989) extends Straus’s focus on individual gender issues into the wider political arena considered by Spivak. Smith suggests that a feminist approach ‘can interrogate its complex interrelation [of] patriarchal and imperialist ideologies.’She observes that the way in which Marlow narrates female characters (his aunt, for instance, who secures his appointment as a steamboat captain, and the African woman who is Kurtz’s mistress) is a ‘manful effort to shore up the nineteenth-century ideology of separate spheres.’ Through a dialogic reading of these spheres, ‘a gap opens between the imperialism visible to Marlow and the patriarchal attitude [...] unseen by him because it seems natural.’

Bette London, in *The Appropriated Voice* (1990), continues the kind of approach adopted by Parry regarding narrative as a 'struggle [between] competing voices', and discusses issues in *Heart of Darkness* in respect of masculine voices functioning in an exclusionary way. More recently, Carola M. Kaplan, in '*Beyond Gender'* (2005), has suggested that female characters in the story, especially the African woman, are more complex and have a wider significance than merely to represent the effects of exclusionary cultural forces. They also compete within the 'struggle', and perform key roles to the extent that Marlow's 'life is bordered and its course largely determined by powerful women'. The idea of approaching *Heart of Darkness* through a range of inter-relational dialogues within cultural systems feeds through to postcolonial criticism of the 1990s. At the forefront of this movement is Edward Said's major study, *Culture and Imperialism* (1993). Said asserts that '[culture and the aesthetic forms it contains derive from historical experience'. He describes an interactive *process*: cultural experiences, he claims, are 'oddly hybrid'; they 'assume more "foreign" elements, alterities, differences, than they consciously exclude.' These contradictions challenge 'the politics of identity as given' and show 'how all representations are constructs]'. As a Western educated Arab, Said empathises with other ambivalently-positioned writers: as he observes, belonging 'to both sides of the imperial divide enables you to understand them more easily.

Said's analysis, like Watt's, points to the idea that *Heart of Darkness* contributes to the cultural debate 'through formal devices'; a 'self-consciously circular narrative [draws] attention to [itself as] artificial', and 'dislocations in the narrator's language' offer opportunities to deconstruct both imperialist and ant-imperialist positions. He echoes Parry in identifying that any representation of culture or identity is a hybrid composition: 'the cultural archive' must be read 'not univocally but *contrapuntally*, with a simultaneous awareness both of the metropolitan

history that is narrated and of those other histories against which (and together with which) the dominating discourse acts.' Said draws together threads from earlier critical fields: deconstructionist and feminist approaches, for example, reveal multiple facets in texts which previously were considered to follow a single ideological path. Said's inter-relational approach informs Homi K. Bhabha's influential postcolonial text, *The Location of Culture* (1994). Bhabha's emphasis is on cultural hybridization. Although in his book-length series of essays he touches on only a few aspects of *Heart of Darkness*, he notes 'the long shadow cast' by the story 'on the world of postcolonial. According to Bhabha, its influence is:

> a double symptom of pedagogical anxiety: a necessary caution against generalizing the contingencies and contours of local circumstance, at the very moment at which a transnational, 'migrant' knowledge of the world is most urgently needed.

In terms of the formal narrative devices used by Conrad and Lewis, my examination of their texts is informed by Bhabha's theory regarding the way in which identity 'emerges within a range of discourses as a double narrative movement':

> in the production of the nation as narration there is a split between the continuist, accumulative temporality of the pedagogical, and the repetitious, recursive strategy of the performative. It is through this process of splitting that the conceptual ambivalence of modem society becomes the site of *writing the nation.*

The idea of a 'migratory' inter-action of a 'pedagogical', fixed ideology with the 'performative', something which is more elusive and challenging, is crucial to the ambivalent identities which develop in the texts examined in this thesis. Paul B. Armstrong, in his essay, *'Heart of Darkness and the Epistemology of Cultural Differences*' (1996), considers the text in the multidimensional context that Bhabha discusses - one which is appropriate to the twenty-first

century. Armstrong reads the story as a 'heteroglossic rendering of cultural differences without any attempt to synthesize them.' In this analysis, Conrad's 'strategically ambiguous' narrative assists in understanding 'otherness [through] an ongoing reciprocity between knower and known'; in the process, 'each comments on, corrects, and replies to the other's representations in a never-ending shifting of positions.' Achebe's 'act of writing back to Conrad' could be considered within that hybridizing postcolonial exchange: Armstrong's view of Marlow's reaction to a repelling *kinship* with the 'ugly' is that it furthers an epistemological project: '[t]he first step toward engaging [with] another culture is to recognize that one's own is riven with contingency.'

Heart of Darkness continues to be pertinent to the latest postcolonial studies, and to issues of hybridity. Tom Henthome, in *Conrad's Trojan Horses* (2008), suggests that Conrad's narrative technique is 'based on [Bakhtin's] theory of "intentional hybridity"' rather than the more "organic" development of a hybridized position, as espoused by Bhabha. According to Henthome, Conrad's purpose is to 'unmask' imperialist ideologies which he seeks to criticize. Armstrong's position regarding *Heart of Darkness*, that the text makes 'dialogue' between cultures 'thinkable', since such an approach sheds light on the 'contingent', hybridizing experience of the 'migrant' that Bhabha rightly suggests is relevant to the modem world.

2.2 Review of Critical Scholarship on E.M Foster's A Passage to India

Similar to *Heart of Darkness*, a sense of 'Otherness' and disconnection prevails *APassage to India.*Around the time E.M. Forster was writing *A Passage to India*, the relationship between 'Self' and 'Other' in India was quite turbulent. India was undergoing a struggle against her colonizer, Britain. The unequal foundation on which the Indo-British relationship was constructed was shaking. Indians thought they had enough from their British master. They were tired of being treated as the 'Other' on their own land. Resistance was going strong. The repression of nationalist agitation, the Punjab massacre, Gandhi's non-cooperation movement, the 1919 Amritsar massacre all reflected an extremely tense relationship between the colonizer and the colonized.

Forster thinks the conflicts between the two communities were caused by the arrogance and insensitivity on the part of the colonizer. Forster blamed the Englishman, and Englishwoman as well, for their social follies and ignorance which he thought had widened the social gulf between the Indians and the European communities living in India. The unequal 'system' was built on the Englishman's racial prejudices and the social apartheid was practiced in many ways at different levels of society. For instance, Indians were not allowed in first class railway carriages and Indians were excluded from British clubs. Forster thought it was social follies such as these which aroused resentment and rage among the Indians. In *A Passage to India*, Dr. Aziz and Mrs. Moore encounter what many critics and post-colonial scholars refer to as the colonial 'other', a construct created by colonial writers in their attempts to deal with a threat of being that was foreign to them; Eastern, non-Western, alien, and therefore unknowable and unsettling. (see Said Culture and Imperialism.

1993). This idea has created binary conflicts within the post-colonial texts in which the native were represented as the 'other.' *A Passage to India* shows the discomfort of the 'other' in terms of relationship between colonized and colonizer. *A Passage to India* attempts to look at the relationship between colonizers and colonized, its narrative expressing concern about future relations between Indian and English. It asks the question of whether or not Indian and English can ever truly co-exist. It is important here to note that in the novel there was attempt by Foster to see that the 'Self' and the 'Other' connects, this is evident in one of the central episodes of *A Passage to India*, in which the British authorities organize a 'Bridge Party', whose goal is to bridge the gulf between East and West (Forster 26). However, contrary to the expectations of the British, the two groups remained distant and were reluctant to communicate: Miss Quested now had her desired opportunity; friendly Indians were before her, and she tried to make them talk, but she failed, she strove in vain against the echoing walls of their civility (Forster 43).

A Passage to India presents India in much the same way as Conrad's Africa; too large, too incomprehensible to ever be understood (Said 201). Forster states in the narrative of *A Passage to India* that "nothing in India is identifiable; the mere asking of question causes it to disappear or to merge in something else" (201). Even though Fielding is a much more sympathetic and perhaps intuitive character than Marlow, he is unfortunately defeated in this novel by India's largeness and incomprehensibility. He tries to understand Aziz; tries to understand India, but is in the end rejected, and while even though Mrs. Moore penetrates into something of the 'other' of India, she is very clearly traumatized by the experience, perhaps irrevocably so (202-203). Mrs. Moore has a deep, deep experience with India's 'other', but she cannot recover and is left empty and drifting, and though Fielding wants to understand, he does so only superficially, and never encounters the 'other' as Mrs. Moore does (203).

Several of E.M. Forster's novels take as their subject 'The British Abroad', presenting characters who struggle to experience a culture outside the confines of British social norms. *A Passage to India*, however, takes this concept yet further, as Forster describes not only members of the British Raj in India, but members of Indian society under colonial rule. In his essay *Discourse on Colonisation (1993)*, Aimé Césaire finds that in a colonized nation, there will be 'no human contact, but relations in domination and submission.' (Césaire 177), and while the characters attempt to make human contact through the barriers of ruler/subject, coloniser/colonised, the ghost of the 'Colonial Other' is continually present, ultimately proving stronger than personal relationships. Therefore in this sense, the idea of 'otherness' informs the narrative of *A Passage to India*. It explores the effect that a concept of 'Other' has upon identity: as 'British' becomes 'British in India/Imperialist', and 'Indian' becomes 'Colonised Indian/Subject'. Taking from Homi Bhabha, a concept of *difference through resemblance* can also be seen in Forster's novel, as the characters struggle to reconcile the difference between the identity 'English' and the identity 'Anglicised'. In many ways, Forster is exploring this relationship in *A Passage to India*, writing characters who are attempting to find this human contact. The novel explores the ways in which imperialism informs the human value, or rather, human character under the British Raj, both its derogatory and unifying effects. The ghost of the Colonial Other comes to permeate all the relationships within *A Passage to India*, creating a gulf over which positive human contact tries, but ultimately fails, to jump. The Colonial Other has been described in various ways by post-colonial theorists, but most are agreed that such a construct serves to reinforce a system of subjugation by legitimizing a social and political hierarchy of coloniser over colonised.

Césaire also writes of colonisation as a society reduced to officialdom, and for *A*

Passage to India at least, this officialdom is the ultimate barrier to meaningful human contact; 'for where there is officialism every human relationship suffers.' (Césaire 200) Here, the colonial encounter is stripped of cultural or personal interaction, reduced as it is to serve the economic and political propellers of colonial rule. In the officialdom of Forster's India, characters are forced interact not as individuals, but as representatives of their 'role' within the colonial institution. For Forster, imperialism is an external, independent force to which the British in India are victim almost as the Indians are.For Forster's novels, which are confined to a British perspective, the Other will inevitably remain the Indian. Forster's canon of works draw often on an analysis of the English abroad, such as *A Room with a View,* and *Where Angels Fear to Tread.* In *A Passage to India*, Forster ostensibly attempts to extend this investigation to examine not only the English, but also the Indian Other which informs their identity as the British Abroad. However, as much as Forster challenges English convention, the narrative, along with the characters (both British and Indian), are trapped within it.

In his seminal work *Orientalism (1979)*, Said argues that the Orientalist approach amounts to a set of essentialist characteristics applied to the 'Orient' from a perspective which universalises Western, or European values. While Forster challenges the way in which these values are applied within the imperialist construct, he does not challenge these values *as such*. Rather, the English (imperialist) values become corrupted through the corruption of the imperialist agents.

> Yes, they have no chance here, that is my point. They come out intending to be gentlemen, and are told it will not do…I give any Englishman two years, be he Turton or Burton. It is only the difference of a letter. And I give any Englishwoman six months. (*PTI; p.* 9)

Aziz, for instance, Forster's Indian hero, is so because he fits these universal values, indeed, the perceived reader's expectations. During the hysterical meeting after the arrest of Aziz, a subaltern shares his ideas;

> The native's all right if you let him alone. Lesley! Lesley!
> You remember the one I had a knock with on your maidan
> last month. Well, he was all right. Any native who plays polo
> is all right. What you've got to stamp on is these educated
> classes, and, mind, I do know what I'm talking about this time.
> (p.g173)

The irony, of course, is that Aziz was that polo player (while at once being, as a doctor, 'these educated classes'). Forster has challenged the subaltern's prejudices about Indians, however, he has not challenged the values on which those prejudices are placed. As such, Aziz becomes a 'sympathetic' character because he resists attempts to categorise him as Other. Essentially, the less Aziz presents himself as Other, the more he can be presented as a hero within the novel. Ultimately, this very sense of the Indian 'mimic' reinforces the gulf between these cultures just as it seeks to close it. Aziz's attempts to bridge this gap are realised through his attempts to 'be more English'. Unable to make human contact with Adela Quested (through his inability to conform to Adela's expectations of a picturesque India) as he did with the more 'open' character of Mrs. Moore, his attempts at mimicry are reduced to caricature;

> 'Goodbye, Miss Quested.' He pumped her hand up
> and down to show that he felt at ease. 'You'll jolly jolly
> well not forget those caves, won't you? I'll fix the whole
> show up in a jiffy.' (*p.g* 72)

Perhaps Forster has also recognised here Rao's claim that 'one has to convey in a language that is not one's own the spirit that is one's own. While Aziz feels that he revealed 'the spirit that is his own' to Mrs. Moore, his attempts here to adopt the role of mimic eclipse his spirit beneath a performance of his own and Adele's (different) stereotypes of the colonial Indian. This failure to assimilate however, and Aziz's ultimate rejection of the desire to

assimilate at all, has a complex role in the web of colonial structure and oppression. In *A Passage to India*, for instance, not only do Aziz's attempts at 'Englishness' provide their own barrier to real human contact, but the concept of an Anglo-Indian is refused by the English community. Bhabha describes this refusal as necessary to the maintenance of the colonial position;

> Colonial mimicry is the desire for a reformed, recognizable
> Other, as *a subject of a difference that is almost the same,*
> *but not quite.* (Bhabha, *Mimicry*, 381)

In this way Bhabha describes the difference between being anglicised and being English. Such an unstable and ambivalent identity construct threatens the colonial power structure, by problematising the role of subject. The fear that Indians would succeed in this Anglo-Indian role, thus collapsing the hierarchy of 'ruler/subject', is demonstrated at the strained garden party:

> 'Please tell these ladies that I wish we could speak their language,
> but we have only just come to their country.' 'Perhaps we speak
> yours a little,' one of the ladies said. 'Why, fancy, she understands!'
> said Mrs Turton… Her manner had grown more distant since
> she had discovered that some of the group was westernized,
> *and might apply her own standards to her*. [my emphasis] (p.g 38)

As stated earlier Edward Said in *Orientalism* states that "The Orient is… its [Europe's] cultural contestant, and one of its deepest and most recurring images of the Other." This Other has two distinct interpretations. It has been used famously by Sartre, Lacan and Hegel to express the processes of interaction which are necessary for the development of self-awareness, identity etc. It has also been used by post-colonial theorists such as Gayatari Spivak who coined the term "othering" to describe the method of creating the Other via the tools of imperialism, be it militarism, medicine, religion or culture. These two concepts of the Other are

arguably linked, inextricably, together. The imperialist Other of Spivak can be seen to be the psychological Other of Hegel writ large. Whether the West can have definitive knowledge of the Other is therefore a question of whether West, and East, can proceed through Hegel's dialectical method and arrive at a mutual synthesis; thus resulting in a self-awareness which permeates through society and down to the individual psyche. A Passage to India can be seen as a study of the problems faced by such a process. In 1953 Gertrude White, a an American professor of English observed that E.M Forster's A Passage to India can be seen as a metaphor for a Hegelian, dialectical approach to the problem of the Other. White did not however pursue the full possibilities of a Hegelian reading of Forster. There is, arguably, a deeper philosophy behind Forster's treatment of the problem of knowledge about the Other.

Following their initial contact, the 'I' and the 'Other' fear a challenge to their own version of the truth and their self-certainty, they deny each 'Other's' autonomy and even reality; "On approaching the other it has lost its own self, since it finds itself as another being; secondly, it has thereby sublated that other, for this primitive consciousness does not regard the other as essentially real…" Regarding the other as essentially unreal is a key symptom of the Orientalist by Said's definition and is a root obstacle in the search for knowledge for both Hegel and Forster. For Said the unreality of the Other stems from the West's belief in its own knowledge which is principally informed by the study of history, and later by scientific exploration. An American professor of English and Literature, Michael Gorra, in *''Portrait of a Novel'' (2012)*said that while, "the dominant trope of oriental discourse is the attempt to find a language

that will allow one to know and describe the Other" even the critical writer, such as E.M. Forster, finds it a difficult and potentially impossible task to discuss the real Other. This problem suffuses A Passage to India and is recognized by Forster. The Other is examined in myriad ways and is at its must mysterious and ineffable when it is manifested in the emblematic Marabar Caves. When Aziz proposes that Miss Quested visit the caves with him instead of coming to his (embarrassing) bungalow she entreats him to describe to her their wonders and importance, "Tell me everything you will, or I shall never understand India." Miss Quested, and Forster, are here acknowledging that it is the appreciation and observation of the hitherto unknown aspects of the Orient that are key to truly knowing about the Other. However, this study will use Post-colonial literary theory to analyze the various postulations made by scholars and critics alike in discussion of the two selected novels. Postcolonial theory is especially viable for the interpretation of my work.

2.3 Post-Colonial Literary Theory:

The term 'Theory' is the systematic postulation and rules of procedure based on an organised body of knowledge formulated to study a particular phenomenon. Also, in literature, theory is "a way of emancipating literary works from the stronghold of a 'civilised sensibility', and throwing them open to a kind of analysis in which, in principle at least, anyone could participate" (Eagleton, *Literary Theory* viii). A theory is a concept and practice that helps us to understand and contextualise literature. According to Valentine Cunningham, theory "has opened, or reopened, our eyes to textual irresolution, stickiness, awkwardness, it has certainly opened many eyes to meaning in text previously quite unregistered or only dimly perceived" (*Reading After Theory* 41). Commenting on the two distinctive functions of literary theory, Roger Webster posits that:

> … literary theory should do two things. It ought to provide us with a range of criteria for identifying literature in the first place and an awareness of these criteria should inform our critical practice… it should also make us aware of the methods and procedures which we employ in the practice of literary criticism, so that we are not interrogating the text but also the ways in which we read and interpret the text (*Studying Literary Theory* 8).

Literary theory helps us to understand literature and to frame the relationship between author and text. Literary theory develops the importance of gender, class and race in the study of literature, both from the point of view of biography of the author and a study of the thematic occurrence within the text. Also, it seeks to clarify the extent to which the text is more a creation of a culture than an individual author and how the text helps to influence "some social and political interest or commitment" (Selden, *Practicing Theory and Reading Literature* 7). It was based on the preceding conception of theory in mind that this research adopts post-colonial literary theory as its analytical framework. Post-colonial literary theory deals with literature written in countries that were once colonies of France, Spain, Portugal, Belgium and Britain.

According to Ali Behdad, the term "post-colonial" refers to "cultural practices that address the issues surrounding the colonial encounter between the West and its others" ("Une Practique Sauvage" 73). The idea of post-colonial literary theory "emerges from the inability of European theory to deal with the complexities and varied cultural provenance of post-colonial writing" (Ashcroft et al, *The EmpireWrites Back* 11). As a literary theory, it covers a wide range of texts that criticise the idea of colonialism. Similarly, Bart Moore-Gilbert argues that post-colonial theory "has been increasingly preoccupied in investigating the complicity of a large part of Western culture, and the canon of English literature more specifically, in the attitudes and values... of expansion overseas" (*Postcolonial Theory* 8). The theory studies the use of power by colonising nations over the colonised people's values and their definition of the Self during colonialism (see, Ngugi, *Writers in Politics* 12). This is because colonialism reveals the relations of domination and submission which turn the indigenous people into instruments of production for the colonising nations (see, Cesaire, "From *Discourse on Colonialism*" 177). Also, in *Contemporary Postcolonial Theory: A Reader* (1997),Padmini Mongia argues that post-colonial theory is "an umbrella term that covers different critical approaches which deconstruct European thought in areas as wide-ranging as philosophy, history, literary studies, anthropology, sociology, and political science" (2).

Thus, "Post-colonial literary theory" is the body of work which emerged around the 1970s to understand the representation of colonialism and colonization in literature. It is sometimes written with a hyphen (post-colonial/post-colonialism) and sometimes is left unhyphenated (postcolonial/postcolonialism), with the two forms being used to designed the same areas of interest by different critics. The hyphenated version was first used by political scientists and economists to denote the period after colonialism, but from about the late seventies it was turned

into a more wide-ranging culturalist analysis in the hands of literary critics and others (see Ashcroft, Griffiths and Tiffin, 1998: 186-92). Postcolonialism often also involves the discussion of experiences of various kinds, such as those of slavery, migration, suppression and resistance, difference, race gender, place, and the responses to the discourses of imperial Europe such as history, philosophy, anthropology and linguistics (see Ashcroft, Griffiths and Tiffin, 1995: 1-12). But, the growing currency within the academy of the term 'post-colonial theory' was consolidated by the appearance in 1989 of *The Empire Writes Back: Theory and Practice in Post-colonial* by Bill Ashcroft, Griffiths, and Helen Tiffin. It can be rightly said that postcolonial theory is built in large part around the concept of **'**Otherness'**.** This is because the theory addresses issues bordering on racism, nationalism, national identity, immigration, the continuing legacies of Western colonial, imperial histories and the nature of society in multi-cultural urban areas. It also perpetuates negative stereotypes of non-European people and cultures. Post colonialism is about understanding imperialism: "the practice, the theory and the attitude of a dominating metropolitan centre ruling a distant territory [and] "colonialism" which is almost always a consequence of imperialism, the implanting of settlements on distant territory" (Said, 1994, p. 8). Ashcroft et al (1998).

Therefore, post-colonial literary theory deals with literature written in colonised countries by their citizens who try to articulate their identity and reclaim their past. For instance, works done for African audience by Africans constitute the historical and social experiences in Africa (see, Chinweizu et al, *Toward the Decolonization of African Literature* 13), because most "African writers write out of an African experience and of commitment to an African destiny" (Achebe, *Morning Yet on Creation Day* 7). According to Kolawale Ogungbesan, "African writers have increasingly tried to indigenise not only the language but also the form of their art...

they have addressed Africans in African voices" (*New West African Literature* viii). Furthermore, Postcolonial studies are broadly concerned with the experiences of exclusion, denigration and resistance under the colonial rule. A central feature of postcolonial theory is an examination of the impact of the European conquest, colonization and domination of non-European lands, peoples and cultures. One of the important aspects of the Postcolonial studies has been the concepts of the Self and the Other, both concerned with identity. The so called rational, superior, colonial 'Self' is contrasted with the barbarism and irrationality of the 'Other', but many writers have argued for a need to deconstruct the binary.

In *Black Skin, White Masks*, Fanon suggests that colonialism has created a sense of division and alienation in the self-identity of the colonized people. Under colonialism the history, culture, language, customs and beliefs of the colonizers are considered superior to those of the local indigenous culture of the colonized. This creates a strong sense of inferiority in the colonized subject and leads to an adoption of the language, culture and customs of the colonizers by the colonized, as a way of compensating, for these feelings of inferiority in their self-identity. Fanon's work on the role of representation in the construction of self-identity clearly shows the influence of the theories of Lacan, in particular his concept of the mirror-stage of identity formation. A similar analysis is done by Edward Said in his work *Orientalism*, in which he argues that the Orient has been represented as the binary opposite of the West. Said discusses how these orientalist representations function to reimpose colonial domination through suggesting that western values, beliefs and forms of culture are imposed to counter the inherently negative 'traits' of these so called inferior cultures. Gayatri Spivak points out the 'differences' both pronounced and subtle which separate and divide those called natives or the colonized. She emphasizes on the different forms of othering of subject formation even within the category of

the oppressed. Also, Homi Bhabha in *The Other Question* and *Remembering Fanon* explains that the colonizer is locked into the fractious position of constantly disavowing and rejecting (in the form of negative stereotypes) the presence of the other, yet at the same time acknowledging it. Although Karl Marx never developed a theory of colonialism, his analysis of capitalism emphasized its inherent tendency to expand in search of new markets. Marx's analysis of colonialism as a progressive force bringing modernization to a backward feudal society sounds like a transparent rationalization for foreign domination. Even though Marx believed that British rule was motivated by greed and exercised through cruelty, he felt it was still unwittingly the agent of progress. Thus, Marx's discussion of The British rule in India has three dimensions: an account of the progressive character of foreign rule, a critique of the human suffering involved, and a concluding argument that British rule must be temporary if the progressive potential it unleashed is to be realized. However, Rudyard Kipling's *Kim* has descriptions of what happens when Europeans attempt to force their cultural values on other countries.Kipling's Kim is a character that takes on many characteristics of both sides, the British and the Indian. Here, we understand the downside of colonialism but also the fact that Kipling views this colonialism as "right." Kipling uses his characters to show how native mentality and British supremacy often came into confrontation. The idea of one country taking possession over another is shown here through a simple children's game.

Joseph Conrad and E.M Foster are significant exponents of the post-colonial approach to literature and this considerably influenced and shaped their ideologies. Similarly, Conrad's *Heart of Darkness* and Forster's *A Passage to India* deal with the experiences in post-colonial concepts of Africa's past, present and future. These texts structure their actions in such a way that they outline the various questions of post-colonial literary theory regarding racism, ethnicity,

hybridity, hegemony, mimicry and voice. Joseph Conrad's *Heart of Darkness* is a much harsher condemnation of the terror and oppression that result from domination, particularly European domination of Africa. Conrad views colonialism as a moral vice and a cultural bully of the Europeans. Kurtz depicts the horrors and evils that colonialism inflicts on the colonized. Marlow shows us that anyone can be drawn into the web of colonialism. Conrad's view of colonialism is that of taking away from a society, as exploitation and not as a civilizing mission. The rulers dislike the native people and have no problem exploiting or even killing them. On the other hand, E. M. Forster's *A Passage to India* provides not only a critique of the British Empire, but shows how it sets off a network of social, political, and cultural forces that reverberates across the British Empire. Here, the protagonist's trial, and its run-up and aftermath, bring out all the racial tensions and prejudices between indigenous Indians and the British colonists who ruled India. The British community condemns Dr. Aziz, assuming he's a criminal because of his race. Fielding's logical Western mind cannot comprehend the mystery of India, but he is highly tolerant and respectful toward Indians. He befriends Dr. Aziz, but cultural and racial differences, and personal misunderstandings, separate them. Thus, through these issues the study brings into focus, the representation of the Other in Joseph Conrad's *Herat of Darkness* and E.M Forster's *A Passage to India*. These issues in post-colonial literary theory are hereby discussed:

Firstly, post-colonial literary theory studies the idea of ethnicity in literature. Ethnicity refers to the combination of social prototypes of a particular ethnic group. Examples of such prototypes are norms, beliefs, values and behaviours. The development of ethnicity in post-colonial literary theory indicates a modification from discussion on race. The term explains human differences in words like "culture, tradition, language, social patterns and ancestry, rather than the discredited generalisations of race with its assumption of humanity divided into fixed,

genetically determined biological types" (Bill Ashcroft et al, *KeyConcepts in Post-Colonial Studies* 80). Similarly, Werner Sollors argues that "ethnicity is typically based on a contrast. If all human beings belonged to one and the same ethnic group we would not need such terms as 'ethnicity'" ("Ethnicity" 287). R.A. Schermerhorn's definition of ethnicity is typical here, and deserves to be quoted at length:

> A collectivity within a large society having real or putative common ancestry (that is, memories of a shared historical past whether of origins or of historical experiences such as colonisation, immigration, invasion or slavery); a shared consciousness of a separate, named, group identity; and a cultural focus on one or more symbolic elements defined as the epitome of their peoplehood. These features will always be in dynamic combination, relative to the particular time and place in which they are experienced and operate consciously or unconsciously for the political advancement of the group (*Comparative Ethnic Relations* 12).

This reveals that ethnicity identifies the historical, social and political systems which help to represent a cultural uniqueness, and is less reductive than the more physically based idea of race. Currently, the usual understanding of race is that it is, like ethnicity, a social concept. Races were conceptualised during the period of European mercantile expansion, and ethnic groups during the capitalist expansion (see, Wolf, *Europe and the PeopleWithout History* 380).

Secondly, post-colonial literary theory studies the concept of hybridity in literature. Hybridity means the assimilation of cultural practices from the colonising culture. According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin, "hybridity refers to the creation of new transcultural forms within the contact zone produced by colonisation… Hybridisation takes many forms: linguistic, cultural, political, racial, etc" (*Key Concepts in Post-ColonialStudies*, 118). Hybridity transpires in post-colonial cultures as a deliberate movement of cultural repression, as when the Other acquires political and economic power, or when colonisers

influence native people and force them to adopt new, alien social patterns. In literature, hybridity refers to the apperception of the connection of culture and specific texts with imperial and colonial history. However, there is nothing in the concept of hybridity that advocates equal cultural exchange with the imperial world. Therefore, Homi Bhabha improves on the concept by stressing on resistance to the imperial power. According to him, hybridity

> ...is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other 'denied' knowledge enter upon the dominant discourse and estrange the basis of its authority- its rules of recognition ("Signs taken for wonders" 114)

Thirdly, post-colonial literary theory studies the concept of Hegemony in literature. Hegemony is the ability of the imperial centre to willingly exert political, economic and cultural power over the colonised people. Therefore, domination is not used by force, but by a more cunning way. For instance, through European doctrines, British texts continue to dominate cultural production of the Third World (see, Ashcroft et al, *The Empire WritesBack* 7). The consequence of such analysis is that the colonised people understand themselves as peripherals to those Euro-centric values, while at the same time receiving their centrality (see, Ashcroft et al, *Key Concepts in Post-Colonial Studies* 117). Thus, post-colonial literature exposes Western hegemony and the construction of the colonial subject (see, Widdowson, *Literature* 89). Also, the application of post-colonial literary theory in literature helps to correct Western hegemony in the Third World (see, Gugelberger, "Post-colonial Cultural Studies" 582), of which *Heart of Darkness* and *A Passage to India* are examples.

Fourthly, post-colonial literary theory examines the idea of mimicry in literature. Through this concept of mimicry, the colonial system inspires the colonised to imitate the coloniser, by accepting the coloniser's values, institutions, and customs. For instance, "what the British were

exporting was mimic representations of the British Constitution", while the French were exporting "mimic representations of the 'rights of man'" (Boyarin, "The Colonial Drag" 254) to the post-colonial world. Mimicry is the method by which the colonised is reproduced as almost the same with the coloniser, but not quite (see, Bhabha, "Of Mimicry and Man" 86). Mimicry, thus, finds a weakness in the colonial system because mimicry leads to mockery since it creates a caricature of whatever it mimics. Also, "what emerges through this flaw in colonial power is writing, that is, post-colonial writing, the ambivalence of which is 'menacing' to colonial authority" (Ashcroft et al, *Key Concepts in Post-Colonial Studies* 140).

2.4 Conclusion

This chapter has been concerned with the review of critical scholarship on Conrad's *Heart of Darkness* and Foster's *A Passage to India* as well as the theoretical framework adopted. Although most of the articles and books offer a fascinating critical discourse analysis on the representation of 'Otherness' in the two novels under study, the representation of the 'Other' was vague, none has been able to explicitly study the representation of the Other in the two selected novels. This is because the critics approached *Heart of Darkness* and *A Passage to India* through different theoretical perspectives. The chapter has shown the limitations of critical literature on the primary texts to examine the varying and conflicting position of the Other in the historical periods and the socio-cultural circumstances in which the actions of these texts occur. Also, the critical positions of the literature do not study the fundamentals of heterogeneity and change in African and Indian societies which are influenced by the presence of the Other. This is due to the fact that different theoretical

perspectives were adopted by these critics in their interpretation of *Heart of Darkness* and *A Passage to India*.

However, this chapter illustrates how *Heart of Darkness* and *A Passage to India*represent the 'Other' in dissimilar ways. It also shows the conflicting socio-economic, political and cultural relationships between the 'Self' and the 'Other' vis-à-vis colonial representation. In addition, this study reveals the contradictions and conflicts in the text by analysing the interrelation of African cultural beliefs in relation to the British culture. In *Heart of Darkness*, the Other is presented from a conflictual position to the reader. This is because of the use of binary opposition between the concepts of Otherness and Sameness base on racial relationships as depicted in the text. Therefore, the chapters that follow seek to study these differences through the examination of plot summary, authorial ideology, setting, characterisation and textual techniques.

Chapter Three

Post-Colonial Analysis on Joseph Conrad's Heart of Darkness

3.1. Introduction:

Joseph Conrad's famous novel *Heart of Darkness* has been regarded as a great work in the English literature. Over the years people have come up with many different interpretation of the story. Critics interpreted Marlow's journey to the heart of Africa as a psychological journey to his own self while others have seen the tale as a destruction which anticipates the end of the Western world. Jerome Thale in "*Marlow's Quest*." (1995) interprets Marlow's voyage as a search for the Holy Grail during which he has to pass different tests before he is allowed to meet his grail Kurtz. Looking at all the different interpretations we see that *Heart of Darkness* is a very rich and complex text and that Conrad obviously mastered the confrontation with Africa's "Otherness'' by classifying it according to already existing European motives of literature.

But the tale has not only received positive reviews. Beginning in the 70´s, feminists have accused the novella of being a chauvinist text since the only two Western women in the story are very weak and naive characters. But the main criticism was that *Heart of Darkness* is a racist text since the general image of Africa which Conrad portrays is a very negative one. Another reproach is that the story contains offending words like "nigger" strikingly often and that the African people are presented in such a primitive way that the tale calls "the very humanity of the black people into question".

This chapter of the study will show that Conrad employs a rhetoric which is supportive of imperial domination and that his novella *Heart of Darkness* contributes to the stereotyped image of Africa. What makes every interpretation of Conrad's novel very difficult is the internal construction of the story which is presented to us as a ´tale within a tale´. The author hides

himself between two narrators, an outside, shadowy narrator and the primary narrator Marlow. Marlow tells his tale in a very ironic way and with a strange kind of inner distance to it so that the story is not so much linked to the personal experiences of its teller, but seems to aim at a more general meaning.

3.2 Plot Summary

A plot is the sequence of events that make up a story. The plot, alsocalled storyline, permits the writer to form various aspects and elements of his story in details. Aristotle, one of the earliest commentators stated in his book *The Poetics* that plot structure had "a beginning, a middle and an end". (*Poetics inCriticism* 16).Thus, the plot of *Heart of Darkness* is a framed story: Marlow tells the story of his time in the Congo to an unnamed Narrator, and the Narrator describes hearing Marlow tell the story to the reader. Thought *Heart of Darkness* is rooted in autobiography it goes beyond it.

Kurtz is indeed the focal point of this narrative, and the knowledge of Kurtz is the driving force of the plot. The narrative is predominated with constant reference to black and white, obscurity and clarity. In the plot narrative of *Heart of Darkness* the unknown is described as black. Africans and indeed black race are debased in the following statement by Marlow. The unknown continent is black ('the edge of a colossal jungle, so dark-green as to be almost black' (p. 13), as is the skin of its inhabitants. Therefore, this section of the research will discuss certain post-colonial concepts as tools of analysis. A number of post-colonial concepts can be applied to analyze *Heart of Darkness.* The study will also strive to apply five significant post-colonial concepts i.e. Othering, Stereotyping, Racism, Prejudice and Hybridity as depicted in the novella.

3.3 The Concept of Othering in Heart of Darkness:

Othering, Stereotyping, Racism, Prejudice and Hybridity are extremely vital concepts in post-colonial discourse. Some of these concepts come from two renowned Indian post-colonial theorists i.e. Othering was coined by Gayatri Chakravorty Spivak and Stereotyping and Hybridity come from Homi K. Bhabha. All these concepts, according to post-colonial theory, result out of a direct interaction between the people of a superior and a subordinate culture. This research assumes that Othering, Stereotyping, Racism together with Hybridity can be traced in both *Heart of Darkness and A Passage to India*. But this chapter will focus the analysis of these post-colonial concepts within the *Heart of Darkness*.

Othering refers to a "process by which imperial discourse creates its *others*". It is quite necessary for a colonial empire to create the other, "Whereas the Other corresponds to the focus of desire or power, construction of the other is fundamental to the construction of the Self" (Ashcroft, Griffiths, and Tiffin: 2004 171-72). In simple words the Other refers to the colonized subjects which forms part of the Self/Other binary. The colonizers consider themselves to be the centre, and deal with the colonized as if they are the marginalized other. The main character, Marlow, has been presented in the very beginning of the novel as if he was an idol: "He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and, with his arms dropped, the palms of hands outwards, resembled an idol" (p 4); this description of the white protagonist is in a sharp contrast with the description of the downtrodden black people across the Congo River and provides a convincing example of Othering: "Black rags were wound round their loins, and the short ends behind waggled to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking" (p 11). This vivid binary of the colonizer/colonized or self/other remains an active ingredient of the

novel all over the first chapter. The white characters enjoy complete freedom and authority over the black people, whereas the blacks are marginalized, oppressed, humiliated and beaten by the white quite heartlessly. Marlow's aunt advises him about "weaning those ignorant millions from their horrid ways" (p 9). The image of the black people provides a view of the African people as being 'others' in contrast with the 'self' which is the British Empire. The 'others' are considered uncivilized, savage, and mindless people; they are physically, emotionally and psychologically maltreated by the whites, who consider themselves to be superior, civilized, and intelligent. Marlow however believes that its his aunts naivety to believe that his company intends to civilize the 'ignorant millions', their motto is to exploit the resources of the colonies and to earn as much profit as possible, since, in Marlow's words, "Company was run for profit" (p 9). This indicates that the empire's motive behind keeping the control of the lands is utilitarian rather than humanitarian. They do not value the needs, emotions, and aspirations of the native people, 'the others'. The process of Othering has made the black community look like heaps of bones. The difference between 'the self' and 'the other' is extremely wide. This gulf of difference has been vividly described by Conrad in the descriptions of the dying black men and the Chief Accountant. The black men's physical and psychological description by Marlow arouses deep sorrow for the objects of the Othering process:

> They were not enemies, they were not criminals, and they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest. (12)

This detestable, repugnant and vile condition of 'the others' is in complete contrast with the physical appearance of the Chief Accountant:

> "I saw a high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clean necktie, and varnished boots. No hat. Hair parted, brushed, oiled, under a green-lined parasol held in a big white hand. He was amazing, and had a penholder behind his ear" (12).

It was the description of someone who represented the Self, the Empire, and shows that only the white can be the true and civilized representatives of the Empire; only white people had the right to live a clean, luxurious, and peaceful life. Marlow could not imagine that he would be able to see such a civilized, and up-to-date figure in the middle of the Dark Continent. Marlow "shook hands with this miracle, and learned he was the Company's chief accountant" (p 12); this sharp contrast is not accidental; no notion can call it the destiny of the black people. It is all part of the imperialistic plan of keeping the natives deprived, hungry, weak, and helpless. The most revealing example of the Othering process is a remark by Marlow which he uttered while looking at a dying black man: "When one has got to make correct entries, one comes to hate those savages—hate them to the death" (p 13). The Self always needs some Others to assert its own value; making enemies, when there are none, is the greatest dilemma of every colonialist empire. This Othering, this marginalization and this humiliation of the natives is nothing but a source of recognition, exaltation, and identification of the Self, the Centre, and the Empire. Another concept closely related to the concept of Othering is 'Stereotyping.'

3.4 The Concept of Stereotype in Heart of Darkness:

In *Heart of Darkness*, Joseph Conrad shows Africa through the perspective of the colonizing Europeans, who tend to depict all the natives as savages. In response to Conrad's stereotypical depiction of Africans.

Stereotyping can be defined as an image, mostly negative, of a person in relation with a group or society. Edger and Sedgwick define the concept in these words: "a stereotype is an

oversimplified and usually value-laden view of the attitudes, behaviour and expectations of a group or individual. Such views, which may be deeply embedded in racist or otherwise prejudiced cultures, are typically highly resistant to change." (380-1). In post-colonial theory, 'stereotype' refers to the highly generalized views of the colonizers about the colonized. These views are mostly negative, debasing, humiliating, and based on a racist or prejudiced view of the colonized people. Homi Bhabha asserts the significance of 'fixity', "a concept whose key discursive strategy is the stereotype, where the other is fixed as unchangeable, known, and predictable" (Childs and William 125). Colonizers had stereotypical views about the natives. As for them, they were work shirkers, liars, corrupt, weak, inferior, uncivilized, impotent, cruel, lazy, irrational, violent and disorganized.

Therefore, the stereotyping of the native black people is relentless, harsh, and pervasive throughout *Heart of Darkness*. They "move about like ants" (p 11), and pass Marlow "without a glance, with that complete, deathlike indifference of unhappy savages" (11). The black natives seem to have no quality, no personality, no value, and no life. The imperial oppression has snatched all their identity and in turn given them an ambiguous, detestable, stereotyped identity. They are not human beings, they are not individuals, they are only "black shapes" (12) and nothing more than "black shadows of disease and starvation" (12). Their starved bodies are spread all around in the station area which look like "bundles of acute angles sat with their legs drawn up." (12). They have no names, no personality, no individuality, they are only niggers that astonish Marlow when he first saw them: "While I stood horror-struck, one of these creatures rose to his hands and knees, and went off on all fours towards the river to drink." (12). These stereotyped images of the natives horrify the reader and arose a storm of pathos together with a hatred for the hegemonic imperial Othering of the natives which was carried out during the

colonial era. The Stereotyping of the colonized subjects in *Hart of Darkness* can be understood with the help of figure 1 which presents textual evidence of stereotyping in the novel.

In *Heart of Darkness,* Marlow belittles Africans by depicting the natives as prehistoric and simple. "The prehistoric man was cursing us, praying to us, welcoming uswho could tell?... we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a mad house" (Conrad 35). The natives are so primitive that they are denied language. Marlow resigns to wondering "who could tell?" instead of attempting to understand the native's message because he believes the man's thoughts are either too trivial to be taken seriously or that the native is too insane to have anything legitimate to say. For most of the novel, "In the place of speech, [the natives] made 'a violent babble of uncouth sounds'" instead of expressing their opinions (Achebe, Image 341). Conrad chose to exclude native dialogue because, like his character Marlow, he may have been influenced by the European stereotype of Africans. This omission of language suggests that the Africans are not sophisticated enough to have anything important to contribute to the plot. During the few moments where the natives do speak, they discuss subjects that further imply their barbarianism, such as cannibalism: "In the case of the cannibals the incomprehensible grunts that had thus served them for speech suddenly proved inadequate for Conrad's purpose of letting the European glimpse the unspeakable craving in their hearts" (341). Generally, the Africans of *Heart of Darkness* are too underdeveloped to control language. Only during moments where language can support the image of the savage native does the reader hear the Africans speak. Conrad's technique of limited exposure to native voices ignores anything that might contest the stereotype and presents only the moments that support it.

Marlow combines the ideas that Africans are indistinguishable, savage, and primitive and reflects this image in the representation of Africa. Like the stereotype that all Africans are indistinguishable formless shapes, so too is Africa a structure-less continent. Marlow describes Africa with references to the banks "rotting into mud, whose waters, thickened into slime, invaded [by] the contorted mangroves that seemed to writhe at us in the extremity of an impotent despair" (14). Like the men, Africa is comprised, not of clear or distinct lines, but of formless elements like mud, sludge, and roots and both Africa and the Africans are portrayed in terms of death (“rotting" mud) and disease (the epidemic-like takeover of the roots). Since Africa and Africans are only framed in this context of death, Marlow creates the stereotype that Africa is constantly in a wild and deplorable state. In fact, in his critique on *Heart of Darkness*, Achebe wrote, Africa is "setting and backdrop which eliminates the African as human factor... devoid of all recognizable humanity, into which the wandering European enters at his peril" (Achebe, Image 343-4). Marlow's description removes distinguishing characteristics, like the depiction of the Africans themselves. Instead, the Africans are nothing more than duplicates of each other who serve no other purpose than to be a part of the scenery for the Europeans.

3.5 Racial Discrimination in Heart of Darkness:

Some critics argue that *Heart of Darkness* is a racist text, they were on the opinion that the book depict Africans unfavorably. In *Heart of Darkness* there is glaring racism which arouse criticisms from African and oriental writers. In "*An Image of Africa: Racism in Conrad's Heart of Darkness*,” Chinua Achebe insists, “*Heart of Darkness* projects the image of Africa as ‘the other world,’ the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality”. Achebe claims that Conrad truly saw Africa as another world completely, cut off from civilization—a place where

tribes of cannibalistic Africans fought for power. He writes, “Conrad saw and condemned the evil of imperial exploitation but was strangely unaware of the racism on which it sharpened its iron tooth” (Achebe). In other words, although Conrad critiqued the abusive practices of colonialism, he does so by embedding utterly racist stereotypes into his novella. Inga Clendinnen in her work “*Preempting Postcolonial Critique,*” also declared that Conrad reveals his ardent racism. She writes, “Conrad was not only a racist but a conscious and devious one, concealing his sinister motives and achieving his sinister ends through calculated sentimentality and extravagant language” (Clendinnen). Conrad’s racism is somewhat obscured by his suspenseful plot and dense language, but once his racist views are brought to light, it is difficult to ignore them.

Charlie Marlow travels silently up the Congo River, every moment coming closer to the agent Kurtz and the true heart of darkness—the center of Africa. As he journeys inward, Marlow senses a loss of sanity going on around him, symbolized by the increasing appearance of savage and uncivilized natives. Joseph Conrad, in *Heart of Darkness*, depicts Marlow’s journey to the heart of depravity as a voyage that is surrounded by chaotic and barbarous Africans. His portrayal of human corruptibility as the core of African culture only serves to perpetuate the racist stereotypes that existed during his time. Although Conrad presents a strong critique of the corrupt colonialist mentality in *Heart of Darkness*, the novella simultaneously reinforces the racist ideologies that are the foundation of colonialism.

Joseph Conrad does emphasize that European colonizers became corrupted by their hunger for power and resources; however, the novella reinforces those colonialist attitudes through the use of dark racist stereotypes. Conrad is unable to break free from the racist stereotypes of the natives in his critique of colonialism and only perpetuates the view that all Africans are savage and subhuman. For instance, in Marlow’s first encounter with the natives, he sees them as animals

rather than humans. He says, “While I stood horror-stuck, one of these creatures rose to his hands and knees, and went off on all-fours towards the river to drink. He lapped out of his hand, then sat up in the sunlight” (Conrad 84). By depicting the natives in this way, Conrad only reinforces the idea that native peoples are inferior to Europeans. Even when he acknowledges their humanity, Marlow clearly sees them as savages. He describes the natives bringing Kurtz on a stretcher: “a cry arose whose shrillness pierced the still air like a sharp arrow… streams of human beings—of naked human beings—with spears in their hands…with wild glances and savage movements, were poured into the clearing by the dark-faced and pensive forest” (Conrad 140). Readers with little knowledge of Africa and its people, like those living in Europe in the 20th century, will believe Conrad’s representation of the nature of Africans, embedding racist stereotypes in their minds. Marcus Raskin, a prominent American social critic confirms Conrad’s racist perception of Africans. He writes, “Conrad believed that blacks were a corrupting force” and “He knew little about Negroes…he always remembered 'an enormous buck nigger encountered in Haiti who crystallized his conception of blind, furious, unreasoning rage, manifested in the human animal”. Thus, it is not surprising that this racist attitude is reflected in Conrad’s depiction of the natives in *Heart of Darkness*. One example that seems on the surface to counter the idea that Conrad only offers racist portraits of the natives is his portrayal of the African woman, who also may be Kurtz’s mistress, as a brilliant goddess. However, his description of her barbaric adornments and exotic air serves to “other” the African woman. Marlow says, “She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress” (Conrad 142). Marlow and his fellow European “pilgrims” view this African woman not as an individual but as a thing, and the significance of her place within African culture is completely misunderstood. Conrad does not include many women in his novella, but it is clear that he thinks much more

highly of Kurtz's Intended than this African woman. Connor Wyer writes in "*Two Readings of Heart of Darkness"* that "Conrad endows one with language and the other without; one's status is lover the others is mistress," and he concludes, "This reflects the essence of Conrad's failure to deal with the inequalities between blacks and whites" (Wyer). Chinua Achebe points out that this woman is only "a savage counterpart to the refined, European woman who will step forth to end the story" (Achebe). In this way, Conrad perpetuates the racist stereotype that African women are exotic and fulfill the colonizers' sexual desires. He does not give readers a chance to understand what intricate role African women may have in their culture.

On a more metaphorical level, the novella also perpetuates racist stereotypes by associating Kurtz's slide toward insanity and corruption with native ritual and African darkness. Kurtz goes "native" when he becomes obsessed with power, and he savagely raids other camps to steal ivory and obtain more control. In his demise, Kurtz becomes just like the Africans; Marlow refers to him like he refers to the natives earlier in the novel as a "Shadow, this wandering and tormented thing" (Conrad 148). He later refers to Kurtz as "that soul satiated with primitive emotions" (Conrad 152) and concludes that "His was an impenetrable darkness" (Conrad 153). Kurtz is thus repeatedly associated with the natives as he succumbs to his primitive instincts and uncivilized lusts. As Kurtz loses all remaining moral stability, Marlow finds him crawling through the jungle. Marlow is struck by the insanity that has captivated Kurtz, saying, "…though indeed he could not have been more irretrievably lost than he was at this very moment" (Conrad 148). Kurtz becomes as savage as the natives as his heart becomes increasingly dark, and Conrad draws a connection between the horror within Kurtz's soul and the horror that exists in every native. It is important also to comment here that while focusing on characters to confirm his racist stereotypes; Conrad also directly associates the "heart of darkness" with the geographic heart of African

culture. This comparison emerges as the dominant symbol of his racist views. The setting for his novel is a foreboding, evil place where the human spirit becomes corrupted, and this place is Africa. Marlow describes it as "The edge of a colossal jungle, so dark-green as to be almost black" (Conrad 78). It is possible that Conrad wanted to choose a mysterious and unknown continent for his setting, but readers are unable to simply look past the blunt correlation Conrad makes between the "black jungle" and horror. Even though Joseph Conrad offers a critique of imperialistic colonialism in *Heart of Darkness*, he bases this critique on racist stereotypes that ultimately influenced the way Europeans and other people viewed African culture. As Conrad portrays Kurtz's corrupted nature at the heart of African civilization, he may be critiquing colonialism, but he is even more strongly discriminating against African culture. Because of *Heart of Darkness*, readers gathered the idea that African native culture was not unique but a place of savagery, certainly inferior to European civilization. When readers see natives dancing and beating drums, they do not see it as an important facet of their culture—they see it as savagery. Conrad started out to critique colonialism, but, like the change in motives that early colonizers underwent when they arrived in Africa, Conrad resorted to racial stereotyping and created a darkness surrounding all of African culture.

3.6 The Concept of Prejudice in Heart of Darkness:

European prejudice against Africans is clearly present in *Heart of Darkness*. In traveling through Africa, the protagonist, Marlow, describes all the natives he encounters as savages, comparing them to animals or the wilderness of the jungle itself. In one instance, Marlow discovers a death pitliterally an open grove where natives go to die. He describes the men there saying;

> Black shapes crouched, lay, sat between the trees, leaning against the trunks, clinging to the earth in all attitudes of pain, abandonment, and despair they were nothing earthly now, nothing but black shadows of disease and starvation. One of these creatures rose to his hands and knees and went off on all fours towards the river to drink. (Conrad 17)

This portrayal shows the natives as "shadows" and unearthly "creatures," not as dying men. The men are not individuals, but rather formless shapes with no humanizing characteristic to distinguish one man from another. None of the men are shown personally and so it is difficult to discern where one man ends and the next begins. This creates the effect that the men are nothing more than elements of a shapeless form. Marlow's depictions originate from a prejudice that says all Africans are made of the same, non-descript characteristics, unlike the descriptions of Europeans who are expressed in great detail. Furthermore, the way in which the man crawls on hands and knees to the river to drink is animal-like and degrading. To Marlow, not only are the Africans indiscernible from each other they are also all inhuman. The man crawls on the ground like an animal walking on all fours to drink from a river, whereas a European would never drink from anything but a well or a tap. Marlow also compares the natives to animals in describing one of the workers on the ship. He says that "to look at him was as edifying as seeing a dog in a parody of breeches and a feather hat walking on his hind legs" (Conrad 36). This man demonstrates that the savages might be tamed because, "He ought to have been clapping his

hands and stamping his feet on the bank" (37). Yet he has been domesticated in the way one would train a dog to do a trick. According to Marlow, despite this native's knowledge, he is still an animal pretending to be civilized. Marlow assumes that the worker is the same as the other natives: he is too crude to be truly sophisticated like a European. Marlow continually generalizes the barbarian nature of the natives to describe one individual in a way consistent with his preconceived beliefsthe very definition of a stereotype.

3.7 The Concept of Hybridity in Heart of Darkness:

Another outcome of the colonizer/colonized relationship is Hybridity. It is a kind of partial adaptation which occurs on cultural, linguistic or psychological levels. In post-colonial societies, it occurs “both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler invaders dispossess indigenous peoples and force them to ‘assimilate’ to new social patterns” (Ashcroft, Griffiths, and Tiffin: 1995 183). Hybridity can be called a consolidation of two different cultures which occurs as result of the constant interaction of the two people. It results into a third breed or mixed race which has the qualities of both the cultures. David Coley, as quoted by Hawley, asserts that “if any fact is well established in history, it is that the miscegenetic [hybrid] or mixed races are much superior, mentally, physically, and morally, to those pure or unmixed” (298). Bhabha calls it the “Third Space” and asserts that all cultural statements and systems are constructed within this space (Ashcroft, Griffiths, and Tiffin: 2004 118).

Marlow’s character appears to be a hybrid one. His mind is the abode of both liking and hatred for the empire. In the beginning of the novel he seems to glorify the act of empire building when he describes the river Thames as a great preserver of history, a tool of empire building which bore the germs of empires: “What greatness had not floated on the ebb of that river into

the mystery of an unknown earth! ... The dreams of men, the seed of commonwealths, the germs of empires" (p 5). England, he believes "has been one of the dark places of the earth" (5) which was "incomprehensible" and "detestable" for the civilized visitors but now it has grown into an empire which is the centre of civilization. Sometimes, however, his tone sounds ironical and satirical while talking about the processes of the empire building. The black guard he saw at one of the stations of the Company became alert and tried to show his efficiency seeing a white man even from a distance. His satirical expression "After all, I also was a part of the great cause of these high and just proceedings." The "high and just proceedings" was in fact a reference to the humiliating and detestable behaviour of the whites towards the blacks. Just before uttering this sentence Marlow had seen six black men whom he described in these words: "Black rags were wound round their loins, and the short ends behind waggled to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking." (p 11). Calling all this savagery of the white masters "high and just proceedings" was quite ironical and shows Marlow's dislike for what was happening to the blacks. Marlow's act of offering a biscuit to one of the dying nigger, also represents Hybridity in his personality. His expression "I found nothing else to do but to offer him one of my good Swede's ship's biscuits I had in my pocket" (p 12) shows that he could offer even more to that heap of "black bones" if at all he had something else to offer. He saw the dying men with great sympathy and when the sight became unbearable for him he simply left the grove which was full of their miserable groans. Marlow's irony seems pungent when after seeing the dying black men he says, "The work was going on. The work! And this was the place where some of the helpers had withdrawn to die" (12). It is a sinister work, a kind of work that shamelessly and indifferently kills the black people

as if they are nothing more than ants. Marlow's sympathies are divided between the colonizers and the colonized, where on one hand he seems to sympathise with the natives, he admires the clean, up-to-date, and civilized appearance of the Chief Accountant ("I respected the fellow. Yes; I respected his collars, his vast cuffs, his brushed hair" (12)) and on the other hand sympathizes with the black slaves. Another hybrid character in the novel is Kurtz.

Kurtz does not appear in the first chapter, yet he is mentioned again and again by the Manager of the company as a man who has adopted many characteristics of the savage culture. He lives in the very centre of the darkness, the heart of darkness. Kurtz's hybrid character is revealed through a painting Marlow saw in the Manager's office. The painting, Marlow is told, was made by Kurtz. The painting represents a "draped and blindfolded woman", "the background was sombre—almost black", and "the movement of the woman" in that painting is "stately, and the effect of the torchlight on the face" is "sinister" (p 16). This painting shows the change that has occurred in Kurtz's personality after living for so many years in the heart of darkness. He seems to have fallen in love with darkness, blindness, and sombreness. He has appropriated the new culture so deeply that he has become a hybrid person, a mixture of the colonizer and the colonized personalities. Conrad's description of the company Manager is the description of a hybrid personality: "He was neither civil nor uncivil. He was quiet. He allowed his 'boy'—an overfed young negro from the coast—to treat the white men, under his very eyes, with provoking insolence" (15). Being a white representative of the colonial authority he is not supposed to let a Negro insult other white people nor expected to be uncivilized. It seems that he has adapted certain characteristics of the native culture and has become a hybrid personality.

3.8 Conclusion:

In conclusion, *Heart of Darkness* is full with the examples of many post-colonial concepts. The texts demonstrates very vivid binaries of the colonizer and the colonized, and the self and the other. The novella shows how the colonist powers exploited the natives of various geographical areas of the world in order to satisfy their lust for money, authority, and power. The focus of analysis in the texts, however, is the pitiable predicament of the colonized. The process of othering is at the very core of the novel and dominates all the other post-colonial concepts in the texts. Apart from othering, stereotyping, racism, prejudice and hybridity form the very essence of imperial psyche in the texts. Therefore we can conclude by saying that *Heart of Darkness* illustrates the European notions that all Africans are the same: savage, primitive, and inhuman. In the following chapter, some post-colonial concepts will equally be analyzed in E.M Fosters' text, *A Passage to India.*

Chapter Four

Post-Colonial Analysis of E.M Forster's A Passage to India

4.1 Introduction:

Similarly, A *Passage to India,* like *Heart of Darkness* is quite appropriate for a post-colonial analysis since both novels relate stories that focus on the relationship of the colonizers and the colonized, in a variety of ways. The phenomena like Othering, Stereotyping, Racism and Hybridity are observable throughout the A *Passage to India* and will be discussed in this chapter. Thus, the representation of the colonized cultures and societies by the colonialists has been a subject of immense importance, both to colonialist and postcolonial critics and writers. The British writers and critics, have been projecting their own race and culture as superior, and portraying the Africans and Indians as the Other. E.M. Forster has portrayed the colonialist ideology of the superiority of white race and its culture and the constructed inferiority of India and the Indians in *A Passage to India.* This chapter of the study aimed to examine the operations of the colonialist ideology in *A Passage to India,* to show that Forster meant to reinforce the colonialist ideology of superiority, along with the representation of India and Indians as stereotypes and marginalized people and culture in his novel.

4.2 Plot Summary

The plot of *A Passage to India* is straightforward; events follow one another in logical order. Structurally, his sentence style also is relatively uncomplicated and he reproduces accurately the tones of human conversation; his handling of the idiom of the English-speaking Indian is especially remarkable. Forster's rhetorical style is far from unsubtle. His descriptions of the landscape, however unattractive it may be, frequently have a poetic rhythm. He makes lavish

use of both satire and irony, and the satire is especially biting in his treatment of the English colonials, particularly in the events before the trial in the "Caves" section. But he is also capable of gentle humor, notably in his depiction of the high-spirited and volatile Aziz.

As discussed in chapter one of this study, there are numerous themes and symbols such as the wasp, the echo, the "Come come" of Godbole's song which recur throughout the novel; these are not introduced in an obvious fashion, and it is not until the end of the book that their full significance is apparent. Some of the statements in the book are in the form of questions to which answers are obvious; but for many of them no answers were suggested or even implied an indication of the philosophical nature of the novel. Forster is not the man with all the answers, and perhaps he is implying that he himself is not certain whether life is (in the terms he frequently uses) "mystery or muddle"--or both.

A Passage to India opens with two Englishwomen on a vacation in a foreign country. The two women in question are Mrs. Moore, the mother to a British India city administrator, and Adela Quested, a young schoolmistress. Adela and Mrs. Moore are visiting the fictional city of Chandrapore, and they express interest in engaging with the real India instead of just the British conception of it. That explains why, one night, the main Indian character in the novel, Dr. Aziz, runs into Mrs. Moore in a mosque, or a traditional place of Indian worship, where maybe not every British tourist would go. At first, Aziz is surprised and upset to see an English person there - he just came from a rough night at the hands of his British hospital administrator - but he quickly finds out that Mrs. Moore has a legitimate interest in and respect for Indian ways, so the two part the mosque as friends. Mrs. Moore tells her friend Ronny and young Adela about her encounter with Aziz. Ronny was upset - he's a strong proponent of racial separation - but Adela was intrigued. Given her interest, another Chandrapore official throws a party that many

gentlemen of both Indian and British persuasions are invited to. That party turns out to be a ruined, as members of both nationalities mostly keep to themselves, but it was there that Adela meets Cyril Fielding, the novel's other main English character and he is also the head of the city's government-run college for Indians. The two immediately hit it off, and Fielding decides to set up a tea date for Adela, Mrs. Moore and a few of his other Indian friends. On Adela's behalf, he also invites Dr. Aziz.

At tea, Fielding and Aziz form an instant bond and become friends. The whole group gets along so well that Aziz invites them all to join him at the Marabar Caves, a fictional tourist destination based on the real Barabar Caves. Everyone agrees to go, although Adela's betrothed, Ronny, is outraged at the thought of them traveling with Indians because he is a racist. The two of them have a fight about it, and Adela actually vows not to marry him anymore because of this, though that night there will be a frightening car accident that will bring them back together. Still, doubt has been planted in her mind about Ronny's character and who he is. Once they get to the caves, Mrs. Moore bows out pretty early; she claims to be claustrophobic, and the dark and echo nature of the tunnels don't appeal. Adela, Aziz and a lone tour guide press on ahead. Adela is still full of doubts about her upcoming marriage to Ronny, and she decides to ask Aziz if he has multiple wives - she doesn't really understand why this is an inappropriate question. Aziz is unnerved by the stereotypical inquiry of Adela. He thought better of her - and he ducks into the cave to regain composure while the guide waits outside and Adela presses ahead. When Aziz finally emerges from the caves, he sees that Adela has gone back to the car in town and thinks nothing of it. It turns out that he's wrong, though, because when Aziz gets back to town, he's arrested by British police. Adela, apparently, has accused him of sexually assaulting her in the caves. This is an accusation that British authorities are all too happy to believe. Cyril Fielding

defends Aziz and is ostracized by his British peers for defending an Indian guy when he's been accused by a British woman of a terrible crime.

Meanwhile, Mrs. Moore, who's pretty rational and sympathetic, doesn't believe that Aziz is guilty but doesn't really want to take his side either. The whole ordeal is way too much for her, and city administrators and Ronny happily arrange for her to go back to England, and, unfortunately, she will die en route. When it's finally Adela's turn to take the stand in court, she has a moment of clarity where she realizes that actually Aziz did not assault her in the caves - the caves caused her to have a panic attack in which she imagined that Aziz attacked her. Because she was still pretty prejudiced, even though she was trying to learn more about the Indian culture, this wouldn't necessarily have been that big of a leap for her to make in her mind - at least, that's what we're supposed to believe. She clears Aziz of all the charges, and the case is dismissed, though the British were enraged about it. However, this whole ordeal put a lot of strain on Aziz, as being falsely accused of a violent crime might do, not to mention it's been hard on his relationship with Fielding because not a lot of Indian guys had British friends at the time. It's put Fielding in an awkward place, too, because it's caused a strain on his relationship with his British friends. Fielding wants to remain friends with Aziz, but he also wants to comfort Adela, who he believes was at least very brave to come forward and admit that she had falsely accused Aziz in the first place. That wasn't an easy thing to do at the time with all the prejudice that the British people felt for the Indians. He knows what the pressures of British society are like, and he's proud of her for standing up for herself, even though she acted wrong in the first place. Fielding eventually convinces Aziz not to sue Adela for damages. This is angering to Aziz, and he breaks off his friendship with Fielding, even going so far as to swear off British people in general. Meanwhile, Adela returns to England, but her engagement with Ronny is finally broken

for good, which is probably for the best. As it happens, business eventually will take Fielding out of India, and two years later, he will return and seek out Aziz again. However, Aziz hears that he married in England and, assuming that his bride was Adela, is now angrier than ever because he thinks that his friend married this woman who accused him of a crime, and he's pissed. Fair enough. But, of course, he was wrong. However, much as he did with Mrs. Moore so many years ago, Aziz encounters Fielding by chance and learns that he is not married to Adela but in fact to Stella Moore, Mrs. Moore's daughter from her second marriage. Aziz calms down, and Aziz and Fielding rekindle their friendship, but despite that, at the novel's end, Aziz recognizes that he and Fielding can never really be friends until the Indian nation is completely free of British rule. In *A Passage to India*, the Indian people were represented in the English's eyes by the description of India itself. The city, presumably a mark of civilization, is a rotting, festering thing that no English colonialist would consider urbane;

> ... the city of Chandrapore represents nothing extraordinary. Edged rather than washed by the river Ganges, it trails for a couple of miles along the bank, scarcely distinguishable from the rubbish it deposits so freely... The streets are mean, the temples ineffective, and though a few fine houses exist they are hidden away in gardens or down alleys whose filth deters all by the invited guest. Chandrapore was never large or beautiful... nor was it ever democratic. The very wood seems made of mud, the inhabitants of mud moving... Houses do fall, people are drowned and left rotting... (p. 29)

In many ways Mrs. Moore is neither East nor West as traditionally defined. Her pursuit, simple as it may sound, is to be one with the universe. Her initial approach to this seems to suggest a more Eastern view, finding worth in people, places and experiences without trying to quantify their value, and believing in universal love as the highest governing power. The Marabar experience, however, puts her in another sphere entirely. When she goes to the caves, her experience is a spiritual one. She loses her faith in Christianity entirely, thus losing her

identity. She doesn't exist. She is exiled by her son to England, where she cannot possibly exist because of her affinity for Indian spirituality. She dies in transit between these two worlds, as she cannot hope to exist in either of them. Her counterpart, Fielding, who shares Mrs. Moore's respect for the Indians is threatened with identity destruction as he is forced to choose between English and Indian culture. Because he chooses India over England, he ceases to exist to the English, but can continue to exist with identity as an Indian. Fielding says "I am Indian at last." (p. 265) Adela, likewise, is affected by the Marabar Caves, but not as profoundly as Mrs. Moore. Her creed or interpretation of Christianity is that "God... is... love" (p. 64). She is distinctly on the English team of the "us and them" attitude and though she says she wants to understand Indian culture as Mrs. Moore does, she seems to want this only to be trendy. Adela seems to share the colonialist, racist attitude of her fiancé Ronny. When he says,

> "…India isn't a drawing room. Your sentiments are those of a god," she said quietly, but it was his manner rather than his sentiments that annoyed her... he said, "India likes gods. And Englishmen like posing as gods." (p. 62-63)

However, Adela only experiences the echoes of the cave, as she later experiences the echo of Mrs. Moore in the courtroom. Since Adela does not absorb the full effect of the cave, only the echo, simply a part of her spirituality is changed. Adela realizes a liberating truth about herself, that she does not love her fiancé, Ronny. This challenges the things she has been brought to believe as a result of her English upbringing. Adela then walks the fine line between 'us and them', and loses her identity as she knew it. Attempting to regain that identity, she accuses Aziz of assault, which swiftly moves her back into a position she is familiar with, and a position that can be recognized by her peers. Her accusation separates her clearly from the Indians- it is specifically Adela versus Aziz (us versus them), and the trail that ensues thrusts her into a distinctly civilized and English setting: a courtroom. This security is short-lived. The experience

of the cave stays with her, as the recently departed name of Mrs. Moore is chanted. This chanting is reminiscent of the cave's echoes, and almost invokes the presence of Mrs. Moore. However, echoes are non tangible and short lived; they do not exist, just as Mrs. Moore ceases to exist. Adela is compelled to tell the truth of the situation, and is accused of hallucinating. This suggestion of hallucination implies Adela has lost her mind, no longer existing. Because she is no longer English, but she is not Indian, Adela no longer exists, period. Meanwhile, Aziz is affected directly by Adela's experience in the cave. Her glimpse of something spiritual and truthful prompted the mad accusation against Aziz. This reinstates and reinforces Aziz's initial belief in the Western versus the Eastern attitude. Aziz no longer exists in limbo but is obliged to be Indian, and his identity as such is solid and distinct. He still regards Fielding as the Other. Fielding asks "Why can't we be friends now?" (p. 289) and the response was;

> But the horses didn't want it... the earth didn't want it... the temples, the tank, the jail, the palace, the birds, the carrion... they didn't want it, they said in their hundred voices, 'No, not yet,' and the sky said, 'No, not there.' (p. 289)

In essence, India said that they could not be friends. The experience of the Marabar Caves allows for a spiritual liberation of Mrs. Moore and Adele. They glimpse Indian spirituality in a tangible form by trekking into inner India, therefore trekking into the spirit of Indians. This separates them from their belief and causes them to no longer be identified by their peers, but still leaves them unrecognizable to the Indians as anything but the Other. The experience liberates and then destroys Mrs. Moore and Adele while re-identifying and reconfirming the existence of other characters, like Aziz, Fielding and Ronny.

4.3 Othering in A Passage to India:

"I know all about him. I don't know him." (p 1) This statement, spoken by Fielding about Dr. Aziz, in *A Passage to India,* is a fair reflection of the general western perception about the Orient; that region or imagined space that has come to represent the concept of otherness in the minds of Westerners. *A Passage to India* can be seen as a text that deeply portrays Indians as the others. It can be read as representing the quest for knowledge, the problems encountered along the way and a meditation on whether such knowledge is, in the end, even a possibility.

The Other in *A Passage to India* is examined in many ways and it is so glaring in the symbolic Marabar Caves. When Aziz proposes that Miss Quested visit the caves with him instead of coming to his (embarrassing) bungalow she entreats him to describe to her their wonders and importance, "Tell me everything you will, or I shall never understand India." (p 1)Miss Quested, and Forster, are here acknowledging that it is the appreciation and observation of the unknown aspects of the Orient that are key to truly knowing about the Other. However, it becomes apparent that Aziz, representing a largely anglicized class of Indians, has never actually been to the caves. He cannot provide the knowledge Miss Quested so deeply desires. When the responsibility of explanation falls to the Hindu professor Godbole the obstacle to knowledge alters; it changes from explicit ignorance to diversion, and ignorance on the part of his audience. Godbole, his culture, background and person, is the metaphorical path towards understanding the Other/caves but he cannot articulate the information to his Western audience, "a power he couldn't control capriciously silenced his mind. Godbole's had been silenced now… he was concealing something." This idea is reiterated by Forster when Aziz, Miss Quested and Mrs. Moore finally arrive at the caves, "He [Aziz] had no notion how to treat this particular aspect of India; he was lost in it without Professor Godbole, like themselves."(p 1)

Thus, the use of natural phenomena to represent the Other is an interesting comparison created by Forster, as traditionally the scientific method of discovering the Orient was one of the most effective methods of othering. Forster meanwhile opposes this clearly. For Forster, nature is on the outskirts of Western knowledge, the caves themselves are twenty miles outside the civilization of Chandrapore, and the Westerners themselves will decline the opportunity to tame them, “Have you been to them [the caves]?” “No, but I know all about them naturally.”The danger of such exploration becomes apparent with Miss Quested and Mrs. Moore’s visit with Aziz. There is also the issue of conflict which is the central theme of Forster’s second section of *A Passage to India.* The visit to the Marabar caves is the focal point of the whole novel. The Caves are the natural force which will forever taint relationships between Self and Other and they destroy the previously optimism of possible friendship especially between the central characters. Mrs. Moore interprets the Cave’s menacing echo as a denial of the divine; she is flung back into nothingness, the void before faith. Miss Quested is confronted by the emptiness of a loveless marriage, the Cave’s horror and ineffability create in her the idea of the pain of rape which in her despair she attributes to the innocent Aziz, who is the India that can be subdued, who takes on the burden of an unknowable and potentially dangerous reality.

The Other is, therefore key to the concept of Orientalism. Edward Said in *Orientalism* summarized the imperial agenda, “There are Westerners, and there are Orientals. The former dominate; the latter must be dominated.” This domination comes in all the forms already discussed, othering etc, but it is the ridiculous fact that this could be legitimized ethically and psychologically rather than simply done for gain which comes to the fore in both Said and Forster. At the disastrous bridge party in *A Passage to India* the English characters entrench themselves on the balcony looking over the garden where the subject Indians are staring up at

them, not sure how best to act. Upon seeing a group of ladies arrive Mrs. Turton reminds Miss Quested and Mrs. Moore that they are "superior to them anyway. Don't forget that."

4.4 Stereotyping in A Passage to India:

The majority of Forster's English group in *A Passage to India* are stereotypical; exuding public school attitudes and acting so very 'English' in order that some appearance of perfection and culture can be preserved in their Oriental backwater. Johnson identified this attitude of colonials and said that they created barriers which would protect them from the jungle outside places such as the Chandrapore Club where they could hide from the barbarity and despotism which waited to engulf them. Thus, when Mahmoud Ali arrives at the "bridge party" he is delighted because he, upon seeing the English in their natural habitat, so to speak, will be able to "caricature it afterwards to his friends." But Forster has already provided the reader with the caricature. He reverses the norm of stereotyping through this caricature however, Forster arrives swiftly at the problem; that the superiority and racism which legitimised othering in the Orient were born from ignorance. The Westerner knows what is best for the Other, in spite of not knowing the Other because of the supposed superiority of Western morality, education, culture. The India presented to us by Forster's characters such as Callender and Ronny Heaslop are the Self.

In *A Passage to India* Fielding is astonished by the humility of the locals upon hearing news of Aziz's arrest, "Instead of raging and denouncing, he [Hamidullah] temporized. Are Indians cowards? No but they are bad starters and occasionally shy. Fear is everywhere…"Hamidullah seeks only to appease his Western superiors so that no more harm may be done. Professor Godbole meanwhile, in his mysticism, represents that excessive

spiritually which was so criticised by Orientalists. He sees no need to examine the possibilities of good and evil, right and wrong, for these are both simply instances of the divine and are therefore beyond the grasp of mortal minds and machinations. In assessing and presenting these characters and circumstances in *A Passage to India* it can be argued that Forster is, promoting the western notion that the Other is unknowable due to the limitations of both races. Instances of self orientalising and recognition of cultural deficiencies such as Hamidullah's acceptance that "India is in such a plight, because we put off things"are common throughout the text. Indeed in chapter two Forster conjures up an image of the Orient which was so prevalent in the Western imagination and represented all that was bizarre, strange and unknowable about the Other, It is the Anglo-Indians, and their devotion to the stereotypical image of their homeland and the Other that so blind their views towards their subjects.

4.5 Colonialism in A Passage to India:

The opening chapter of the novel prepares the reader towards the portrayal of India and Indians as a colonized and inferior Other. The choice of words to describe the imaginary Indian town, Chandrapore, and its climate, its landscape and its people, is derogatory and humiliating. This conveys the idea that the writer belongs to the colonialists, who look down upon India and its people and have no love or sympathy for them. The narrative is not characterized by empathy. It is loaded with antipathy for India and Indians. The river Ganges deposits rubbish freely in the vicinity of the town. The streets of the town are "mean", the temples are ineffective. The writer acknowledges the existence of a few fine houses at Chandrapore, but they are hidden by the filth of the alleys, to deter the visitors. The town is devoid of any work of art, in the form of painting or carving. The narrator further tells that everything Indian, like its landscape and city is "abased" and "monotonous". The town is summed up as an embodiment of excrescence. The

Anglo-Indian city station, inhabited by the British colonizers, has nothing in common with the native town.

Forster's portrayal of Aziz and the Indians is from the standpoint of colonialist perception. The Indians are mere stereotypes, slightly moderate. At the house of Hamidullah, the Indians are shown like slaves and subjects, fondly recalling the empty, formal words of politeness and occasional common courtesy expressed by the white people towards them. The narrator confirms the subject and the reductive status of the Indians. Forster, instead of sympathetically illustrating the Indian values and culture, celebrating the spirit of sacrifice and devotion for the family, shown by the Indian women, shows the fate of Indian women worse than men. The wife of Hamidullah is in purdha. She cannot take her dinner before it is taken by men. She believes that women have no possible life and existence without marriage and men. The narrator describes the fate of the Indian women as mere wedlock and motherhood. The Indians are portrayed as lazy, with parasitic tendencies. Latif has never done a stroke of work; he lives off the generosity of Hamidullah. His wife lives somewhere else in similar circumstances. Latif hardly visits her. He is shown worrying about political and philosophical issues. This is a negative comment on the Indian character. The Indians are shown obsessed with the past, "their departed greatness" .Major Callender is in the habit of degrading and humiliating Dr. Aziz, Mrs. Callender and her friend take the tonga of Aziz without even bothering to talk to him. Aziz is described only as a little Indian. The Indian soil is "horrible". It is unpredictable, unreliable and treacherous. The gate of the Muslim mosque is ruined. Its courtyard is paved with broken slabs. The Indians are portrayed as suffering from the habit of exaggeration. Aziz has no access to Heaslop but he is shown telling Mrs. Moor that he knows the city magistrate intimately. Aziz is presented as a typical Asiatic, as invented by Western

Orientalists, a mimic man. He believes that his social link with a white sahib can make him a complete man, as pointed out by Fanon (2008).

4.6 Imperialism in A Passage to India:

However, in chapter two of the novella it was declared that Indians are not allowed into Chandrapore club, even the educated ones, in spite of their mimicry and complete assimilation of imperial culture. The distance and division between Anglo-India and the India of the Indians is emphasized by the fact that windows are shut to prevent the Indian servants from looking at their mem-sahibs, while they act in the musical Cousin Kate. The objective behind this narrative is to contain India and Indians. Forster clearly propagates the British ideology of superiority. Ronny is quite ruffled that his mother did not indicate by the tone of her voice that she was talking about an Indian. The reader is told that Miss Quested is "queer" for his desire to see the real India. She is only an exception and not the norm.

The cruelty of the British towards Indians is revealed by the remarks of an ex- British nurse, "the kindest thing one can do to a native is to let him die". Turton arranges a Bridge Party to "amuse" Miss Quested. The Raj is represented by the Turtons and they are the "little gods" in India. Ronny's description of the Indians is distorted and a construction of western imperialism. Ronny is unhappy that the educated Indians no more cringe in front of the Raj officials. Even the kind Mrs. Moor cannot help but describe Dr. Aziz as unreliable, vain and inquisitive. The Indians are portrayed as very anxious to attend the party thrown by Turton, and they turn up even before the host or the guest of honour. Ronny, the younger representative of the Raj is full of suspicion for the Indian guests at the party. He passes his judgment on the Indian guests at the party as, "seditious at heart".

4.7 Mimicry in A Passage to India:

In *A Passage to India* Ronny points out the mimicry among the Indians, a direct result of imperialism. Edward Said (1993) and Franz Fanon (2008) have endorsed this aspect of imperialism in an exhaustive way. The Indians have mimicked the manners, the life style and the dress code to the extent, that Ronny does not regard them as Indians. They flash their pince-nez, European shoes and costumes. "European costumes had lighted like leprosy. Few had yielded entirely, but none are untouched". Mrs. Turton is angry that Indians are allowed into the club. During the ritual of introduction, Mrs. Turton describes the Indian ladies as if they were commodities. Some Indian lady is described only as a "shorter lady" and the other one is called the "taller lady". She hardly treats them like living individuals, with their respective personalities and identities, "All the Indian ladies, were uncertain, cowering, recovering, giggling, making tiny gestures of atonement or despair". It is only a stereotype portrayal, meant to reinforce the imperial ideology of superiority and to contain India and Indians.

The Indians, even the educated ones are shown as desperate to please their British masters. Dr. Aziz wrenches off his golden collar stud to supply the same to Fielding. In spite of the mimicry and imitation on the part of educated Indians; they are still not accepted as fit and suitable to dine at an English man's table. The British are shown especially hating the Indians with modern ideas. Said calls this attitude on the part of West as manifestation of moral power (2001). Furthermore, the Indians are portrayed as ashamed of themselves and of their culture. This reflects the impact of imperial culture upon the native culture and identity. Dr. Aziz is also portrayed as ashamed of his house, which he regards as a shanty. It is infested with black flies. Dr. Aziz is constructed as a man, who has assimilated the Western culture to the extent, that he has developed an Orientalist vision, leading to self-pity and self-hatred. To escape from the

possible embarrassment, he invites Miss Quested and Mrs. Moor at the Marabar caves. Dr. Aziz is presented as an immature person who invites his guests to the Marabar caves, without having ever seen or visited himself that place beforehand. Ronny calls Dr. Aziz as the spoilt westernized type, in other words, a mimic man.

4.8 Conclusion:

This chapter of the study has shown that E. M. Forster's novella, *A Passage to India,* reinforces the colonialist's ideology of superiority and its narrative strengthens the othering, stereotyping, colonialism, imperialism and mimicry as well as the East–West division, invented by the West about India and the Indians. The study has proved that *A Passage to India* is a colonialist discourse and as one form of Orientalism has strengthened and reinforced the stereotype image of India and Indians.

This section of the study has also shown the deep link between culture and imperialism. The Indians are shown to have assimilated the culture of their masters .The Indians are portrayed as ashamed of themselves, of their culture and of their identity. Throughout the novel, the Indians are presented as lesser people, who cannot manage their affairs like mature, responsible individuals. This is the projection of the European hegemonic assumptions, which have been exposed by the chapter. Thus, the British characters occupy the center stage, while all Indian characters exist on the margins. Also this section of the research has shown that Forster's concern is if and when the empire comes to its end, even then there should be some understanding between the British and the Indians. The chapter has shown that Forster has portrayed the Indians and the Indian landscape as lesser, with the objective to contain India and Indians along with their culture. He has presented the English as superior human beings, better administrators and responsible individuals. The Indians are presented as superstitious, timid,

irrational and excitable. Forster believes that this relationship between empire and India can continue. Finally, the chapter has proved its assumptions regarding the portrayal of the Indians as stereotypes by Forster.

CHAPTER FIVE:

Comparative Analysis on Conrad's *Heart of Darkness* andE.M Foster's *A Passage to India*

5.1 Introduction:

Joseph Conrad's novella *Heart of Darkness* and E. M. Forster's novel *A Passage to India* are two examples of colonial texts. Both works use Britain's Age of Empire as a background for the narratives and they look at the British attitudes and behavior in communities other than their own. Therefore, both *Heart of Darkness* and *A Passage to India* are examples of "realistic" fiction which both represents and critiques the societies in which they were produced. Since *Heart of Darkness* is set in Africa, more precisely the Belgian Congo, and *A Passage to India* in India, this chapter concentrates on the similarities and difference of the two texts under study and will do that with regard to territorial expansion of the British Empire based on colonization that is presented in terms of exploitation of both countries and its native inhabitants. With regard to Africa, the setting of *Heart of Darkness*, Joseph Conrad depicts the impacts of colonization on the exploitation of the native people and their country. However, E. M. Forster concentrates on the impacts that the colonization had on the Indian society. From the reason that both authors travelled or for some time lived in both countries, their portrayal of colonialism is based on their own personal experiences. However, the two works are obviously different in terms of length and form. *Heart of Darkness* is a novella of approximately one hundred pages whereas *A Passage to India* is a full-length and fully developed novel. Another distinction between the two works is that each novelist came from very different backgrounds and their fiction reflects their differing life experiences.

But despite these contrasts, the two works of fiction have a number of themes in common. The action of each work takes place against the backdrop of Empire. *Heart of Darkness* is set amidst the struggle for Africa that took place among the European imperial powers in the last three decades of the 19th century and which ended in the Boer War. *A Passage to India* takes place among the British in India following World War I when the British Empire was in its decline. In this respect both works are part of the realistic tradition in literature; they are typical in their realistic representations of the historical conditions in their respective periods and are similarly typical in their treatment of the 'culture clashes' between Europeans and the natives they encounter.

Therefore, apart from historical setting, the most significant way *Heart of Darkness* and *A Passage to India* represents the *Other* is through their portrayal of characters. Both stories are related from the viewpoints of European characters who find themselves in foreign lands as direct representatives of a European Power or due to some connection with imperial activity, although *A Passage to India* is unusual for the fiction of the time in also featuring the viewpoint of a colonial native. Because all of the contact between the Europeans and the natives, and for that matter between Europeans who meet within an imperial context, is influenced by the economic imperatives of imperial conquest, the relationships that develop between the various characters are to a great degree structured and determined by these conditions.

Furthermore, both *Heart of Darkness* and *A Passage to India* are significant in the degree to which they closely examine the individual psychology, and the underlying ideology that informs it, of the European imperial powers, the representative "on the ground" who carries out the imperial duties and designs of his homeland in a climate that is hostile and in a culture he

does not understand and where he is not welcome. Alan Sandison concurs in *The Wheel of Empire*:

> "Whether as administrator, trader or adventurer the imperial intruder in his embattled consciousness provides the most dramatic evidence of the moral struggle which his physical presence symbolizes" (p 121).

For example in *Heart of Darkness*, the river that the protagonist Marlow travels serves as a multi- level symbol in the story as do the Marabar Caves in *A Passage to India* and thus each of these "nature" symbols tie various facets within each individual work together in a uniquely way; each symbol represents not just one thing or idea but a number of things or ideas and yet, in some ways, they remain the ambiguous center of each work. Just as both authors show an overall difference in emphasis and narrative technique, Conrad and Forster use these symbols in different ways and for different purposes, thus revealing elements of their distinctive artistic styles as well as providing comments on the representation of the Other and imperialism apart from each works' characters, setting, and plot. Nevertheless, in *A Passage to India* the British are not shown as tyrants, although they do fail to understand Indian religions and cultures. They tried to convince the Indians that the British Empire is a civilizing force on the “benighted natives” of India, and that on the other hand, the European being was there in Africa as a heavenly mission to civilize the Africans. Ronny, for example, the City Magistrate is perhaps true when he says that the British “are out here to do justice and keep the peace” (Forster, 1975). He was aware of the hostility between Hindus and Muslims. Hence he believes that the British presence is necessary to prevent bloodshed among the Indians. Even Mr. Fielding, a collage principal of Chandrapore, the most sympathetic of English characters, does not argue that the British should leave India. This comes true at the end of the novel while talking to Dr. Aziz in connection of this particular point.

Regarding the *Heart of Darkness,* the oppression of imperialism has reached its peak, reached into personal lives and culture of the Congo society for centuries. This novella focuses on a region in Africa long ruled by foreign oppressed occupiers. We notice that Congo was ruled tyrannically by the British and the Roman. It was ruled economically, in terms of its resources, geographically and spiritually as in the case of Kurtz, the 'god-man'. In Conrad's novel the British, the Dutch and the rest of the European colonialists sincerely believe that they are offering a better way to the Congolese. Marlow on his way to his post boastfully mentions that Congo "had known the ships and the men …the dreams of men, the seed of commonwealths; the germs of the empires" (Conrad, 1978). This comes clear in *Heart of Darkness* more than once, however Marlow says: "they grabbed what they could get for the sake of what was to be got. It was just robbery with violence, aggravated murder on a great scale, and men going at it blind- as is very proper for those who tackle a darkness" (Conrad, 1978).

According to the commentator Roland Racevskis' essay: *Of Cannibals and Colonizers* (2006) a "complexity of initial encounters between the colonizers and the colonized." Colonization, however, to Racevskis "had, even a devastating impact on the non-human environment" (Andrea, 2006). However Jane-Christophe Rufin, in his novel *Rouge Bresil* (2001), calls the European colonization a project. If it is true, it is commonly known that the word project is mostly connected with material life. It could refer to material prosperity or economic failure. It could refer to launching journeys to the place of the project. It could refer to applying force to guard the sources of the raw material needed for the project. This could be well remarked in *A Passage to India* where Ronny Heaslop, one of the members of European enterprise in India, pronounces his fanaticism loudly to his mother Mrs. Moor when he says to her, rather snubbing her: "We're not out here for the purpose of behaving pleasantly… India

isn't a drawing room" (Forster, 1975). We infer that some Europeans were on others' land in order to gain money. This of course brings to light and reminds us of a speech in *Heart of Darkness* that has been going on between Marlow and his white companion who answered when Marlow asked him about his being there in Congo, the reply was: "to make money, of course. What do you think**?"** (Conrad, 1978). There is also a spiritual or moral dimension suggested in each work that contrasts with its corresponding economic backdrop and provides insights to the more encompassing world-views of each author. Paul L. Wiley writes in *Conrad's Measure of Man*,

> "Conrad cares less about the state in itself as a background for his stories than about man as an individual. But he is concerned with order, or better its disappearance, in the society to which man belongs; and true order depends, finally, upon the existence of human bonds." (128).

Similarly, John Beer affirms that "*A Passage to India*...looks dispassionately at the phenomenon of imperialism," he quotes Forster as saying in 1960 that the novel is "really concerned with the difficulty of living in the universe." (p 4). Beer goes on to explain that while the novel indeed highlights the limitations of the ideological traditions of Empire and liberal-humanism, Forster saw a way of transcending these difficulties through "the cultivation of personal relationships [which could] nurture a core of individual resistance" (p 5). Forster in particular was also attracted to the mystic traditions of Hinduism and Islam and these interests are also hinted at within the text. In various ways, both *Heart of Darkness* and *A Passage to India* make clear Conrad's and Forster's own beliefs that the moral foundations of society rest with personal relationships rather than institutions. In an imperial context this is not surprising. Brain V. Street points out in *The Savage in Literature* that:

> "people in far-off lands communicate through various symbols and the lands no longer seem so far apart. Love and personal relationships bind those at home to those in the wilder parts of the Empire" (27).

Historically, Britain had been present in India, through the British East India Company, since the 1600's. But when the Company lost its monopoly in 1833, the British government became more and more involved in administrating its "one piece of genuine imperial real estate" (Hyam, 32-5). India provided Britain with cheap and mobile labor after the abolition of slavery and, from a military point of view, the Indian army made Britain a great power. India was viewed as the foundation of the British Empire, or the "jewel in the crown," and its retention was considered essential. As the 19th century progressed and the competition with other imperial powers intensified, much of British imperial policy, especially in the Middle East, centered around maintaining open trade routes with India (Thornton, 164). India differed from Africa in that the British maintained a strong and visible presence there and an entire division of the British Civil Service was devoted to its administration. *A Passage to India* is told against the background of political and racial turmoil in India after World War I and all the historical details are evident in the text. In the text the British do not maintain this balancing posture with grace. Forster's treatment of the British civil servants in the novel highlights Britain's self-deception with regard to her position in India. Forster also accurately reproduces the conflicting attitudes of the Indians, especially through the characters of Aziz and his friends, who admire and resent the British at the same time. Because of the breadth of historical detail, *A Passage to India*, like *Heart of Darkness*, is a realistic representation of its time. Yet, both works not only represent but comment on historical conditions through character development, description, and plot.

5.2 Conclusion:

In this chapter we have seen that both *Heart of Darkness* and *A Passage to India* are so fascinating. Both works stand out as being exceptionally complex in that both present a realistic depiction of the historical circumstances in which they were written, both feature characters who espouse the ideology of the dominant culture, yet both also treat members of the "backward" countries with repulsion and contempt. In *Heart of Darkness* for example the *Other* is just this cannibal which has raised questions about the imperial mission itself in ironically drawing attention to its flaws. This is all against a background of what Wendy Katz describes as "the gradually developing intensity of racism in literature which seems to reflect the historical shift from a relatively self-confident to a more defensive Empire" (132). We have also seen the evilness of how the Africans '*Others'* were treated: "the men who work for the company describe what they do as `trade' and their treatment of native Africans is part of a benevolent project of civilization"

The chapter also illustrates that *Heart of Darkness* like *A Passage to India* are discourse of the British presence in Africa and Asia and it portrays the British's ideology and racial attitudes towards the Africans and non-white. After a thorough analysis of the two texts, it is evident that both *Heart of Darkness* and *A Passage to India* represent a dark picture of the colonial oppression, self-conceited pride, and cruelty towards the colonized people. The protagonists in both the novels i.e. Marlow and Aziz, suffer from ambivalence and show sympathies both for the colonizers and the colonized. They show clear signs of hybridity throughout the texts. Both the texts portray stereotype characters. Stereotyping in *Heart of Darkness* is more abundant than in *A Passage to India*. The black people of Africa in *Heart of Darkness* are presented as ignorant, uncivilized, and detestable while in *A Passage to India* Indians are also stereotyped as being unclean,

secretive, dangerous and worthy of being tortured. The scenes of violence are also present in both the novels. The black people are beaten and tortured many times in *Heart of Darkness*. This means that the process of Othering is initiated by the Empire in both the novels in order to assert its value as a governing body. Both the novels, however, present interesting environment, incidents, characters, and language for the post-colonial critics.

CHAPTER SIX

SUMMARY AND CONCLUSION

This study has been concerned with the representation of the Other in Joseph Conrad's *Heart of Darkness* and E.M Foster's *A Passage to India*. This is especially relevant because the concept of the Other plays a significant role in dealing with issues such a colonialism, imperialism, racism, stereotyping, hybridity etc as depicted in the two texts under study. The idea of the Other is based on the existence of conflicting relationship between the 'Self' [White] and the 'Other' [African and Non-white] in the two selected novels. The Other is classify based on binary opposition. Both the texts demonstrate very vivid binaries of the colonizer and the colonized, and the self and the other. These texts show how the colonist powers exploited the natives of various geographical areas of the world in order to satisfy their lust for money, authority, and power. The focus of analysis in the two texts, however, is the pitiable predicament of the colonized. The process of othering is at the very core of the two novels and dominates all the other post-colonial concepts in the texts. Apart from othering, stereotyping and hybridity form the very essence of imperial psyche in both the texts.

The research also examines the portrayal of the Other in the two novels base on imperialism, racism, stereotype, hybridity, mimicry, and the colonial domination of Africans and non-whites. Furthermore, this study has shown, to some extent, the inaccuracy concerning the others' historical and cultural practices of the indigenous Africans. We see, by juxtaposing the colonizers' thoughts that text such as *Heart of Darkness* and *A Passage to India* are highly inaccurate, even fabricated, because both authors are seeing the 'Other' through the Europeans' eyes. Like the texts that had distorted the Africans and the Indians by European pens. Also, the presence of the Other helps the Africans and the Indians to know how the world is divided.

Therefore, the implication of this in post-colonial literary theory is that both *Heart of Darkness* and *A Passage to India* uncover the difference between the 'Self' and the 'Other' through the Europeans' eyes.

Moreover, the thesis also exposes the historical and cultural gaps, between East and west. By using binaries to explain who the Other is, contemporary African and Asian writers become more disappointed and disillusioned by the imperial power because we have seen in the two texts that the Other cannot function outside the boundaries of the binary opposition. Also, the study have discovered that the appearance of the white man in Africa and India has proved nightmares to the oppressed and the suppressed as we have seen in the portrayal of the Other in *Heart of Darkness* and *A Passage to India.* The analysis of the two texts also highlighted the portrayal of the internal divisions and infighting among the Africans and Indians, on social and religious grounds. This was meant to justify the presence of the British in Africa and India.

Therefore, this study would greatly help research on post-colonial literary theory and African literature, by showing how these two texts provide ways for the Other and the Europeans to disclose their vibrant nature in cross-cultural issues. Also, our analyses of the Otherin *Heart of Darkness* and *A Passage to India* revealthat the settings in these novels represent the cultural boundaries created by the colonizers in Africa and India. Thus; *Heart of Darkness* and *A Passage to India* open the reader's mind to understand about the two different perceptions of the Other in African literature and these different views in this study augment the debate on the definition of the Other in post-colonial literary theory.

A reading of *Heart of Darkness* and *A Passage to India* also show that it is he, the colonizer, who destabilizes the cultural relationship between colonizers and the colonized, between English people and the Indians, between the Africans and the Europeans. Hence, no doubt that the colonizers have widened the gap between these suppressed indigenous people and the white man who grossly exploited them. This research has found that both *Heart of Darkness and A Passage to India* reveal that, most of these texts (of early modern history) are texts of conquest. These texts and other documents made available shallowunderstanding of the Other to the Europeans audiences. Therefore, the concept of the Other, as examined in this study helps to clarify the problematic nature of the Other in post-colonial literary theory. Also, the representation of the Other in *Heart of Darkness* and *A Passage to India* respectively, is a significant achievement in African literature. This is because our examination of the Other in the two texts enhance the development of African literature by highlighting conflicting relationship that exists between the 'Self' and the 'Other' base on socio-economic and cultural domination.

Finally, the study found that *Heart of Darkness* and *A Passage to India,* like any imperial discourse privileged the Europe and the European ideologies while the Africans, Indians and their culture were presented as lesser and inferior stereotypes.

APPENDICES

Brief Biography of the Primary Authors:

Appendix 1.Joseph Conrad (1857-1924)

Joseph Conrad was born on December 3, 1857, in Berdyczew, Poland to Joseph Theodore Appollonius Korzeniowski and Evelina Korzeniowski. His father was a writer and a translator of the works of William Shakespeare (1564–1616). He was also a member of a movement seeking Polish independence from Russia. When he was only three, his father was imprisoned in Warsaw for his supposed revolutionary political affiliations (Knowles 4-5).

Conrad's mother died three years later in 1865. According to Jocelyn Baines, in *Joseph Conrad: A Critical Biography. (*1960) Conrad attended high school in 1868 in the Austrian province of Galicia for one year. The following year he and his father moved to Cracow, Poland, where his father died in 1869. From the time spent with his father, Conrad became a lover of literature, especially tales of the sea. The apparent symbolism linked between Conrad's childhood as an orphan and his later fiction is illustrated when he describes life as being a solitary ordeal and compares it to a nightmare (Knowles: 6). In 1873, while on vacation in Western Europe, Conrad saw the sea for the first time. In the autumn of 1874 Conrad went to Marseilles, France, where he entered the French marine service. (see, Meyers, "*Joseph Conrad, A Biography*" 187).

For the next twenty years Conrad led a successful career as a ship's officer. In June 1878 Conrad went to England for the first time. He worked as a seaman on English ships, and in 1880 he began his career as an officer in the British merchant service, rising from third mate to master. His voyages took him to distant and exotic places such as Australia, India, Singapore, Java, and

Borneo, which would provide the background for much of his fiction. In 1886 he became a British citizen. He received his first command in 1888. In 1890 he traveled to the Belgian Congo, Zaire, and Africa, which inspired his great short novella *The Heart of Darkness.*

Frederick Karl, and Laurence Davies, in *The Collected Letters of Joseph Conrad* explained that in the early 1890s Conrad had begun to think about writing fiction based on his experiences in the East. Furthermore, Joseph Conrad's visit to the Belgian Congo from 1890-1894 had both positive and negative effects on his life. The positive aspect of the voyage was the fact that he was able to write a famous novel filled with chilling commentary about his daily experiences among the natives of the Congo. On the other hand, while in the Congo he underwent a physical and mental breakdown that would affect his health for the rest of his life. When Conrad returned from the Congo to resettle in London, his mind and thoughts were fragmented, and he went into exile for several reasons, including political, aesthetic, and personal (Karl 308). Thus, Conrad ended a sea career that spanned twenty years, from which he was able to achieve success in imaginative fiction writing (Knowles 8-9). From 1896 through 1904 Conrad wrote novels about places he visited as a merchant marine and he explored themes such as the uncertainties of human sympathy. His early novels included *An Outcast of the Islands* (1896), *The Nigger of the "Narcissus"* (1897), *The Heart of Darkness* (1899), and *Lord Jim* (1900). *Nostromo* (1904), *the Secret Agent* (1907), In *Under Western Eyes* (1911), *Chance* (1914), *Victory* (1915). Conrad's last novels, *The Shadow Line* (1917) and *The Rover* (1923) were written as a farewell. On August 3, 1924, Conrad died of heart attack and was buried at Canterbury, England.

Appendix 2. Edward Morgan Forster (1879—1970)

Edward Morgan Forster was born in London on January I, 1879. His father, an architect, died when Forster was only a year old. He was raised by his mother, grandmother, and his father's aunt. When E.M Forster completed *A Passage to India,* he was in his mid-forties and was already a respected and relatively successful novelist. Between 1905 and 1910 he had published four well-crafted Edwardian novels of upper-middle class life and manners: *Where Angels Fear to Tread* (1905), *The Longest Journey* (1907), *A Room with a View* (1908), and *Howards End* (1910). Forster attended an East-bourne preparatory school and then the family moved to Kent so that he could attend Ton-bridge School (a traditional English public school), where he was miserable. However, he found happiness and intellectual stimulation when he went to CambridgeUniversity. There, at King's College, he studied the classics and joined a student intellectual society known as the Apostles. After graduating from Cambridge, Forster traveled to Italy and Greece. These experiences further broadened his outlook, and he decided to become a writer. In 1906, while living with his mother in the town of Weybridge, near London, Forster tutored an Indian student named Syed Ross Masood. The two developed a close friendship, and Forster became curious about India. In 1912 Forster visited India for the first time, with some friends from CambridgeUniversity, and spent some time with Masood there. He stayed in India for six months and saw the town of Bankipore, located on the GangesRiver in northeast India. Bankipore became the model for Chandrapore. Forster also saw the nearby BarabarCaves, which gave him the idea for the MarabarCaves. While in India he wrote first drafts of seven chapters of a new novel that would become *A Passage to India.*

In 1921 Foster made a second visit to India, where he spent six months as private secretary to the Maharajah of Dewas Senior, an independent Moslem state. He gathered more material about India, and after returning to England he finished writing *A Passage to India,* which he dedicated

to Masood. Although he continued to write short stories, essays, and radio programs, he turned away from the novel form. Forster died of stroke on June 7, 1970, in Coventry, England. Today, his literary reputation remains high, and all of his novels, except *The Longest Journey,* have been adapted into films.

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