Post-colonial Encounters in Conrad and Forster

By

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Declaration

This dissertation – submitted to the Department of English, University of Dhaka, Dhaka – is in partial fulfillment of the requirements for the degree of Master of Philosophy.

I hereby declare that this dissertation is my own work except where otherwise stated. It has not been submitted previously anywhere for any award.

Signature: Tanzina Islam

(Tanzina Islam)

Date: 12.11.2012

Certificate of Approval

In my capacity as supervisor of the candidate's dissertation, I certify this dissertation is the student's own work and to the best of my knowledge all sources of information used have been acknowledged. This thesis has been submitted with my approval.

Supervisor: Professor Syed Manzoorul Islam

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Abstract

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Post-colonialism refers to multiplicity of meanings, representation, displacement, alterity and difference. It subverts colonial oppression, and tends to create an alternative space for the colonised people who are marginalized.

By the end of the nineteenth century and throughout the early twentieth century, many writers celebrated the colonizing projects in their work. However, Joseph Conrad and E. M. Forster wrote profound critiques of colonialism. They portrayed how in the name of colonization, the white men destroyed civilizations while giving the impression that their missions were altruistic. The colonial situation of Africa and Asia gave the two authors opportunities to depict how the colonisers arbitrarily assumed control over their land.

In this dissertation I examine how race and gender occupy a significant position in the works of Conrad and Forster in the light of post-colonialism. Through the discussion of a selection of writings of the two authors I have explored how race and gender induce colonial subjects to be marginalized.

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Contents

Introduction

European colonisation that lasted from the fifteenth to the nineteenth century has a far-reaching impact on societies throughout the world. This profitable economic and political venture greatly affected the countries that were colonised. The legitimacy of colonialism has always been contested as it involved exploitation of people and resources.

Having evolved in the 1970s, postcolonial theory challenges the marginalization and oppression of people resulting from colonialism. Literally the term "post-colonial" means preceded by colonization. However, it does not refer to the period after the decline of colonialism, but during colonialism as well. Elleke Boehmer affirms that the hyphenated term "post-colonial" means "a period term designating the post-Second World War era" (3). According to *The Routledge Companion to Race and Ethnicity* "... postcolonialism is the study of the cultural effects of colonization evidenced after independence" (194). Roland Barthes, states,

> We use the term 'post-colonial', however, to cover all the cultures affected by the imperial process from the moment of colonisation to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression. (138)

Vijay Mishra and Bob Hodge point out that postcolonialism is "... not a homogeneous category either across all postcolonial societies or even within a single one. Rather it refers to a typical configuration which is always in a process of change, never consistent with itself" (289). Postcolonialsm is an ambiguous term, referring to the vast cultures that came under colonial rule and its aftermath following the decline of colonialism. Postcolonialism studies power relations in colonial contexts, and shows how colonialism affects the overall history of a country. It attempts to create an alternative space for the marginalised people whose voices have been silenced.

In postcolonial discourse Edward Said occupies a prominent position. His polemical book *Orientalism* Said stresses, "To colonize meant at first the identification – indeed, the creation – of interests; these could be commercial, communicational, religious, military, cultural" (100). He reveals the dichotomies between the East and the West – the colonised and the colonisers, and explains how the West constructed the Orient through various disciplines of knowledge to dominate it. He points out that European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (3). The Orient is deemed to be the opposite of the Occident – passive, fatalistic, primitive, feminine and savage. By surmising that non-European societies are uncivilised, the West justified its colonising project as altruistic.

In the light of postcolonialism anti-colonial literary texts "reject the premises of colonialist intervention… might be regarded as postcolonial, broken free of its lures to a point from which to mount a critique or counter-attack" (Walder 4). Anti-colonial texts defy classification of race, white supremacy and subordination of women. Joseph Conrad and E. M. Forster, the two novelists of the Victorian age began writing in the heyday of British imperialism. With colonies in every continent, the British empire ruled over more than one fourth of the world. Ideals of imperialism, the guiding force of the English people epitomize the Victorian and the Edwardian era. During the era of high imperialism, going against the current of contemporary society both Conrad and Forster wrote anti-imperialistic fictions revealing the actual pictures of the colonies.

In my dissertation I shall make an attempt to highlight the colonial encounters in these two novelists in broad humanistic terms and show how both of them wrote profound critiques of colonisation while constructing interesting gripping tales. I shall examine all the different aspects

of colonization and show how the center-periphery divide reflex itself in human relations. Chapter One "Representation of Race" shows how race has impacted upon the formation of identity of the colonial subjects. With the expansion of colonialism the concepts of race emerged to justify European domination of other countries. Chapter Two "Gender and Postcolonialism" discusses how the female characters in the works of Conrad and Forster are marginalized in colonial situations, and how some of them defy their circumstances and emerge as independent selves. At the end the concluding chapter briefly summaries all that has been discussed in the other chapters about postcolonial aspects in the fictions of Conrad and Forster.

Chapter One

Representation of Race

Race and ethnicity influence academic discourses of various fields of study. According to the Longman Dictionary of Contemporary English "race" is "one of the main groups that humans can be divided into according to the colour of their skin and other physical features". According to *The Routeledge Companion to Race and Ethnicity*, "[T]he term "race" is elusive, confusing and, inconsistently used across disciplines. It has referred to everything from one's nationality, religion, ancestry, or class status to biological sub-categories." Race is the classification of human beings based on the colour of their skin and physical features. Race connotes shared actual or asserted biological or genetic traits whereas ethnicity presumes shared cultural traits.

The myth of race arose in the mid-eighteenth century at the time when European colonizers were facing problems ruling the colonies. The emergence of the pseudo-scientific racism served to strengthen white superiority and justified imperial domination. In his *Systemae Naturae*, published in 1735 Carolus Linnaeus divided human beings according to the colour of their skin: "*H. Europaei*. Of fair complexion, sanguine temperament and brawny form... of gentle manners, acute in judgment, of quick invention, and governed by fixed laws... *Homo Afer*. Of black complexion, phlegmatic temperament... of crafty, indolent and careless disposition, and are governed in their actions by caprice... (qtd. in Rattansi 26)

He posited five races: the *Europeanus*, the *Africanus*, the *Americanus*, the *Asiaticus*, and the *Monstrosus*. The last race consists of mythical creatures. Similarly in "On the Natural Variety of Humankind" the German anthropologist Johann Friedrich Blumenbach divided human beings in

five categories: Caucasian (white), Mongolian (yellow), Malayan (brown), Negroid (black) and American (red). European scholars emphasized on white superiority based on the pseudo-science of craniology that emerged in the nineteenth century. It attempted to measure intelligence by measuring craniums, brain size and bones. European representation of people of colour has always been negative; they are seen as evil, immoral and sensual. As David Hume typically depicts in *Of National Characters*, "I am apt to suspect the Negroes and in general all other species of men (for there are four or five different kinds) to be naturally inferior to the whites. There never was a civilized nation of any other complexion than white, not even any individual eminent either in action or speculation. No ingenious manufactures amongst them, no arts, no sciences" (qtd. in Wimbush 58). In the racial hierarchal scale the Africans are positioned at the bottom, next to apes. Second order Darwinism was added to these concepts to intensify the division of races. However, in the modern age scientific researches show no evidence that the white are superior to non-white races.

Pseudo-science reinforced the notion of white superiority, and racism paved the path of colonialism. The concept of race is embedded not only in individuals but in the entire social and political systems. Racism became "a principal handmaiden to empire" (Fryer 165). Thus it becomes a means of domination of the non-white societies. In his groundbreaking book *Orientalism* (1978) Edward Said relates that the Europeans have constructed a dichotomy between the Occident and the Orient. The first "demarcation between Orient and West" (56) seems to have been done by the time of the *Iliad*. The East was categorized as ignorant, barbaric, defeated, distant, irrational, heathen. Said argues that "European gained its strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (3). As a result the non-Western people become the "Other", who are everything that the whites are not. A

negative connotation is always linked to the term the "Other". In "No Master Territories" Trinh T. Minh-ha explains how the "Other" is formed and rejected by the West:

> (T)hey [the West] do not seem to realize the difference when they find themselves face to face with it – a difference that does not quite anticipate and cannot fit into any single varying compartment of their catalogued world; a difference they keep on measuring with inadequate sticks designed for their own morbid purpose... They promptly reject it as they assign it to their...'other' category... (215)

Therefore, the "Other" stands in the periphery away from the centre of the colonial world.

The principal concern of this chapter is to demonstrate how the concept of race occupies a significant role in the works of Joseph Conrad and E. M. Forster in the light of postcolonialism. This chapter attempts to illustrate how the representation of race is crucial in the formation of identity of the colonized people, and how the conception of race and racial hierarchies affect the characters to be marginalized and to be withdrawn to the periphery.

Since Chinua Achebe's well known lecture given at the University of Amherst in February 1975 categorized Conrad was "a bloody racist" and "imperialist", critics have taken *Heart of Darkness* (*HD*) into consideration as the starting point for discussing Conrad and race. In this light this chapter will mark the degree to which there are racialist aspects in Conrad's work and his ideology about the whole colonial mission of the West. Eloise Knapp Hay argues that Conrad's Heart of Darkness is a "vehement denunciation of imperialism and racism" (112). In his letters, Conrad has criticized the European colonial mission during the Boer War (1880-1881 and 1899-1902), and his delineation of European colonists in Africa and Asia highlight the fact that Conrad was concerned with this issue (Henthrone). Tom Henthrone remarks, "The Conrad who recognized the various imperialisms he encountered as parts of a large system of

exploitation has not received much notice, however, and the Conrad who acted to subvert this system has been largely ignored" (8).

In his boyhood Conrad was greatly fascinated by maps. In his 1924 essay, "Geography and Some Explorers" Conrad states, "One day, putting my finger on a spot in the very middle of the then white heart of Africa, I declared that some day I would go there". After eighteen years in 1890 "a wretched little stern-wheel steamboat [that Conrad] commanded lay moored to the bank of an African river". Africa was the spot of Conrad's "boyish boast", but as he relates,

> A great melancholy descended on me. Yes: this was the very spot. But there was no shadowy friend to stand by my side in the night of the enormous wilderness, no great haunting memory, but only the unholy recollection of a prosaic newspaper stunt and the distasteful knowledge of the vilest scramble for loot that ever disfigured the history of human conscience and geographical exploration. What an end to the idealized realities of a boy's daydreams!

Conrad was greatly disillusioned by his African experience that lasted for four months – the boy's adventure tale ended at the unexpected encounter with loot and dehumanization of its people by the white men. Returning home he wrote to Edward Garnett, "Before the Congo I was a mere animal" (qtd. in Kimborough 192). The atrocity in Africa reshaped Conrad's total outlook towards life. Edward Garnett remarks, "Conrad's Congo experiences were the turning-point in his mental life and that its effects on him determined his transformation from a sailor to a writer" (195).

While describing the nature of *Heart of Darkness*, in his letter to William Blackwood a month before the first installment of *Heart of Darkness* had been published in *Blackwood's Magazine* Conrad's distress at European colonialism becomes evident:

> It is a narrative after the e manner of *youth* told by the same man dealing with the experience in a river in Central Africa... I do not know whether the *subject* will commend itself to you for the particular number... the title I am thinking of is *"The Heart of Darkness"* but the narrative is not gloomy. The criminality of inefficiency and pure selfishness when tackling the civilizing work in Africa is a justifiable idea. (*Letters* 2:139-40)

In the late nineteenth century European colonising mission was regarded as a noble endeavor. Blatant criticism of colonial expansion would have been a blow to the conservative readers, so Conrad employs multiple layers of meanings to *Heart of Darkness*, they serve as a series of facades in his narratives. His tone is difficult to determine at times, although closed reading ascertains the reader to trace the ironic tone of Marlow and the framed narrator. After two months of the first installment was published in *Blackwood's,* Conrad wrote to R. B. Cunningham Graham about the meaning of the novella, which is so deeply embedded and intense: "There are two more installments in which the idea is so wrapped up in secondary notions that You- even You! may miss it" (*Letters* 2:157). Many critics have criticized *Heart of Darkness* for its lack of clarity, and also for misinterpreting his intentions that he approved European imperialism, which he certainly did not is clearly evident in the argument that will follow in this chapter.

Conrad lets ambiguity and contradiction play a vital part in *Heart of Darkness*, laced with irony and symbolism. Tom Henthrone states,

> *Heart of Darkness* is double voiced to the extent that alternative perspectives are set against each other, the anti-imperialist perspective emerges and becomes dominant. In effect, the story functions like the Trojan horse ... like the Greeks who concealed armed men in what appeared to be an offering rather than a war engine, Conrad hides his radical critique of imperialism within a story that appears to celebrate the British Empire. (110)

In *Heart of Darkness* Conrad criticizes the civilizing mission in Africa by attacking King Leopold II's colonial venture in the Congo Free State. The atrocity Leopold II, King of the Belgians unleashed in his imperialist mission in the Congo Free State from 1885 to 1908, presently known as the Democratic Republic of the Congo is one of the greatest international scandals of the early twentieth century. Although it was proclaimed that the state had been set up for the betterment of the people, it was a source of plundering ivory, rubber, and minerals. The Congo Free State earned notoriety for the increasing exploitation of the local people. The forced labour system eliminated a large number of the population. After the formation of Congo Reform Association thr abuses of labour in the Congo Free State was exposed, leading to the annexation of Congo by Belgium in 1908.

In *Heart of Darkness* Conrad exposes that in the name of progress what European colonialists did was nothing but plunder and merely displayed strength and power: "They were no colonists; their administration was merely a squeeze, and nothing more…" The narrator goes on to state that "They grabbed what they could for the sake of what was to be got. It was just robbery with violence, aggravated murder on a great scale…" (*HD* 21). Conrad's tone is ironic in describing the "whited sepulcher" – the city of Brussels with 'the company's offices which are the "biggest thing in the town; and everybody Marlow met was full of it" (24). The phrase "whited sepulchre" was coined from the Biblical book of Mathew, in it Matthew describes "whited sepulchres" as something externally beautiful but which contains something dreadful inside. The Company's offices include high houses and numerous carriage archways, yet "dead silence" and "deep shadow" pervade the "deserted street" leading to the "house in the city of the dead", the inside of which is "as arid as a desert" (24), where two ominous women in black knit black wool. The series of the imagery related to the company's office sum up its business as

being sinister. The thought that the old woman with a cat seems to know all about the visitors gives Marlow an uncanny feeling. The offices are the gateway to the colonies where inhuman activities are carried out, hence the two fateful beings guard the 'door of Darkness' (25). The Company is proud to showcase a large shining map of the world, that is marked with different colours to signify 'some real' work of invasion is being done. Marlow experiences an uncanny feeling that he has been "led into some conspiracy" (25). A "simple formality" (25) of the doctor at the Company office turns out to be making all those who go to the colonies into guinea pigs in the name of science; it involves procedures like measuring the crania, and inquiring whether there is any history of madness in the family. Peter Firchow rightly remarks that the French doctor serves "a satirical edge that cuts in a variety of directions; against a pseudoscience in Europe ... against the madness of the whole imperial enterprise in Africa..." (29). People of different European countries working at the company office reflect that the whole Europe is responsible for the exploitation in the colonies around the world.

Before leaving for the Congo Marlow's aunt is convinced that a colonist is an "emissary of light, something like a lower sort of apostle" (26). This impression of colonists loomed large in the late nineteenth century Europe. However, to Marlow the high-flown phrases are nothing but 'rot' and 'humbug' as there is no truth in them. Deep inside Marlow knows that instead of "weaning those ignorant millions from their horrid ways" (26) the colonizing mission is one of destitute and plunder; more harm than good is being done in the colonies in the name of progress.

On the Congo bound French steamer monotony of the coast gripped Marlow, he found relief in the sound of the surf and seeing the 'black fellows' (28) paddling boats. The young men

were full of life; their vitality helped Marlow to keep himself grounded to normality. But there comes a premonition that the picture is going to change: "I would feel I belonged to a world of straight forward facts; but the feeling would not last." (28) Marlow realizes that the civilizing mission is nothing but a sham as soon as he reaches the coast of the African continent, there he finds the French waging a war- "firing into a continent" (29). Marlow watches with agony that the "emissaries of light" are using their firearms against defenseless innocent natives, whom they call "enemies" (28) and "criminals" (29). Ever since his arrival to the coast Marlow has seen nothing but exploitation and brutality towards the Africans. The 'merry dance of death and trade' goes on in the continent, while in Europe there is much publicity of the Company's noble deed of civilizing the natives. Marlow's disgust and astonishment at the Company's hypocrisy becomes gradually deep-rooted; it reaches its height as he ventures deeper into the Congo. At the company's outer station Marlow encounters 'black and naked' (29) people. The chain-gang of black men is symbolic to the toll Africa pays due to the colonizing mission of the West. Marlow 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" (30). It is even more farcical when a white guard with a rifle followed these men, who were more dead than alive. Seeing him, the guard asserted white comradeship with Marlow with a 'rascally grin' as if Marlow "was a part of the great cause of the high and just proceedings". In Marlow's own words: "I've seen the devil of violence, the devil of greed and the devil of hot desire; but by all the stars! These were strong, lusty, red-eyed devils that swayed and drove men- men..." (30). Moreover, Marlow has a glimpse of Inferno at the death-grove where "[b]lack shapes crouched, lay, sat between the trees...in all the attitudes of pain, abandonment and despair". These men were bought from different parts of the continent to work, but instead of wages they receive a bit of brass wire, get

beaten for trivial things, remain starved for days, and at the end they are left at the death-grove to die miserably. Ania Loomba points out, "[R]acial hierarchies allow capitalism to expand and find all the labor power it needs, and yet pay even lower wages, and allow even fewer freedoms than are given to the white working class." (128). Marlow notices that these "moribund shapes" had a bit of white thread from "beyond the seas" tied round their necks as a sign of property of the enterprise. The death grove "is a picture of massacre or a pestilence" (*HD* 31). In stark contrast to the dying black men at the death grove stands the chief accountant in his "high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clean necktie and varnished boots". It is ironic when he comes out to get "a breath of fresh air" whereas the grove of death is no more than fifty feet below. How he has kept up his appearance in the "great demoralizing of the land" (32) is a matter of grave concern. His foppish attire affirms that he is completely cut off from the suffering that is being inflicted on the Africans. It symbolizes the absolute indifference of the European authority to the plight of the Africans. The administrators of the company remain completely indifferent to the consequences of their colonizing conquests.

Marlow is yet to meet "a flabby, pretending, weak-eyed devil of a rapacious and pitiless folly" (31) that is Mr. Kurtz, the chief of the Inner Station of the company. He is regarded as a prodigy – he is capable of looting "as much ivory as all the others put together" (33). The other Europeans pass their time intriguing against each other. In Marlow's words: "There was an air of plotting about that station…It was as unreal as everything else – as the philanthropic presence of the whole concern, as the talk, as they govern, as their show of work" (39).

The colonists have eyes only for profit, and their dream is to get appointed at a trading post where they can acquire more ivory. The brick-maker wishes to be assistant manager for

gaining profit, and the goal of the Eldorado Exploring Expedition is to plunder the land of its resources; "it was reckless without hardihood, greedy without audacity, and cruel without courage; there was not an atom of foresight or of serious intention in the whole batch of them..." (45). Later when Marlow learns that all their donkeys died on the way he sarcastically remarks: "I know nothing of the fate of the less valuable animals" (48). Hence, Conrad portrays all the colonialists as base and corrupt to the core to highlight the sordid nature of the European colonizing conquest in the Congo. Conrad denounces the presumed white superiority of the colonialists and goes on to focus that they are even more wretched than beasts.

In my view Achebe's accusation of Conrad for using Africa "merely [as] a setting for the disintegration of the mind of Mr. Kurtz..." is groundless. Conrad's motive for choosing Africa as the backdrop for delineating Kurtz's moral deterioration poses a backlash on the age old conception that black races are inferior to white ones. In *Heart of Darkness* Conrad exposes the European tendency of undermining the African "Other". Conrad's "representation of the African offers a self-conscious critique of European *representations,* even to the point of questioning the very basis of such Otherness" (Fothergill 102). By obfuscating his real intention he focuses on the fact that the European colonialists are even worse than "cannibals". Conrad has been heavily charged of racism by a number of critics for using words like "cannibals" and "nigger". However, his use of these words in reference to the Africans is ironic. We learn that there are a large number of "cannibals" on board the steamer, but the black crew is not inhuman to devour the pilgrims even after their provision of food ran out, and despite the fact that they outnumber the Europeans. They can practice restraint even when it comes to hunger, one of the very basic needs for living beings. Marlow admires their restraint and stresses that "[i]t takes a man all his inborn strength to fight hunger properly... It is really easier to face bereavement, dishonor, and

the perdition of one's soul- than the kind of prolonged hunger" (*HD* 57). The so-called "cannibals" show admirable restraint, a quality that is utterly lacking in the Europeans, the torch bearers of progress, who cannot control their greed of becoming rich with looted resources in another continent. Next we are told about the hypocrisy and greed of power of the manager, who plots to hang Kurtz, although keeping up his appearance in public he reiterates that he will be "desolate" if something hideous happens to Kurtz before they reach him. It was the manager's restraint "to preserve appearances". Abdul JanMohamed finds Conrad's "depiction of the intimated cannibalism tasteless and probably groundless" (qtd. in Firchow 116). I would disagree with JanMohamed, and argue that Conrad has pictured this tribal custom of the Africans to delineate the fact that the Europeans are depraved. Conrad takes into consideration that norms and customs are different in every society, and "they do not lose honor or value in his eyes if they fail to conform to his own Western European catalog of permitted behavior" (Firchow 116). Till the end of the nineteenth century it was the tribal tradition in Central Africa to practice human sacrifice in ceremonial occasions. Patrick Bratlinger states,

> Conrad portrays the moral bankruptcy of imperialism by showing European motives and actions to be no better than African fetishism and savagery. He paints Kurtz and Africa with the same tarbrush. His version of evil – the form taken by Kurtz's Satanic behavior – is 'going native'. In short, evil is African in Conrad's story; if it is also European, that's because some number of white men in the heart of darkness behave like Africans… (197)

In my point of view what Bratlinger fails to grapple is – Conrad's real intention in exposing the "utter savagery" of the colonists he places both their actions side by side, finally to draw the bottom line that the "savages" are by no means as base as the Europeans. It is not by behaving like Africans Kurtz loses his morality. In his letter written to Roger Casement, who is one of the founders of the Congo Reform Association, Conrad writes: "Barbarism per se, is no crime

deserving of a heavy visitation" (*Letters* 3, 96). Since Kurtz is from a different descent, his race does not permit rites that the Africans practice. Instead of eradicating savage customs, Kurtz capitulates to them participating in "unspeakable rites" (*HD* 65), and becomes the god of the tribe. Linda Dryden states, "Kurtz problematizes notions of superior European ethics: he is more barbarous than the Africans" (89). For the Africans performing their rites is not considered crime, whereas it is for Kurtz. Kurtz cannot resist the call of darkness when the drums roll so he went on "all fours" to get worshipped by his tribesmen.

By portraying two different temperaments of people of two different races Conrad makes it explicit that everything is not black and white as it outwardly appears to be. Through irony and infusing multiple layers of meaning to his work Conrad is successful in conveying his message to his readers. Kurtz's moral failing becomes evident after his coming to the African continent; it is there that the darkness of his heart came into light- he took part in "unspeakable rites", developed a "fascination for the abomination" (*HD* 20), plundered ivory from the depth of the earth and stuck heads of "enemies" on poles near his house. In Europe where he was born and educated there were social restraints; Africa, on the contrary is thought to be a paradise of licentiousness and immorality. Africa is considered to be a mysterious region where there is no law and order; what is unthinkable in their own society is very much permitted in Africa. The manager and his uncle want to secure their position by hanging Kurtz saying: "Anything-anything can be done in this country… nobody *here*, can endanger your position… the danger is in Europe; but that before I left I took care…" (47). For the same frame of mind Kurtz sinks to the lowest pit of moral degradation in believing he is free to accomplish the vilest deed in the heart of Africa, as there is no social restraint: "He had taken a high seat amongst the devils of the land" (64). Kurtz loses morality, and becomes blind when it comes to wealth and power. He was

about to go as far as killing the Russian, his compatriot to get hold of the small piece of ivory, the chief of a village had given to the Russian. The skulls on half a dozen poles near his house speak of the barbarism Kurtz is capable of committing: "They only showed that Mr. Kurtz lacked restraint in the gratification of his various lusts..." (74). The skulls of "rebels" under his window reveal Kurtz's "pure uncomplicated savagery" (74). According to the Congolese tribal ritual skulls attached to poles symbolize the power of a tribal chief. Peter Firchow reiterates that it is the "gruesome manifestations not only of Kurtz's own private genocidal impulses, but also of the genocidal nature of the Western imperial power..." (113).

Kurtz, a man of letters, journalist, musician, poet and painter becomes a "savage" himself as he cannot restraint his lust. Even till the very end fascination for ivory haunts him: "My Intended, my ivory, my station, my river, my ___ ..." (*HD* 64). He degenerates after being out of touch with civilization; the wilderness brings out his vilest traits of his character. Conrad exposes that the real "cannibals" and "savages" are the European colonists who exploit the innocent natives for their own selfish purpose. Kurtz is the culmination of all evil that contributed to the exploitation of the Africans. We learn that "His mother was half-English, his father was half-French. All Europe contributed to the making of Kurtz" (65). The symbolism is clear since Conrad makes it explicit not to mention Kurtz's nationality to highlight the fact that men like Kurtz are not bound by time and space, there was and will be Kurtzes as long as European explorers invade different parts of the world. From the company's offices to the Inner Station in the heart of Africa we encounter people of numerous countries of Europe; it signifies that most of the countries of Europe have taken part in the colonizing mission- either in Africa or in other parts of the world.

The first paragraph of Kurtz's report for the International Society for the Suppression of Savage Customs begins with an argument that the white people ought to appear to the black races as divine beings – "with the might of a deity..." (65). In high-flown sentences he has written that humane and benevolent steps can be taken for the betterment of the natives to assuage them of savage customs, but the last line summarizes his actual motive in dealing with the Africans- "Exterminate all the brutes" (66) is what his actual motto is. With the humble intention Kurtz wrote the report becomes a sham as soon as the reader comes across the postscriptum. The ominous words of the first paragraph of his "pamphlet" come true when the Russian asserts that Kurtz came to the tribe "with thunder and lightning" (71) which the natives had never encountered before. Kurtz tricks them into believing that he is a divine being. Even though Kurtz's "methods had ruined the district" (73) the gullible Africans chiefs "would crawl" (74) to see him every morning. It is even more ironic that the man who wrote the pamphlet to suppress savage customs has become the one who has given in to the power of darkness. The "gifted creature" in trying to bring "sacred fire" to the Dark Continent degenerates to a beast himself.

Conrad's image of the Africans is not invested in the novel to serve the role of the "Other" – white versus black; rather it is used to expose the hypocrisy of the white colonists who have no morality. The "emissary of light" as they are known in Europe have gone wild in Africa; there is no trace of altruism in their activities. In Africa their masks of humility shed off only to expose the grotesque selves inside. Marlow's horror at the chain-gang and the death grove is evident, as he can not comprehend that his fellow Europeans can become so degenerate. Conrad criticizes the "whited sepulcher" and its administrators who literally raided the continent for its resources and exploited its people. Conrad feels it his responsibility as a writer to convey a moral

view through his work. Henthrone points out: "[H]e worried about the real-world effects of his work" (115). Hay states,

> When Conrad began the actual writing of *Heart of Darkness*, he was deeply absorbed in two questions: his loyalty, both as men and as writer, to England, and his acute mistrust of the way the 'civilizing work' was being accomplished by the European powers in south-east Asia and in Africa. (121)

In *Heart of Darkness* Conrad seems to have reversed the binary – the emissaries of progress are in fact the active agents of plunder of the continent, reducing the innocent natives to deplorable condition of existence.

Conrad's 1896 short story *An Outpost of Progress* (*AOP*) was published in the same year poses a condemnation of imperialism. In his autobiographical work *A Personal Record* (1912) Conrad states, "*An Outpost of Progress* is the lightest part of the loot I carried off from Central Africa, the main portion being of course the Heart of Darkness… And it must be said that it was but a very small amount of plunder". The story is an overt attack on imperialism.

In the story Kayerts and Carlier, the two white men in charge of the trading station in the middle of the Africa continent are lazy, immoral and weak; through them Conrad highlights the futility and hypocrisy of imperial projects. At the station they spend their time leisurely doing nothing: "Just sit still and gather in the ivory those savages will bring" (*AOP* 236). Being removed from civilisation the two colonists feel helpless:

> They could only live on condition of being machines . And now released from the fostering care of men… they were like those lifelong prisoners who, liberated after many years, do not know what use to make of their faculties, being both, through want and practice incapable of independent thought. (237)

Kayerts and Carlier are all alone unsupervised by their superiors: "They were two perfectly insignificant and incapable individuals, whose existence is only rendered possible through the high organisation of civilised crowds" (235). Conrad highlights the fact that inefficient men like Kayerts and Carlier bring about irreparable loss to innocent natives, hence to the whole colonial enterprise.

The ten station men brought from the recesses of the continent to serve "the cause of progress" (244), are discontented in their new surroundings. Moreover, being away from their kinsmen and living on poor diet, their physical and mental health suffer much. As a result they lose all enthusiasm for work, and "no power on earth could induce them to execute" (244) the tasks they are assigned with. Instead of six months the men have been living in the station for two years. We are told, "Had they been of any other tribe they would have made up their minds to die – for nothing is easier to certain savages than suicide – and so have escaped from the puzzling difficulties of existence" (244). The colonists are responsible for the natives' desolate state of existence.

The Sierra Leon black, Makola is the third man at the station knows English and French, and understands book-keeping; he reiterates that his real name was Henry Prince. The two white men pass their time idly, while Makola gathers the ivory on their behalf. Makola bargains with the native tribesmen, who come to the station to sell ivory while standing at a distance the "two pioneers of trade and progress" (239) make fun of the black men. Conrad employs irony to expose their idleness. Instead of the first and the second agents of the station Makola seems to be more responsible of their job: "We have got very little ivory; bad six months' trading" (245). Kayerts finds a reasonable excuse for not collecting any ivory: "I can't help it; the men won't

work" (246). Makola assumes to be their superior telling them what to do, for instance he tells them to stay indoors while he negotiates with the black traders from Loanda; and again when the two men hear the gun shot and come out of the house, Makola retorts, "Go back, go back, please... you spoil all" (246). In a sense Makola assumes to be the two men's superior. In the morning the two men finds out that the "invaluable" (246) Makola traded the ten natives in exchange of six tusks. They become aware of the other harm Makola has caused when he arranged a feast for the traders. On the occasion one of Gobila's men was shot, which results in the termination of all food supplies from Gobila's village.

Gobila, the chief of neighbouring villages has a deep compassion for all white men and thought that they possess supernatural power. Induced by good-will the kind-hearted man makes provisions for supplying the white men with their daily necessities. However after one of his men was killed, Gobila "offered extra human sacrifices to all the Evil Spirits that had taken possession of his white friends" (249). Some of his followers suggest "burning and killing" (249), but Gobila decides to remain passive fearing yet another impending disaster. Being cut off from the villages with the food supplies running short, soon Kayerts and Carlier have nothing left except rice, coffee and sugar. Kayerts puts aside some sugar "in case of sickness" (251). One day when Carlier demands a lump of sugar to have with his coffee, Kayerts denies. This marks the start of a violent conflict which resulted in the accidental killing of Carlier by Kayerts. After realizing that he has committed the most horrendous deed by shooting an unarmed man, Kayerts finds "... life more terrible and difficult than death" (255). Kayerts commits suicide as soon as he as the steamer arrives, by hanging himself. When the managing director of the "Great Civilizing Company" (257) arrives at the station he finds Kayerts' deadbody with his tongue

sticking out at him. Kayerts commits suicide to save himself the trial that he would be confronted with in his own country. Thus Conrad depicts the calamity colonialism brings to colonized lands.

"Karain: A Memory" (KM) was written in the early phase of Conrad's career in 1897 and was published in *Tales of Unrest* in 1898. It is a story of betrayal of a "noble savage", Karain, narrated by one of the British traders. He begins the story with goodwill but ironically there emerges an undertone of clandestine malice towards Karain. His strength, valor are expressed in lofty terms, however gradually the narrator reveals "the seed of peril inside" him. The narrator projects him as an actor, "as a human being aggressively disguised" (KM 5) and the "stage" is the villages he rules.

Karain, the war-chief ruled "three villages on a narrow plain; the master of an insignificant foothold on the earth--of a conquered foothold that, shaped like a young moon, lay ignored between the hills and the sea" (4). Karain has devoted followers to whom he is a mighty ruler: "Their movements hung on his lips; they read their thoughts in his eyes; he murmured to them nonchalantly of life and death, and they accepted his words humbly, like gifts of fate" (3-4).

The English traders were secretly smuggling arms to the natives "so completely did it appear out of reach of a meddling crowd" (5). They trade weapons and ammunition to the Malays who plan to wage a war against the Spanish; even though they know quite well that the natives will never win the war.

Karain's dark secret is revealed when his protector, the old man dies that the voice of Matara, his friend comes to haunt him. We learn that Karain betrayed Matara, out of love for his sister, who had eloped with a Dutchman. The two friends search the whole Archipelago for the couple; when finally they find them, instead of killing the Dutchman, Karain kills his friend to

win Matera's sister. After the old man's death Karain is at peace only when he is "surrounded by white faces, by unfamiliar sights and sounds" (9). To free himself from the aspiration of Marata, Karain wants to go to the white man's "land of unbelief, where the dead do not speak, where every man is wise, and alone – and at peace" (31-32). To him they are without any conscience or morality, thus what they do not believe does not exist. When the traders refuse to take him to their motherland, Karain begs to them to give him their "...unbelief... A charm..." (32). Finally Hollis comes up with a plan to drive Matara's ghost away; he makes a charm of a gilt Jubilee sixpence with Queen Victoria's picture on it. According to Henthrone, "[T]he charm suggests that money functions as a fetish for Europeans, one that protects them from both spirits and their conscience. The fact that the coin is inscribed with 'the image of the Great Queen' wearing the imperial crown suggests that the empire itself has become a fetish" (99). It implies that Europeans are worse than the native in that they are free from morality and conscience that haunt the Malay. The Europeans are so engrossed with the idea of profit that they have lost their integrity and morality; only money, profit, wealth matter to them.

Conrad's 1897 novel *Nigger of the 'Narcissus'* (*NN*) although not set in a colonial setting, reveals the deeply embedded racism in white Europeans. It examines the othering of the black English subject, James Wait. Conrad presents him as a victim of racial prejudice among white men.

The white crew of 'Narcissus' is amazed to see Wait, a black man on the ship. Seeing his black face a "suppressed mutter of the word 'Nigger'" (*NN* 16) is heard in the crowd, but he "stood calm, cool, towering superb". Henthrone points out, "Wait is "extremely articulate, speaking English in a formal manner that contrasts sharply with the speech of his shipmates, particularly Donkin" (84). He also stresses that Conrad completely subverts the racist stereotype.

Conrad heightens the irony about Wait's blackness which alienates him from the rest of the crew, only to reveal later that the white crew and Wait are instinctively the same. The crew hold Wait responsible for their troubles. It is his blackness that becomes their primary focus. Instead of considering him as a fellow human being they think of him in racial explicit terms – "the nigger", "devil", "the black beast", etc. As Fanon states in *Black Skin White Masks* (*BSWM*), "The black man is the symbol of Evil and Ugliness" (180). He is accused of disturbing the peace of the ship with his illness. When the crew learns about Wait's terminal illness they fear confronting their own death. The vilest of characters, Donkin considers himself superior to Wait for his white descent. Henthrone suggests, "If anyone is represented as being a 'nigger' in the story, it is Donkin, who corresponds to what was known in late Victorian times as a 'white nigger'" (84). Through the characterization of James Wait Conrad highlights the western tendency of undermining people of colour.

After *Heart of Darkness* Conrad completed *Lord Jim* (*LJ*) in 1900. The anti-colonial insurgency is not intensive in this novel as it is *Heart of Darkness*.

Jim, the protagonist of the novel has always had high hopes of himself. However confronted with reality when the 'Patna' is on the verge of sinking, instead of rousing the eight hundred sleeping native pilgrims, Jim, the chief mate of the ship escapes. Jim's moral failing torments him for the rest of his life. Jim goes to Patusan having disrupted the social order of the white world. Deep inside he nurtures a dim hope that he can rise above his limitations and become the person he has always dreamed himself to be. Through his valorous deed Jim becomes "Tuan Jim" or Lord Jim in the flourishing colony. Unlike Kurtz and Kayers Jim emerges as an ideal colonist having commercially and politically securing Patusan. Jim decides never to leave Patusan, for doing so would be betraying the native people.

At the advent of Gentleman Brown in Patusan Jim is confronted by his alter ego with all his past confidence gone. Both men are outcasts of their society, however through integrity Jim has been able to recover his idealism. Brown intends to steal "the whole country" (*LJ* 223), moreover Cornelius instigates him to overthrow Jim: "All you have to do is to kill him and then you are king here" (224). Brown appears to remind Jim of his forgotten past. Overcome by weakness to deal with Brown, Jim finally succumbs to death. With Jim's and Cornelius' death and Brown being driven away Patusan is free of white rulers. Hence, it implies that a new government is ready to take over Patusa. Henthrone states, "Despite general positive reviews, *Lord Jim* sold poorly, in part because rather than celebrate imperialism unequivocally, it depicted a successful revolution in which an English colonist is executed and a postcolonial state is established" (151).

A Passage to India (*API*) was written after Forster's two visits to India in 1912-13 and 1921. From a postcolonial perspective E. M. Forster's *A Passage to India* focuses on the racial tension prevalent in the British Raj in the early twentieth century. Forster presents the moral discrepancy that led the British to marginalize the Indians during their rule in India. Forster's critical view of imperialism in the novel reveals the apprehension between the colonizers and the colonized following Aziz's so-called assault on an English woman. Throughout the novel race plays a dominant part in demarcating the imperialistic ideology nurtured by the British.

Chandrapore serves as the microcosm signifying the whole colonial world the Europeans have invaded. In "The Economy of Manichean Allegory" Abdul JanMohamed argues that the colonial world as Manichaenstic; it comprises of binaries between races. The Manichean allegory which is a series of dichotomies and oppositions between binaries define the relationship between the colonizer and the colonized. It throws light on the 'other', and exposes

the fissure between the centre and margin. In *A Passage to India* we encounter a Manichaenstic world where the Indians and English stand in opposition with one another. Here the British and the Indians are segregated on the basis of race – the colour of their skin. Racial tension and prejudice among the two races mount gradually as the novel progresses. There is a gulf of differences between the British and the Indians.

Fielding realises that "the British Empire rests on sand" (*API* 253) that it has no firm ground to stand on, since the principle concern of its administrators is to rule, to keep peace in the country. Their motto is to rule the land without knowing its inhabitants, without recognizing them. Aziz points out that the Indians need "[k]indness, kindness and more kindness, and even after that more kindness" (114), and it is the only hope for the British Raj to flourish in India. Hamidullah points out that he had an entirely different experience in his encounter with the English people in England when he was a student of Cambridge University. The Anglo-Indians maltreatment of Indians is due to imperialism. In India the English are the ruling class, there is a hierarchical domination of the Indians. Since they are the rulers they assume to be superior to the colonised. Hence, in the public sphere as well as in the private the Indians are trampled by the colonists. Said points out that "Since the Oriental was a member of a subject race, he had to be subjected…" (Orientalism 207). Ruling a country ignoring its countrymen is absurd; in doing so the British Raj loses its credibility and fails to make a positive impression on the Indians.

Their racial supremacy initiates the Anglo-Indians to regard the Indians as an inferior race – their racial "Other". The formation of the typical Anglo-Indian frame of mind is at work as soon as a newcomer sets foot in India. The ones who have been living in India for many years make sure that the newcomers follow their suit in dealing with the Indians. To the Anglo-Indians Ronny is a "sahib" (*API* 26) he is the acceptable type, whereas Fielding and Adela are not

"pukka" for their interest in Indians. Adela and Mrs. Moore's interest in seeing India and mingling with Indians create a fissure along the racial line. The two ladies go beyond the Anglo-Indian social convention of alienating themselves from Indians to attend a multi-racial tea party at Fielding's house, where Dr. Aziz and Professor Godbole are invited, and also to the excavation to the Marabar Hills. So after the incident in the cave Mr. Turton retorts: "New-comers set out tradition aside, and in an instant... the work of years is undone..." (161). Adela is determined to make a difference in the Anglo-Indian community after her marriage to Ronny in that she will not be one of the typical ladies, who snub Indians. She will not be engrossed in the monotonous life of the Anglo-Indians "while the true India slid by unnoticed" (47). After coming to India Fielding, the principal of the Government College of Chandrapore finds himself being alienated from the Anglo-Indians for his positive mind-set about Indians: "the gulf between himself and his countrymen ...widened disturbingly. He could not at first see what was wrong. He was not unpatriotic, he always got on with Englishmen in England, all his best friends were English, so shy was it not the same out here?" (61) By nature Fielding has no race prejudice "not because he was superior to his brother civilians, but because he had matured in a different atmosphere, where the herd-instinct doesn't flourish" (61). The Indians have a completely different opinion of Fielding. They consider him as their brother, as Aziz affirms: "No Englishman understands us except Mr. Fielding" (98) and "[h]e's the Englishman at his best..." (107).

The Anglo-Indians live in their own cloistered world where there is no space for Indians. The civil station at Chandrapore is the symbol of the British Empire, stands as "it provokes no emotion. It charms not, neither does it repel... it shares nothing with the city except the overarching sky" (10). The Indians are excluded from the Chandrapore Club even as guests –

signifies the wide gap prevalent between the two races in colonial India. Adela became the centre of "an amused group of ladies" in her desire to see the "real India" (27) and meet Indians; for the Anglo-Indians keep themselves socially aloof from Indians as they are of the opinion that "the kindest thing that one can do to a native is to let him die" (28). The indifference of the Anglo-Indians towards their racial "Other" – the Indians serve to buttress their sense of superiority, as Mrs. Turton reminds Adela that she is superior to everyone in India "except one or two of the Ranis, and they are on an equality" (42). Their attitude towards Indians is marked with reverence. The City Magistrate, Ronny Heaslop disapproved of English people taking service under Native States; they might be liable to a lot of facilities, but sacrificing prestige of being a British to financial deals is unacceptable to him. The "pukka" Anglo-Indians ruminate that the Indians are always upto playing a trick, or taking advantage from them. According to Ronny "there's always something behind every remark [a native] makes, always something, and if nothing else he's trying to increase his izzat- in plain Anglo-Saxon, to score" (33). In his experience in India, Ronny has noticed that earlier the natives used to "cringe", but "the educated native's latest dodge is to show manly independence". Ronny recognizes 'the spoilt Westernized" (75) type in Dr. Aziz when Aziz invites him to join Professor Godbole and him at a tea party at Cyril Fielding's house in a friendly gesture. Ronny is rude to Aziz and takes his friendliness for "provocation". Ronny's judgment of people's character has changed radically after coming to India, as an administrator of the British Raj. He has internalized the racial prejudice that is dominant in British India in dealing with Indians, he reckons that "India isn't home" (34). It surprises Mrs. Moore when Ronny says that the impolite behaviour of the Anglo-Indians towards the Indians is "a side-issue" (49). He is not inclined to lose his power and position by being friendly with the Indians and go against his fellow countryman: "We are not

pleasant in India, and we don't intend to be pleasant. We've something more important to do" (50). The only link he had with Indians is strictly official, otherwise he ignores them all socially. Mrs. Moore feels that "true regret from the heart – [will make] him a different man, and the British Empire a different institution" (50). Like Mrs. Moore, Adela realizes the bitter truth about Ronny: "India had developed sides of his character that she had never admired. His self-complacency, his censoriousness, his subtlety all grew vivid beneath a tropical sky..." (79). British imperial rule has changed Ronny's outlook of the Indians.

In ruling India, the Anglo-Indians have surmised an understanding of the Indian psychology and culture. Ronny affirms that "India likes gods. And Englishmen like posing as gods" (49). Ronny's words echoes that of Kurtz who tricked the native Africans into believing that he was a divinity. The tribal chief comes crawling to him every morning. The scenario is quite different from Chandrapore, however the implication is the same. The Civil Surgeon, Major Callendar calls on Aziz at odd hours disregarding his privacy, and on arrival Aziz finds him gone without leaving a message. To avoid a "gross snub" (18) Aziz gets down from his tonga and approaches Major Callendar's bungalow on foot. In another instance, two Englishwomen took away Aziz's tonga without taking his permission, moreover his bow is ignored. Knowing very well that "it is difficult for members of a subject race to do otherwise" (36), the Anglo-Indians emerge as little gods in India. Ronny does not want Adela to contemplate on whether the Indians are being rightly treated by the British, and "all that sort of nonsense" (34). Later he retorts to Adela: "I won't have you messing about the Indians anymore" (80) at the news of her excursion to the Marabar Caves with Aziz. Like Ronny the District Superintendent of Police, Mr. McBryde, well acquainted with "the poisonous country" (168), has a number of racial theory inspired by Oriental Pathology, his favourite theme: "the darker races

are physically attracted by the fairer, but not *vice versa* – not a matter of bitterness this, not a matter of abuse, but just a fact which any scientific observer will affirm" (213). He affirms Fielding, "All unfortunate natives are criminals at heart..." (164).

The Bridge Party that is arranged "to bridge the gulf between East and West" actually widens the gap. The thought of social encounter with the Indians repels them, as Mrs. Turton remarks: "They give me the creeps" (28). However, here is much amazement among the Indians at being invited to the party. Mahmoud Ali believes that the Viceroy and the other high officials will treat Indians justly, but the wise Nawab Bahadur argues that "it is easy to sympathize at a distance" (36). He appreciates Mr. Turton's gesture of good will in inviting them to the party. The Indians arrive earlier and stand at the side of the lawn of the Chandrapore Club. Ronny remarks that most of the Indians present there are "seditious at heart" (39). Mrs. Turton refuses even to shake hands with the Indians except the Nawab Bahadur, an Indian elite. Adela is much disappointed at the insolence of her fellow countrymen: "Fancy inviting guests and not treating them properly" (46). So the much anticipated Bridge Party fails beyond any doubt.

The tea party at Fielding's house proves to be "unconventional" where formalities are "ruled out" (67). In the British Raj social gathering of people of different races and ethnicity are rarely encountered. Aziz is at ease communicating with his new friends – Fielding, Adela and Mrs. Moore. The party that seems to be a peaceful coexistence of the members of the two races ends abruptly at the advent of Ronny, who is there to take Mrs. Moore and Adela to the club leaving everyone wretched. Later, at the Marabar Hills Aziz is at ease with his new friends and "his guests played up all right. They had no race consciousness and they behaved to Aziz as to any young man who had been kind to them in the country" (128). Aziz thinks that "[t]he

expedition [at Marabar Hills] was a success, and he was Indian; an obscure young man had been allowed to show courtesy to visitors from another country, which is what all Indians long to do- even cynics like Mahmoud Ali – but they never have the chance" (14).

It is ironic when Aziz, much pleased with his white friends, is falsely accused of assaulting Adela in one of the caves. Since Aziz's arrest Fielding is sure of Aziz's innocence is: "I know him to be incapable of infamy" (161). Mr. Turton prevents him from accompanying Aziz to the police station as it would spread a mixed reaction on the natives. Later, Mr. McBryde does the same to him thinking Anglo-Indians must stick together at that crucial time, and that it would give the Indians an upper hand. Adela's conviction of Aziz is no longer confined between the perpetrator and the victim; it has taken a racial stance among the British and the Indians: "they [the Anglo-Indians] condemned Aziz and India" (184). Among them Fielding is completely different, untouched by racial prejudice. The fact that Fielding, an Anglo-Indian is on the Indian side surprises the Indians to a great extent. He knows Aziz well enough to entrust in his innocence to throw in his lot with the Indians, even when his own reputation is to be marred as being "'anti-British', 'seditious'- terms that bored him, diminished his utility" (172). Being unbiased Fielding thinks that it is high time for him to make a stand for justice, as he is not driven by whim; to him humanism is more precious to mere racial supremacy. He believes in peaceful coexistence of people of different races; his aim is to "slink through India unlabelled" (172). Although he "regretted taking sides" (172), Fielding is fearless in asserting the truth even to his superiors when he knows well that he will be treated like an outcast among the members of his own race. So he goes on to assert Aziz's innocence at the Chandrapore Club: "I believe Dr. Aziz to be innocent" (185) and he states that: "I am waiting for the verdict of the court. If he is

guilty I resign from my service, and leave India. I resign from the club now" (185). Fielding's open declaration of Aziz's innocence enraged the Anglo-Indians to label him as their "Other".

Following Aziz's arrest the Anglo-Indians administrators take all precautionary measures against a possible riot. A young mother dared not return to her bungalow for fear of "nigger" (178) attack. Major Callendar called the sick Nureddin "buck nigger" (210) and had someone to physically assault him at the hospital for his Indian descent. Tension prevails in Chandrapore for days together among members of the two races. Autocratic mentality of the British rulers is evident all through the text. The British camp was certain that Aziz is beyond any question guilty even before the real trial started, and the City Magistrate justifies this by refusing Aziz bail. Finding the field-glasses Mr. McBryde, the District Superintendent of Police gives the verdict: "The logic of evidence said 'Guilty'" (165). Similarly Mr. Turton has to "constantly remind himself that, in the eyes of the law, Aziz was not yet guilty, and the effort fatigued him" (180). The Civil Surgeon, Mr. Callendar and Mr. Turton fabricate the story of Aziz's pre-meditated plan to assault Adela. Moreover he is accused of bribing Godbole to extend his prayers so that Fielding would miss the train to Marabar Hills; and that he paid a number of natives to suffocate Mrs. Moore in the cave so that he could be alone with Adela; moreover the disappearance of the guide is thought to be Aziz's conspiracy. Later finding Fielding with his new allies, the Anglo-Indians take him for a Japanese spy. It sums up how racial prejudice influences the Anglo-Indians to construct absurd ideas about the Indian. As far as the trial is concerned, Ronny has everything calculated – he has appointed Das, his subordinate lawyer to conduct the trial; "it was good that an Indian was taking the case. Conviction was inevitable; so better let an Indian pronounce it, there would be less fuss in the long run" (210). For the Anglo-Indians convicting Aziz is the main issue, it is like winning a war against the Indians. At the courtroom the Anglo-

Indians' ascend on the platform with Adela is a mere display of power, so is their descend when special chairs follow them to the body of the hall where commoners sit.

When Adela is in a delusion whether Aziz is innocent, she vacillates between belief and disbelief contemplating whether to withdraw the case. In her confusion Ronny persisted that "the case has to come before a magistrate... it really must, the machinery has started" (201). Overcome by a vision at the courtroom Adela declared that Aziz is innocent and as a result withdraws all charges against him: "The prisoner was released without one stain on his character..." (224). Aziz thanks Providence for his release; he knows than "an Englishwoman's word would always overweight his own" (228). The trial between Adela and Aziz appears to be a battle between two races. It ends with much disappointment of the Anglo-Indians, whereas the Indians are contented that the English have fallen in their own pit. Even after Adela's conviction that Aziz is innocent the Anglo-Indians believe that Aziz is guilty: "they believed it to the end of careers, and retired Anglo-Indians in Tunbridge Wells or Cheltenham still murmur to each other: 'That Marabar case which broke down because the poor girl could not face giving her evidence – that was another bad case'". (255). On the other hand the Indians think: "If God himself descended from heaven into the club and said... (Aziz) was Innocent, they would disbelieve him." (262).

Adela's conviction of Aziz's innocence alienates her from the Anglo-Indians. They completely cut her off from all social milieux, as a result she becomes an outcast. Mrs. Turton remarked earlier that Adela was not "pukka" and resented her engagement to Ronny, but she calls Adela "my own darling girl" (177) following her accusation of Aziz, and even sheds tears at her misfortune. Mrs. Turton's sympathetic attitude emanates from Adela's charge against an

Indian, now she considers Adela to be "pukka". However her hatred returns as soon as Adela drops all her charges against Aziz. The trial is literally between the Anglo-Indians and Indians, not between Adela and Aziz as it appears to be. So as soon as Aziz's innocence is pronounced by Adela it comes as a blow of betrayal to the Anglo-Indians, they can no longer acknowledge Adela as their own. As a consequence she becomes an outcast in a foreign land, when her own people misjudge her intentions. On the other hand after the trial, Aziz becomes anti-British, he feels he ought to have avoided them earlier. To free himself from Anglo-Indians, Aziz moves to Mou, a Hindu state ruled by a rajah. Even in Mou Aziz is kept under British surveillance of the Criminal Investigation Department.

One of the central themes of the novel is whether friendship is possible between the colonizers and the colonized people. Colonialism tainted Aziz and Fielding's friendship as soon as Adela comes into the picture. Once victimized by the Anglo-Indians Aziz is convinced that Fielding will be no exception, and that he will betray him by marrying Adela. Racial prejudice reaches its height when Aziz destroys all of Fielding's letters unopened presuming that he married Adela. However, Fielding has not abandoned his friend, no matter how rigid Aziz is. At last the two friends' relationship is reconciled, and "this reconciliation, was a success... there had been no more nonsense or bitterness, and they went back laughingly to their old relationship as if nothing had happened." (312). Finally, peace is restored between Aziz and Fielding, even they part. Aziz does not abandon his dream of a free India,

> India shall be a nation! No foreigners of any sort! Hindu and Moslem and Sikh and all shall be one! ... *India a nation! What an apotheosis! .... Fielding mocked again.* And Aziz in an awful rage ... cried: 'Down with the English anyhow. That's certain. Clear out, you fellows .... We may hate one another, but we hate you most. If I don't make you go, Ahmed will, Karim will, if it's fifty or five hundred years we shall get rid of

> you, yes, we shall drive every blasted Englishman into the sea, and then'– he rode against him furiously – 'and then,' he concluded, half kissing him,'you and I shall be friends. (316)

What Aziz stresses in the last line is that he believes that people from the two races can be friends when both stand on the equal racial ground, not as colonizer and colonized. As Zakia Pathak et al state, "Forster's location… pleads for a dialogue with those who believe that friendship between individuals is possible within structures of power in which they are unequally placed because the individual is capable of transcending these limitations" (383).

Like Aziz, Mrs. Almayer in Conrad's *Almayer's Folly* dreams of freeing the country of white men. Her yearning has a double impact; firstly she can set the wrongs that have infected her life right by becoming free from the bondage of a white father and a husband. Secondly, her country with its rich heritage would see new light of day. She pleads her daughter, Nina: "Let him [Dain] slay white men that come to us to trade, with prayers on their lips and loaded guns in their hands…" (*AF* 111). The same resistance is seen in Nina when she denounces all white people except her father when she tells the Dutch officer: "I hate the sight of your white faces… I hoped to live here without seeing any other white face but this" (102) indicating her father. Her denouncement of the white becomes clear when she is disappointed to learn that Dain killed only two Dutchman: "There might have been more…" (102). At the end of the novel Nina casts away her whiteness to embrace her identity as a Malay. Nina and her mother are on the side of violent resistance in driving the white men from their land: "When I hear of white man driven from the islands, then I shall know that you are alive, and that you remember my words" says Mrs. Almayer to her daughter" (111).

Fanon affirms, "European civilization and its best representatives are responsible for colonial racism" (*BSWM* 90). In their works Conrad and Forster subvert the stereotypes of non-white people to focus on the debauchery of the European colonisers. They focus on how racism has resulted in the social, cultural and psychological inferiority in the colonial subjects. They strive to form their own identity and free themselves of the grip of colonialism. On the contrary, colonialism dehumanize the Africans in *Heart of Darkness* and *The Outpost of Progress*, reducing them to decay and death.

Chapter Two

Gender and Postcolonialism

Postcolonial theory plays an ever-increasing important role in the context of colonialism and gender. Postcolonialism and feminism share the same grounds in challenging repression of patriarchy and colonialism. By subverting hierarchies of gender and race these two discourses have negated the binaries that define colonial and patriarchal world-view.

Male supremacist ideology is at the centre of imperialism and patriarchy; imperialism is characterised as Euro-centric, middle-class male; similarly patriarchy is characterised as "'white and middle-class' (and 'Western' and imperialist)" (Thompson 116). Colonialism and patriarchy have some common grounds, as a consequence colonialism supports patriarchy in colonized countries. While colonized women are victims of both patriarchy and colonialism. Kirsten Holst Petersen and Anna Rutherford coined the phrase "a double colonization" to refer to the women who are oppressed by both colonialism and patriarchy. Women's rights movement brought with it new ideas about patriarchy. Judith Bennet remarks that patriarchy is the "central problem" (54) of woman's history. In 1970 the New York Redstockings stated:

> Male supremacy is the oldest, most basic form of domination. All other forms of exploitation and oppression (racism, capitalism, imperialism, etc.) are extensions of male supremacy: men dominate women, a few men dominate the rest. All power structures throughout history have been male-dominated and male-oriented. (qtd. in Thompson 133)

Patriarchy oppresses and subjugates women and prorogates men. Leela Gandhi states that the third-world woman is "...victim *par excellence* – the forgotten casualty of both imperial ideology, and native and foreign patriarchy" (83). In her well-known essay "Can the Subalterns

Speak?" Gayatri Chakravorty Spivak points out, "Between patriarchy and imperialism, subject construction and object formation, the figure of the woman disappears, not into a pristine nothingness, but a violent shuttling which is the displaced figuration of the 'third-world woman' caught between tradition and modernization (102). Subjugated by patriarchy and imperialism colonised women become almost non-existent. They are deprived of all the rights and privileges that are facilitated to men.

Although postcolonialism and feminism share certain common grounds, there are incongruities between them regarding the concept of colonized women. Western feminists tend to overlook racial and colonial oppression that the non-white women are subjected to. Ania Loomba argues, "European colonialism often justified its 'civilizing mission' by claiming that it was rescuing women from oppressive patriarchal domination" (171). However, in reality in the European colonies, colonialism intensified patriarchal relations making colonial women "doubly colonized". Chandra Talpade Mohanty stresses that the First World Feminists consider Third World Women as voiceless, passive and ignorant; they have formed a monolithic frame for the Eastern women – a boundary they are unable to surpass. According to Mohanty the image of the Third World Woman that pervade Western minds is that she

> leads an essentially truncated life based on her feminine gender (read: sexually constrained) and being 'third world' (read: ignorant, poor, uneducated, tradition-bound, domestic, family-oriented, victimized, etc.)... This is in contrast to the self-representation to the Western women as educated, modern, as having control over their own bodies and sexualities, and the freedom to make her own decisions. (261)

Mohanty argues that the "producing/re-presenting a composite, singular 'Third World Woman' – an image which appears arbitrarily constructed" (260). They are seen as passive, unable to represent themselves and the victims of patriarchy. The re-presentation of the third-world women is considered to be similar to that of the Orientals, who also have to be represented in the

Oriental discourses. The silence of the third-world women enables the first-world feminists to lend them a voice: "[T]he composite 'Othering' of the 'third-world woman' becomes a self-consolidating project for Western feminism" (Gandhi 85). Western feminism, colonialism and patriarchy have undermined the experiences of the women of colour, and characterized them as the "Other". At the root of this othering there is the power/knowledge relation exerted by colonialism and Western Feminism that stems from racism. Geraldine Forbes implies that the women's rights activists in India " defined their enemy as 'custom', which they saw as the result of wars, invasions and imperialism. ... but these could not be separated from a concern with freedom from foreign dominance and exploitation" (18).

Throughout history, patriarchy has denounced women to a stature inferior to men. They have been considered to be weaker both physically and emotionally than men. Aristotle believed women to be of distorted forms of men. He further explicates, "[T]he male is by nature superior, and the female inferior; and the one rules, and the other is ruled; this principle, of necessity, extends to all mankind" (9). In the Christian era, Eve was held responsible for the fall of man from paradise leading to the general assumption that women are more drawn by the sin of the flesh. During the Victorian era women were categorized as weak, passive, illogical and susceptible to madness. So, patriarchy and imperialism justify that lower classes, women and non-white races have to be dominated as they lack high moral standard. As Joanne P. Sharpe states, "All had to be controlled by patriarchal powers – elites, fathers, and imperialists... European men positioned themselves as normal, against which all others were compared and from which all were seen to deviate" (37).

During the colonial period majority of the representations of African and Eastern women were depicted as licentious and sexually active. It has been stated in the previous chapter that to

the European colonist Africa and the East were regarded to be the unrestricted site for deviant behaviour and sexual promiscuity. The non-European races were delineated according to the fantasy the West had envisaged of them. The Orient was associated with a perverted sexuality and uncontrollable licentiousness. Eastern women were not only irrepressively lecherous, but devilish as well. In *Orientalism* Edward Said states, "Orientalism itself ...was an exclusively male province... women were usually the creatures of a male power-fantasy. They express unlimited sensuality, they are more or less stupid, and above all they are willing" (207).

Anthony Fothergill affirms that black women embody "physical temptation and sexual gratification for the white male Europeans" (104). Eastern women were seen to be deviated from the norm, so were Eastern males; they were deemed "insufficiently 'manly' and displayed a luxuriousness and foppishness that made him appear a grotesque parody of the ... 'gentler' female sex" (McLeod 45). As Frantz Fanon implies in *Black Skin White Mask*, "For the majority of the white men the Negro represents the sexual instinct... The Negro is the incarnation of a genital potency beyond all moralities and prohibitions" (177). Hence, both non-white men and women are represented as being deviated from what is conceived to be normal to the West.

This chapter demonstrates how colonialism has significantly impacted upon the overall representation of women in the works of Joseph Conrad and E. M. Forster. It also focuses on how being "doubly colonised", non-white women are marginalized, and in the case of the white women how patriarchy subjugates them in colonial backdrop. I shall also explore how some characters defy their situations and emerge as independent women.

From the early years of colonialism, feminization of geographic locations became a stereotype due to the male supremacist ideology of the colonizers. New found lands were

described in sexually implicit terms indicating that those places were ready to be dis-covered, penetrated, tamed and domesticated. Loomba states, "[N]ative women and their bodies are described in terms of the promise and the fear of the colonial land" (151). Thus "female bodies symbolize the conquered land" (Loomba 152). In the Renaissance paintings America is represented as a woman scantily clothed. The portrayal of colonized land and women are to assert that both can be tamed and possessed by the male colonizers. The topography in Joseph Conrad's *Heart of Darkness* is associated with the feminine. In the same way in *Lord Jim* Patusan consists of "summits of two steep hills very close together, and separated by what looks like a deep fissure, the cleavage of some mighty stroke" (*LJ* 134). In E.M. Forster's *A Passage to India* (*API*) India is essentially feminine. Unlike the traditional European delineation of India, Forster India is more of an image, "an appeal", that can be only felt; it can neither be grasped nor domesticated:

> She knows of the whole world's trouble, to its uttermost depth. She calls 'Come' through her hundred mouths, through objects ridiculous and august. But come to what? She has never defined. She is not a promise, only an appeal. (*API* 135)

As topography becomes feminized, native women become personifications of geographical locations. The gendering of colonial land as explicitly feminine is evident in the works of Conrad and Forster. Padmini Mongia points out that Conrad's Congo in *Heart of Darkness* (*HD*) and Patusan in *Lord Jim* reveal the "angel/ monster dichotomy" (125) that outline the "important distinction between different women and the geographical regions they reflect". She explains, "... the wilderness of Africa is threateningly seductive, associated with Kurtz's mistress..." whereas Jewel is associated with the "domestic possibilities of Patusan" (127). Patusan and Congo reflect the inherent nature of Jewel and the African woman.

Conrad's world is predominantly male oriented. His nautical tales are marked by an absence of woman characters. In *Heart of Darkness* Conrad depicts a number of female characters, whose roles are minor, yet through them Conrad depicts how patriarchy and colonialism exert domination.

Marlow's aunt embodies the ignorance of worldly knowledge that Marlow and all the men in the patriarchal sphere take pride in. Marlow states that his aunt believes in all that "rot" about the colonizing mission that is "let loose in print and talk" (*HD* 26) in the late nineteenth century. The actual purpose of the missions is held back from the people in the mother country. Consequently Marlow's aunt had no premonition of the game of "profit" the colonizers were up to in the far-off lands. D. C. R.A. Goonetilleke opines, "Conrad introduces conventional Western notions of imperialism... through the aunt, and exposes their falsity through Marlow" (19). Marlow contemplates on the ignorance of the womenfolk with awe: "It's queer how out of touch with truth women are. They live in a world of their own, and there had never been anything like it, and never can be. It is too beautiful altogether...." (*HD* 27).

The "truth" about colonial missions is denied to the public. It is in the colonies, where the colonized people encounter the atrocity of colonialism, however in the home countries colonialism is acclaimed as an altruistic mission. Johanna M. Smith reiterates that the "truth", as well as its recognition is "a male province" (190); Marlow's view is that the savage truth can only be apprehended by men. The fact that his aunt, who secures a position for him as the skipper of a steamboat in the Congo by using her influence is by no means out of touch with reality. She is aware of what is written about the colonies in the newspaper in the heyday of colonialism. On leaving her, Marlow feels like an "imposter" for not revealing the actual "work" that goes on in the colonies, for he has signed a document not to disclose any trade secrets.

Marlow "reflects the patriarchal ideology [of] excluding women from the man's sphere" (Smith 189). By keeping knowledge to themselves patriarchy exercises power on women. Mongia argues that "access to knowledge becomes the dividing line between men and women" (123). It separates the man's sphere from that of the woman's.

The two women at the company office are portrayed as ominous to signify the sinister activities that are accomplished in the colonies. They knit black wool and guard "the door of Darkness" (*HD* 25): "one introducing, introducing and continuously to the unknown, the other scrutinising... with unconcerned old eyes." (25). The fateful women deal with those embarked to go to the Congo, the centre of utter corruption and misdeed. Ruth Nadelhaft emphasizes that the women are the representatives "of vast numbers of under-class women in the nineteenth century Europe who made a meager living serving the vast enterprises of far-flung empires" (96). The two women, the instruments of imperialism manifest that they are essentially a part of the corrupt system of the company.

Kurtz's African woman is portrayed as a tragic and powerful figure. She is "wild eyed and gorgeous" (*HD* 76) at the same time she possesses an air of authority about her – "she treaded the earth proudly" (76) and "carried her head high". Her ornaments reveal she is of high dignitary in her tribe: "[S]he had brass leggings to the knee, brass wire gauntlets to the elbow, ... innumerable necklaces of glass beads on her neck... She must have had the value of several elephant tusks upon her. She was savage and superb, wild-eyed and magnificent... (76). There was a deep and somber sadness about her at her parting with Kurtz. Although she is denied a voice in the novel, her silence speaks for itself. She takes the leading role in bidding farewell to Kurtz: "She put out her hands, shouted something, and all that wild mob took up the shout in a roaring chorus..." (83). At the sound of the steamboat whistle the natives become terrorised and

become scattered, only the black woman, oblivious of her surroundings tragically stretches her bare arms to show her last gratitude to Kurtz. She is so overwhelmed with sorrow at the departure of Kurtz that the sound of the whistle does not have any impact on her meditative self. To Marlow the black woman and the wilderness are merged into one: "She stood looking at us without a stir, and like the wilderness itself..." (77). Smith states that Marlow "...uses her to symbolise the mystery of the jungle..." (184).

The native laundress who helps the chief accountant to keep up his appearance by maintaining his "high starched collar, white cuffs, ... snowy trousers, a clean necktie, and varnished boots" (*HD* 32) is another victim of colonialism. Smith explains the presence of patriarchal and imperialistic ideology in *Heart of Darkness* by pointing out, "[I]t becomes clear that he [the accountant] has forced a native woman to become his laundress" (182-3). The "patriarchal and imperialistic oppression" becomes obvious when he states, "'I've been teaching one of the native women about the station. It was difficult. She had a distaste for the work'" (*HD* 32).

When Marlow meets the Intended a year after Kurtz's death she is still dressed in black. She is mourning Kurtz's death as if he died the day before; she gives Marlow the impression that Kurtz seems to have died only the minute before. She seems "she would remember and mourn for ever" (90). The Intended herself spoke to Marlow of Kurtz's extraordinarily gifted nature; at one point Marlow recalls the real Kurtz in the Congo and his African woman in her sorrowful disposition. "A dull anger" (93) stirs in him at this vision, as he remembers what a deceitful being Kurtz was. However, returning to the present, seeing how the Intended is suffering his anger subsides before "a feeling of infinite pity" (93). She wants to know Kurtz's last words "to live with" (93) as long as she lives. The persistent whisper of "[t]he horror, the horror!" (93) is

the only words Marlow can hear all round him. However, to save her from the dreadful darkness, Marlow lies to her saying that her name was his last words. Hearing it she murmurs, "I knew it – I was sure!" (93). "She knew. She was sure" – encapsulates the whole interview between Marlow and the Intended. She has all the preconceived ideas, that she encountered in Kurtz earlier thinking Marlow will not have anything more to add to what she knows about him. With an anguish Marlow bows his head "before the faith that was in her, before that great and saving illusion that shone with an unearthly glow in the darkness, in the triumphant darkness from which I could not have defended her – from which I could not even defend myself" (92).

Marlow experiences a series of conflicting emotions during his encounter with the Intended. He felt indignant at Kurtz' misdeed, and pity for the Intended. It has been discussed by many critics that Marlow intentionally lies to the Intended being driven by patriarchal ideology to conceal Kurtz's savage nature, hence the barbarity perpetuated by European colonists. However, from my point of view, Marlow does not have the heart to dismantle the Intended's faith on Kurtz that she holds up on a high pedestal: "She carried her sorrowful head as though she were proud of that sorrow" (90), she is proud to be engaged to a talented man, who died for a noble cause. On the contrary, knowing that the real Kurtz was in fact an appalling man would shatter her whole existence. She pleads to Marlow to hear the last words of Kurtz: "'I want – I want – something – something – to –to live with' " (93), as if her whole existence depends on what Kurtz had to say before dying. Marlow's lie is therefore not premeditated; it is to save her from the darkness. Eloise Knapp Hayes points out, "The knowledge of Kurtz… is going to have to be killed with a lie so that the woman's world, now the world of the Intended, will remain intact" (150). Before his death, Kurtz affirms to Marlow, "We must help them [women] to stay

in that beautiful world of their own, lest ours gets worst" (63). Hayes also emphasizes that Marlow lies not only to save a woman's world, but also men's "...[the] representatives of commerce and finance who had a right to know about Kurtz but could not possibly, Marlow thinks, be allowed to know" (150), for "the male world of civilized Europe" as well as the "woman's world" (151) is "out of it" (63).

The voiceless women in the novel – Kurtz's African woman and the company women are well aware of the knowledge of the empire; however Marlow's aunt and Kurtz's Intended are ignorant of the truth. Nadelhaft states, "Conrad suggests... through the structure of this complex tale that if women are out of it that is because they are kept out of it" (97). The female characters in the novella reveal the distinction between the public and the private spheres and how the two collide.

Following the publication of Conrad's first novel *Almayer's Folly* (*AF*) in April 1895, the positive criticism of his work inspired Conrad to pursue his career as a full-time writer. The novel is set in the exotic location of the Malay Archipelago. In the novel Almayer's long cherished dream of settling in Europe and his detestation of his life in Sambir make him a typical white man of racial bigotry. Like Jim, Almayer had high ambitions; he was "ready to conquer the world, never doubting he would" (*AF* 5). However, as John A. Palmer points out, "The lusts that inspire Almayer to be 'king' have none of the strange high seriousness of the principles on which Jim finally does become king of Patusan" (51). Almayer is driven by passivity to acquire wealth by marrying the adopted Malay daughter of Tom Lingard. The young girl whom Lingard had rescued from a Sulu pirate ship was sent to be educated at a convent in Java. Lingard has "sworn a mighty oath to marry her to a white man" before going back to Europe leaving her all the money (6). Lingard's wish to marry her to a white man stems from his desire to make his

daughter 'white'; being white himself he cannot disgrace himself by marrying her to a native, who is consolidated to belong to the inferior race. To Lingard only the colour of skin is considered to be of importance while finding a suitable match for his daughter; in this respect Almayer, the young Dutch seems to be the perfect match. To convince him Lingard retorts, "Nobody will see the colour of your wife's skin. The dollars are too thick for that, I tell you... There will be millions... if you do what you are told" (8). Almayer's consent to the marriage proposal is guided by his lust for an affluent life:

> He saw, as in a flash of dazzling light, great piles of shining guilder, and realized all the possibilities of an opulent existence. The consideration, the indolent ease of life--for which he felt himself so well fitted – his ships, his warehouses, his merchandise (old Lingard would not live forever), and, crowning all, in the far future gleamed like a fairy palace the big mansion in Amsterdam, that earthly paradise of his dreams, where, made king amongst men by old Lingard's money, he would pass the evening of his days in inexpressible splendor. (8)

At the same time Almayer is ashamed of marrying a Malay girl, with "a legacy of a boatful of pirates" (8). Almayer contemplates on "shutting her up somewhere, anywhere, out of his gorgeous future. Easy enough to dispose of a Malay woman, a slave, after all... Convent or no convent, ceremony or no ceremony" (8). To Almayer his to-be wife's education is of no value, neither is his marriage vow; he does not consider her as a human being, to him she is only a Malay woman. His aim is to dispose of her as soon as the prospect of his financial goal is secured. To Almayer power is of supreme importance – this power exerts from Lingard's fortune and his sense of white supremacy.

Despite being exposed to western education and moral teaching, Lingard's daughter nurtures intense denouncement of European civilization. As a simple Malay girl the kind of life she dreams of is totally in contrast to her cloistered life in the convent: "She bore it all- the

restraint and the teaching and the new faith — with calm submission, concealing her hate and contempt for all that new life"(17). The life she expects is "the usual succession of heavy work and fierce love, of intrigues, gold ornaments, of domestic drudgery, and of that great but occult influence which is one of the few rights of half-savage womankind" (17). During the convent days there is deep longing in her that she will be Lingard's "wife, counsellor and guide" (17). However, all her dreams are shattered by entering into a loveless marriage with the white man, who is "uneasy, a little disgusted, and greatly inclined to run away" (17) on their wedding day; "while swearing fidelity he was concocting plans for getting rid of the pretty Malay girl..." (17). On the contrary, the bride promises to herself that she will be "Almayer's companion and not his slave" (17) according to the white man's laws. A few years later of their marriage being oppressed and denigrated by Almayer, she begins to treat him with "a savage contempt expressed by sulky silence, only occasionally varied by a flood of savage infective" (17). Feeling unsafe with his wife in the same house Almayer plans to murder her in "an undecided and feeble sort of way" (17).

After two years of Almayer's marriage Nina is born. To facilitate his daughter with European education and culture Almayer sends her to Singapore at a very young age, without his wife's consent. On the day of departure, Mrs. Almayer jumps into the river and swims after the boat that carried Lingard, the nurse and "the screaming child" (20). Almayer chases her in another boat and drags her by the hair "in the midst of cries and curses enough to make heaven fall" (20). Being separated from her daughter, Mrs. Almayer ages rapidly. All through her life she has been a victim of patriarchal and colonial oppression in the forms of Lingard and Almayer; all the dreams of her life are dispelled by the two men in her life. She even bears the separation from her child orchestrated by the same white men. Almayer's fear of being poisoned

by his wife makes him build a new house for her where she can live in seclusion. He dare not trust her or anyone else but the faithful Ali to cook for him. Almayer's detestation of his wife started even before he had laid eyes on her, since Lingard's pronouncement of her being a Malay woman. Race becomes her predominant identity; nothing except her being a Malay comes into Almayer's consideration. He even thinks of going to Europe with Nina leaving her. Till the very end of his life he faces difficulty coming to terms with the fact that he has actually married a Malay woman.

On the other hand, being unable to secure a future for his daughter, Almayer does not face Nina, the only person he loves. The fortune that is supposed to make Nina "the richest woman in the East – in the world even" (20) is beyond his grasp; hence he dare not face her, yet he longs for her. Returning to Sambir after ten years, Nina comes to terms with her true self. She realises the hypocrisy of the white civilization – "the narrow mantle of civilized morality in which good-meaning people had wrapped her young soul..." (31). The way of life known to her is that of the Europeans; coming in close proximity with civilized culture in Singapore Nina seems to have forgotten about her life in Sambir. Like her mother, Nina adopts the colonizers' religious belief and values: "Christian teaching, social education, and a good glimpse of civilized life" (31). However, she has to endure scorn from the white people for her mixed blood. She finally leaves Singapore when Mrs. Vinck refuses to keep her, after learning that a young man from the bank frequently visited her home not for "that Emma of hers" (23), but for Nina. Nina was never content with her life in the foreign land; she realises that she is an outcast among the white people.

In Sambir Mrs. Almayer tells Nina tales of the glorious bygone era of the Sultan of Sulu, of his grandeur and power and of "the fear which benumbed the heart's of white men at the sight

of his swift piratical praus" (30). These legends fascinates Nina so much that she becomes proud of her maternal ancestry, at the same time she despises the nexus that binds her to the white Europeans from her paternal side. Finally, when she meets Dain she sees in him the valorous warrior, who springs from her mother's tales. Nina is split between her father's world of white Europeans and the Malay world of her mother's ancestors. Singapore and Sambir appear to be the same to Nina with their hypocrisy, duplicity and greed. The integrity shown by her Malay predecessors leaves a lasting impression on her that she can distinguish "the polite disguises, to the virtuous pretences of such white people as she had ... the misfortune to come in contact with" (32). Nina is gradually drawn to her mother "contemptuous of her descent represented by a feeble and traditionless father" (32). She finally realizes the aim of her life; with Dain and her new found ideology she is ready to face the world. To Mrs. Almayer Dain is "a great Rajah" and "son of Heaven" (38), and she expects Nina to be "a great Ranee" (108) by marriage. She wants her unfulfilled dreams to take shape through her daughter: "I was a slave, and you shall be a queen" (108).

Mrs. Almayer and Nina both pay the price for being women in the patriarchal and colonial backdrop of Sambir. Almayer ponders, "...what this grave girl in European clothes ... [will] think of her betel-nut chewing mother, squatting in a dark hut, disorderly, half naked, and sulky" (22). Almayer robs Nina of her childhood sending her to another country at a very tender age to live among total strangers. Lingard lends a hand as Almayer's accomplice in separating little Nina from her mother. Patriarchy and colonialism assert their oppression by marginalizing Mrs. Almayer, a Malay woman and Nina, a half-caste girl. The colonized women in the novel adapt the colonizers' religion and belief at the very early stage of their life. Mrs. Almayer and Nina both were influenced by Christianity. The small brass cross Mrs. Almayer wears round her

neck gives her solace in "the stormy road of life" (31) and she "contemplated it superstitious awe" (31); but brought up by the Protestant Vincks Nina "had not even a little piece of brass to remind her of past teaching" (31). Being of mixed-blood, Nina belongs neither to the white world of the Europeans, nor to the Malay world. Bablatchi affirms, "[S]he is half white and has no decency", and again, "She is like a white woman and knows no shame" (93). At her great beauty the Dutch lieutenant reflects, "[B]ut after all a half-caste girl" (92). Almayer is nonetheless worried about his daughter's mixed blood, but he assures himself that with financial affluence "[n]obody would think of her mixed blood in the presence of her great beauty and of his immense wealth" (3). Both the white and the non-white spheres of society tend to alienate Nina as an outcast.

Double standardization of gender within the patriarchal society becomes evident when Reshid, a Hadji is known to be the "possessor of several Malay women" wants to marry Nina, as he does not want "any infidel women in his harem" (34). It is utterly paradoxical when a morally scrupulous man is on the lookout of a chaste woman. In another instance, Mrs. Almayer warns Nina that there will be "other women" in Dain's life as she is a half-caste. Men's infidelity seems to be an accepted fact, and the mother advises her daughter to overlook it if he is involved with several women, but not to show any mercy if it is one woman. Patriarchy is prerogative to men to practice promiscuity while keeping women cloistered and chaste for the same men. Dominant power structure of society invests boundless privilege to men, while marginalizing women to the private sphere.

At the end of the novel Mrs. Almayer's vengeance prevents Nina from seeing her father for the last time before leaving Sambir with Dain. By sending away Nina without Almayer's knowledge Mrs. Almayer takes the revenge on him for her separation from little Nina for ten

years: "I wanted to look at your face again. He said no! (109). Later when Almayer learns about Nina's elopement with a native he breaks down: "It would be too great a disgrace. I am a white man" he mourns tearfully (108). Alamyer and Nina's outlook towards life took different turns as soon as Nina realises that she is an outcast in the white society; whereas Almayer's dreams to secure Nina's life with fame and fortune in Europe. To secure his desired life Almayer fails repeatedly, that "favourable turn of fortune" (22) is always out of his reach. He wants to give her "years of happiness for the short day of... suffering" (138). However, there is a gulf of difference between his ideology of life and that of Nina's. To her life is the embodiment of "love and power" (108) that she has found in Dain, so she leaves her life in Sambir behind to join Dain to free the land of white men.

Taminah, the Siamese slave girl is another victim of patriarchy and colonialism. We are told that "the domestic squabbles" of her master Bulangi's wives ended generally in a "combined assault of all of his wives upon the Siamese slave" (28). Like Bulangi, his wives represent patriarchal ideology; they judge Taminah from the male standpoint, their female minds have internalized the predominant male voice of society – that is to oppress the marginalized women in the periphery. Taminah is well aware of the fact that brutal class oppression has to be tolerated by a slave like her, hence "she never complained – perhaps from dictates of prudence, but more likely through the strange, resigned apathy of half-slave womankind" (28) – a womankind that has been silenced by the onslaught of patriarchy. Aware of the fact that violent resistance will be suicidal, Taminah remains mute, anyone in her locality "seldom or never heard the sound of her voice" (28). She leaves no stones unturned to win Dain's love, but finally unable to do so she dies out of grief. As a slave Taminah belongs to the lowest strata of race, gender and class. Finally, finding no way to alter her circumstance she succumbs her death.

In Conrad's *An Outcast on the Islands* (*AOI*) Peter Willems, the Dutch confidential clerk of Hudig & Co. takes great pride in his achievements. He believes that he will be bestowed with good fortune all through his life: "He fancied that nothing would be changed, that he would be able to… tyrannize good-humouredly over his half-caste wife, to notice with tender contempt his pale yellow child, to patronize loftily his dark-skinned brother-in-law…" (*AOI* 8). His racial and colonial frame of mind tends to demean his wife and son to the racial "Other". He is self-complacent in his belief that being a white man, he has done the Da Souza family a great honour by marrying Joanna the Malay-Portuguese girl. Willems derives immense satisfaction in his assumed superiority among the Da Souzas, whom he supports financially; and in doing so he has become their "providence" (9): "He had the worship of the Da Souza tribe" (13). We are told, "[H]is greatest delight lay in the unexpressed but intimate conviction that, should he close his hand, all those admiring human beings would starve" (9). Willems idea of being "worshipped" by the "tribe" resonates Kurtz's fixation in being worshipped by the natives in the heart of Africa; both of them take great satisfaction in their white supremacy among people they think inferior to them. Willems considers honesty as a moral weakness; be believes that "the wise, the strong, the respected have no scruples" (12).

Willems marries Joanna to please his employer, Mr. Hudig, a white man, who happens to be Joanna's father. Although he considers his marriage is a sacred tie, he does not hesitate to oppress his wife physically and mentally. He ponders while going home late at night that he will "make his wife get up and listen to him. Why should she not get up? – and mix a cocktail for him – and listen patiently… She shall" (12). He believes by marrying Joanna he has given her a comfortable life, she otherwise could never have attained: "She had years of glory as Willems' wife, and years of comfort of loyal care... The assertion of his superiority was only another

benefit conferred on her" (26). Willems is imbued with the patriarchal ideology that women are inferior to men.

As for Joanna, she has become a voiceless woman: "Nothing could startle her, make her scold or make her cry. She did not complain, she did not rebel" (13). It is for her own safety that Joanna remains passive and tolerant, as she is confronted with power – the power that emanates from Willems' whiteness and his social status. Being voiceless is her resistance, for she knows she will not be able to stand up against the tyranny of Willems. After Willems loses his job Joanna sheds off her voicelessness; her clear conviction reveals how much she has suffered all the years of their married life: "You boasted while I suffered and said nothing... Ah! I can breathe now!" (28). Instead of lamenting their great misfortune as Willems predicted, Joanna regains her lost confidence and her silenced voice: "I have waited for this. I am not afraid now" (27). By losing his job Willems loses his authority to dominate Joanna and the Da Souza family. Even Leonard, who "... was so humble before the white husband of the lucky sister" (8) appears with an iron bar to save his sister when Willems attempts to batter Joanna.

In Sambir Aissa, the Malay-Arab woman falls in love with Willems even knowing the fact that he is an outcast of his society. She takes him for a great man "valorous and unfortunate, an undaunted fugitive dreaming of vengeance against his enemies" (67). Willems gradually gains her trust; he watches "the gradual taming of that woman by the words of his love" (68). Deeply overwhelmed by his failure, Willems fails to find redemption in himself; his only refuge is Aissa. However, he despises the feeling of surrendering to "a wild creature" and (72) "complete savage" (71). He wants her to abandon her people to be with him – "under his influence – to fashion – to mould – to adore – to soften..." (78). His intention to "tame" and "mould" her reveals Willems' patriarchal frame of mind. Willems becomes furious to see Aissa covering

herself in the presence of Abdullah: "He told her not to do it, and she did not obey" (109). When he is alone with her, he tears and tramples on her veil. Willems is enraged again when he sees Aissa crying and beating her breast her father's death; then he drags her out of the hut. He thinks of himself superior to Aissa – he was "civilized" (109), while she was "a complete savage" (71) although he realizes that "he could not live without her" (109). Moreover, Aissa silently bears all the false accusations Willems burdens her with during his conversation with Lingard. He tells Lingard that Aissa is the cause of all of his misdeed. Willems relationship with Aissa gradually reverts to the one he had with Joanna. Aissa remains quiet in the face of Willems' aggression, however she realizes his deceptiveness: "You are white indeed, and your heart is full of deception. I know it" (122).

Joanna's image of an independent woman diminishes as soon as her inclination of going back to Willems is revealed; she wants Willems to forgive her for turning him away from the house. She goes against her father to reunite with her husband. In Sambir she cries and begs for his forgiveness blaming herself for believing her mother, who told her of Willems' unfaithfulness; while Willems thinks that he will never forgive her. Later, Willems forgives her and feels "almost affectionate towards her … Then he thought: The other one… And all at once he felt he hated Aissa with an immense hatred that seemed to choke him" (282). He tries his best to conceal his relationship with Aissa from his wife: "If it hadn't been for the boy I would… free of both of them [Joanna and Aissa]" (283). When Joanna learns about Aissa, Williams thinks of killing them both. Willems is not consistent in his relationship with women; his affection transforms into hatred, and he reverts to his male supremacist self.

Aissa is awestruck to see Willems' wife and son: "A child! A child! What have I done to be made devour this sorrow and this grief? And while your man-child and the mother lived…

you told me there was nothing for you to remember in the land from which you came!" (290). There seems to be an enormous gap between what she used to believe and the reality she is confronted with. Aissa thought that their unborn child would strengthen the bond between Willems and her, but with "the son of the other woman" (290) that hope diminishes forever. The only feeling Joanna instills in her is of anger, hatred and jealousy.

On the contrary, Joanna is by no means enraged at her husband's relationship with Aissa, except for the momentary contempt she displays after seeing Aissa. When Aissa removes the torn jacket with which she hides her face, Aissa exclaims, "A Sirani woman" (290), and Joanna pleads with her husband to save her from Aissa. According to the Malay tradition Aissa assumes the lesser position of being Willem's mistress and accuses Willems for making her the "slave of slave" (291). Oblivious of her mixed blood, Aissa accuses Joanna for being the same: "A Sirani woman. A woman of a people despised by all" (291). Then according to her husband's plan Joanna grabs her child and heads to the boat. Instead of blaming her husband for being involved in an illicit relationship she clings to him more and more. It is suprising when Joanna "found a kind of fearful delight in this abrupt return into the past, into her old subjection" (281). Going back to the man who oppressed her and brought her nothing but misfortune and who gained a sadistic pleasure at her plight subvertes her the subordinated woman she was as Willems' wife. Her intention to renew her marriage vow to the man who denigrated her, and later on who involves himself in an amorous relationship with another woman portrays her as the self-asserted victim of patriarchy. Even after realizing the fact of her husband's liaison with Aissa, Joanna remains passive. Aissa, on the other hand is no longer silent. At the end being unable to bear the fact that Willems is abandoning her for his wife and son, Aissa shoots him. In trying to redress the wrong done to her she kills Willems and loses her sanity in the process. Aissa is the "victim

of her heart, of her woman's belief that there is nothing in the world but love – the everlasting thing" (272).

In *Lord Jim* Jewel, Jim's lover is a daughter of a Dutch-Malay woman. Jim's union with Jewel is cordial: "Jim called her by a word that means precious, in the sense of a precious gem – jewel" (169), and treats her with "great respect and care" (171). She lives "completely in his contemplation" (172). Jim and Jewels relationship of mutual love and respect serves as contrast to the oppressive relationships of Almayer and Willems with their women.

Recent critical opinions of E.M. Forster's *A Passage to India*, centres round the debate of gender. Subjugation of women varied from one society to the other, even within different classes of the same society women are subordinated in different ways. In Europe during the Victorian era a woman's place was considered to be confined to the private sphere. Domesticity and motherhood were the prime concerns for women. Patriarchy contributed in keeping women away from constructing identity of their own. With the expansion of the British empire wives of British officials settled overseas, began to join their husbands. Moreover the ever increasing pressure to matrimony drove young English ladies to India in the prospect of finding suitable husbands among the British colonists. Marriage played a very significant role in the lives of women; finding a husband was very important for women of little or no fortune.

Forster suggests that the Anglo-Indian wives in the novel play an important part in segregating the men of the two races. We are told that the bridge party would have been a success if the Anglo-Indian men did not have "to attend, provide with tea, advise about dogs, etc." (*API* 46) to their ladies. Fielding realized that "... it is possible to keep in with Indians and Englishmen, but that he who would also keep in with Englishwomen must drop the Indians. The

two wouldn't combine" (62). In 1922 in an article for the journal *The Nation and the Athenaeum* Forster wrote,

> If the Englishman might have helped the Indian socially, how much more might the Englishwoman have helped! But she has done nothing, or worse than nothing. She deserves, as a class, all that the satirists have said about her, for she has instigated the follies of her male when she might have calmed them and set him on the sane course. (qtd. in Childs 345)

In the novel, women like Mrs. Turton, Mrs. Callendar and the other Anglo-Indian women consider themselves racially superior to the Indians. Mrs. McBryd explains her experience of being a nurse in India before her marriage in a scornful tone: "I really do know the truth about Indians. A most unsuitable position for any English woman... One's only hope was to hold sternly aloof" (*API* 27). As a nurse if she kept herself "aloof" from her patients, it is obvious that she would do the same in the broad social sphere. The Indians sum up that "all Englishwomen are haughty and venal" (15). Being of white descent, the subordinated white women found a space of superiority in the colonised land. The intolerant, insensitive Anglo-Indian ladies play the role of white men in outcasting the Indians from all spheres of their life. On the contrary Hamidullah, the Cambridge educated leading barrister of Chandrapore finds English ladies in England more agreeable. Imperialism casts its murky shadow on the relationship between the English and the Indians. In India the Anglo-Indians assumes the position of the rulers, while the Indians are the subject race. This dichotomy creates a split between the two races; on the contrary it was untainted in England, where the English are not confined to the coloniser-colonised mind-set.

Going beyond the underlying tendency prevalent in the British Raj, Mrs. Moore the new-comer from England continues her friendship with the Indian, Dr. Aziz: "I like Aziz, Aziz is my

real friend" (93). Teresa Hubel states, "Mrs. Moore appears to be someone who will disrupt the pattern..." (355). Even when she has withdrawn all interest in the material world after her experience at the cave, she affirms Aziz's innocence: "Of course he is innocent" and tells her son, "...But I will not help you to torture him for what he never did" (*API* 200). Mrs. Moore stands as an independent person relying greatly on her ideology that human beings are all equal irrespective of race and colour; this belief distinguishes her from all the other Anglo-Indians who are racially prejudiced towards Indians. Adela in her inclination towards seeing "the *real* India" (25) and meeting Indians genuinely disapproves the contempt with which the Anglo-Indians treat the natives. She ruminates that after her marriage to Ronny she will be one of the Anglo-Indians. She knows once she is married the "label" (144) is inevitable although she earnestly hopes to avoid "the mentality" (144) which has caused people of the two race to be alienated. She reiterates to Aziz, "I should feel too ashamed for words if I turned like them..." (144). During their conversation Aziz is convinced that she will not degrade herself to the position of the stereotypical Anglo-Indian ladies: "You will never be rude to my people" (144). She decides on taking the middle position: "neither rail against Anglo-India nor succumb to it..." (149).

It is ironic that Adela, who was driven by nothing but goodwill towards Indians is the person to convict an Indian: "She was such a dry, sensible girl, and quite without malice: the last person in Chandrapore wrongfully to accuse an Indian" (175). Although Forster mystifies the episode in the cave, the readers become convinced that Aziz was not the perpetrator. On the day of the trip to the Marabar Hills Adela was preoccupied with her thought about her impending marriage: "She was particularly vexed now because she was both in India and engaged to be married, which double event should have made every instant sublime" (132). Hence, she could not be overjoyed at the prospect of finally being able to see India. She reflects on the prospects

of entering into a loveless marriage; at some point she even ponders on breaking the engagement off. But recollecting herself from all the conflicting thoughts that have plagued her, Adela resumes climbing the hill and admires Aziz's good looks. It must be noted that Adela's admiration does not stem from her longing for him, as "there was nothing of the vagrant in her blood" (150). Adela's accusation of Aziz of the alleged assault is due to the mental state she was in at that time; hallucination, as Fielding suggests appears to be the most acceptable answer as to what happened in the cave. Some critics are of the opinion that the hallucination was caused due to Adela's repressed sexuality. However, a number of feminist critics have pointed out that "... her hallucination [is] to a 'first cause' of patriarchal authority rather than sexual hysteria" (Sharpe 223). Sharpe also stresses, "Her divided mind reveals a tension between the Anglo-Indian woman's double positioning in colonial discourse – as the inferior sex but superior race" (225). This double positioning is made explicit as the English women were inferior to men of their own race; on the contrary race privileged them over native men in India. Sharpe exposes that as a privileged member of the superior race Adela confirms the racial stereotype of Oriental males being licentious. After retreating herself to the safety of her own countrymen, Adela ruminates that no harm was actually done to her in the cave. When she vacillates whether her conviction of Aziz is justified or not, Ronny and the other Anglo-Indians repeatedly assert that Aziz is the assailant: "You know you're right and the whole station knows that" (*API* 201). As it has been said earlier that the stereotypical Oriental male is deemed licentious, hence there is always a treat in the European mind of the white woman being raped by the dark skinned native: "The Oriental male was effeminized, portrayed as homosexual, or else depicted as a lusty villain from whom the virile but courteous European could rescue the native (or the European) woman" (Loomba 152). The fear is always present in the Anglo-Indian rulers; for instance – Ronny is

offended with Fielding for leaving Adela with two Indian men. Afterwards, Ronny orders Anthony, Adela's Goanese servant to keep near the ladies during their visit to the Marabar Hills. With the fear of the threat deeply embedded in their minds, the Anglo-Indians assumption of the Oriental male being a lustful villain gain currency at Adela's accusation. So, even before knowing the facts about what actually happened in the cave, and before the final verdict at the court the white rulers take Aziz to be guilty: "The theory ran: 'All unfortunate natives are criminals at heart..." (*API* 164). As Fanon points out, "The Negro is the incarnation of a genital potency beyond all moralities and prohibitions" (*BSWM* 177). Not only blacks, but all non-white races pose threat to the white; in this regard Said states, "... the Orient seems to suggest not only fecundity but sexual promise (and threat), untiring sensuality, unlimited desire, deep generative energies..." (*Orientalism* 188)

After the incident in the cave all Englishwomen are asked to take some precautions. Brenda R. Silver remonstrates, "[T]he alleged 'insult' of one Englishwoman becomes the occasion for cloistering all Englishwomen, simultaneously reducing them to objects of protection and using them as an excuse reassert white male power over both their women and their potential attackers." (370). Fear of the "niggers'" (*API* 178) attack looms large in Chandrapore, so the Anglo-Indians think of sending the ladies and children to the hills. Later at the court Adela, overcome by a vision of what actually happened in the cave declares that Aziz did not follow her; and she withdraws all the charges against him. Her conviction is considered as a treachery against her fellow countrymen; they think that Adela has betrays the Anglo-Indians by affirming the innocence of an Indian. Adela is the victim of white patriarchy, which in the form of the Anglo-Indian rulers compels her to convict Aziz at the court, even when she thinks of withdrawing the case. Adela became the instrument of the white men to win their war against the

Indians. However, defying all obstacles Adela emerges as a strong and independent human being. By affirming the truth of Aziz's innocence, she challenges the norm that the so-called inferior races are morally scrupulous.

The Indian women in Forster's novel belong to the margin; being deprived of their rights by patriarchy, they remain voiceless in their own domestic sphere. Moreover, colonialism burdens them with lesser roles as members of inferior race and gender. In the nineteenth century India, the practice of purdah segregated women from the public sphere. During the British Raj the practice was strictly maintained. Patriarchy imposed purdah on women so that they would be silenced and invisible. In *A Passage to India* the photograph of Aziz's late wife acts as a medium to strengthen the bond between Aziz and Fielding. Aziz declares, "I believe in the purdah, but I should have told her you were my brother, and she would have seen you. Hamidullah saw her and several others... All men are my brothers, and as soon as one behaves as such he may see my wife" (114). However, Aziz does not cast light on the fact whether his late wife would agree to go beyond the norm of society. Hubel speaks of "an erasure... of the wife's will" (352); if she were alive she would have to abide by her husband's decision about seeing her husband's "brothers". Hamidullah Begum is reluctant to meet her distant nephew, Aziz behind the purdah, however she denies to meet Fielding even at her husband's request. To keep women isolated patriarchy imposed the practice of purdah on women, so as to keep them within the domestic sphere. After Aziz's arrest as a protest against the English rulers, some Mohammedan ladies refuse to take any food until Aziz is released; Forster stresses on the fact that these women behind the purdah "being invisible" seem "dead already" (209), so it would not have any impact on the white rulers if they actually died. At the bridge party seeing the veiled Indian women, Mrs Turton remarks, "Oh, those purdah women! I never thought any would come" (41), as these

women are usually confined to their homes. The Indian ladies stand isolated near a summer-house in which "the more timid of them" (41) take refuge; the others stand "with their backs to the company and their faces pressed into a bank of shrubs" (41). Adela and Mrs. Moore attempt to have a conversation with them, but they fail to make them talk; although there are a few westernized women who speak English, like Mrs. Bhattachrya. Mrs. Turton's manners becomes "more distant" when she realises that some of the Indian women are Westernized, and may "apply her own standards to her" (42).

The Indian women represent how they have been muted both by patriarchy and colonialism – their space has been defined within the boundary of their own homes, denied education and being married in their adolescent these women have gradually become voiceless. Their life is confined to child bearing and doing household chores; so it is quite understandable why they were "uncertain, cowering, recovering and giggling" (43) at the presence of people of a different race.

At the end of the novel Fielding draws attention to the fact that Indian women must be liberated so that the country can be free. "Free your own lady in the first place..." (316) he tells Aziz, while Aziz flares up at the suggestion of the abandonment of the purdah practice, and overall freedom of women. Aziz acts as a representative of the patriarchal ideology as he affirmed earlier that he supports the purdah; hence for him going beyond the prevailing system was unimaginable. Moreover, Aziz's patriarchal frame of mind is evident when he says that he wants compensation from Adela for the injustice, humiliation and suffering she caused him, so he tells Fielding, "I want the money to educate my little boys..." (254). Aziz's patriarchal ideology is reflected in his comment by emphasizing on "my sons", instead of "my children"; he elides his daughter, Jamela and her right to education on the grounds of her being a female child.

In another instance we find Aziz telling Fielding, "If I don't let you go, Ahmed will, Karim will..." (317), we notice that he does not include his daughter, Jamila to drive the British away from India, as she is a girl her place is defined by patriarchy. Patriarchy strengthened gender discrimination from the sphere of family later extending to the wider social sphere. Women are intimidated ever since they are born; all through their life various factors work their way to ensure that women remain underprivileged, oppressed and maltreated.

Despite of all their differences there exists a close affinity between the Western and the Oriental women as far as gender is concerned; Aziz's first and second wives, Hamidullah Begum and countless other Eastern women are secluded from the centre of the male dominated society through purdah, in the same way Marlow's aunt and Kurtz's Intended are segregated from the male world by the lack of knowledge they are provided with. Men like Kurtz perpetuate horrendous crime in colonized lands, while back in Europe the womenfolk are of the impression that their heroic countrymen are there in the Dark Continent "weaning those ignorant millions from their horrid ways" (*HD* 26). The Intended mourned Kurtz's death even after a year had passed cherishing the fond memory of an extraordinary human being. Marlow unintentionally elides the truth to her about Kurtz's transformation into a savage. Here, the power of patriarchy and colonialism are at play to cloister women to their "beautiful" (26) world of ignorance.

Colonial discourse is essentially male dominated, hence the colonized female is epitomized as the Other. In the novels of Conrad and Forster this othering is explicit in forming identity of the colonial subjects, and they focus on the fact that they stand on the margin of colonial discourse.

Conclusion

Postcolonialism subverts colonialism and imperialism, thus all forms of domination and oppression. In this dissertation I have demonstrated how gender and racial identity posit colonised people to be non-existent. By exposing the exploitation of colonial control Conrad and Forster depict the demarcation of the white and the non-white societies, and also trace how the experience of colonisation affects colonial subjects.

Racial hierarchies that were constructed to justify colonialism have resulted in the exploitation and dehumanization of countless people of the colonies around the world. As Said remarks, "Orientals were rarely seen or looked at; they were seen through, analyzed not as citizens, or even people, but as problems to be solved or confined to – as the colonial powers openly coveted their territory – taken over" (*Orientalism* 207). The concept of advanced and backward races gave the white people undisputed privilege over the other races. As a result, resistance to colonialism becomes the only hope for colonial subjects to change their destiny. No matter how rigid colonial control is Aziz, Mrs. Almayer, Nina and Dain Maroola show resistance to defy the white man's rule. Amid the darkness of colonial oppression they strive to bring about a better future for the next progeny.

On the other hand, gender differences promulgate double oppression of colonial women. So the aim of postcolonialism is to create space for multiple voices, especially the voices of the marginalized, who have been silenced by patriarchy and colonialism.

Even after the decline of colonies the trace of colonialism remains in once-colonised countries and continue to influence the present. Postcolonialism tends to defy the residual effects of colonialism on different societies.

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