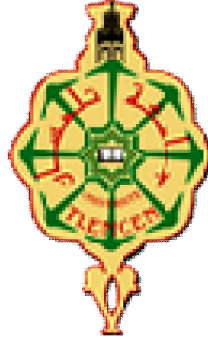


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**A Postcolonial Study of E.M.Forster's
*A Passage to India (1924)***

**A Dissertation Submitted to the Department of English in Partial Fulfillment of
the Requirement for the Master's Degree in Literature and Civilization**

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Dedication

Every challenging work needs self-efforts as well as guidance of elders especially those who are very close to our hearts.

To begin with, I thank my *Allah* who was always giving me the power, the ability and self-confidence from writing this research.

I may dedicate to my dearest *Father* and *Mother* who were always beside me and supported me, and whose affections and prayers day and night which made me able to get such honor. Thank you for all you have done for me.

Special thanks to my *Fiancé* who was always encouraging me and motivating me. Thank you for your understanding, your patience and dealing with my anxieties.

Without forgetting my sweetest best friend *Houda* who is like sister for me. I want you to know how much I appreciate you and how grateful I am for you.

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Abstract

This dissertation examines the way in which the ‘colonizer’ treated the ‘colonized’. It basically seeks to spot the postcolonial aspects in E.M.Forster’s novel *A Passage to India (1924)*. Therefore, an endeavor is first made to introduce the field of postcolonial studies and to cast light on its specificities with regard to the culture of both the colonizer and the colonized. In a deeper sense, this study intends to apply the postcolonial theory in the analysis of the novel to come up with a clear clarification of the depicted postcolonial aspects. The analysis of the novel from the postcolonial perspective shows that these aspects include mimicry, ambivalence, otherness, racism and prejudice. Forster focused on the racial tensions and the cultural misunderstandings that divided the Natives and the Anglo-Indians. The novel therefore represented the native Indians as inferior and backward and to British as superior and advanced. In other words, the novel illustrates the gap existing between the British and the Indians’, a gap which cannot be bridged.

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GENERAL INTRODUCTION

Colonialism is a system of domination and subjugation of powerful nations like Britain, France and North America over the developing ones. Colonialism was not just dependent on the use of force and physical coercion, but, it also controlled the culture of the colonized. The study of the 'colonial legacy' resulting from the contact between the colonizer and the colonized constitutes the core of what is referred to as 'Postcolonialism' or else postcolonial studies.

Postcolonial writers used to include in their works the changes that the colonized faced, and wondered what their societies will become. This can be identified and reflected in Postcolonial Literature. This kind of literature is written by people in formerly colonized countries. It serves a voice of the powerless and poor people. However, it is also enlightening to add that some literary works that were produced by the colonized can also be labelled and classified under the umbrella of postcolonial literature since such literature deals in a way or another with the relationship between the colonized and the colonizer.

Within this context, Forster, in his famous novel *A Passage to India*, tried to highlight some of the relationships that existed between the colonizer and the colonized. In other words, it showed how the British Officials in India had considered and treated the Natives. On this basis, the research questions to be raised in this dissertation are:

*What are the major postcolonial aspects that appeared in postcolonial literature?

*How does Forster address and reveal the postcolonial aspects between the 'Westerners' and the 'Orientals' in his novel *A Passage to India*?

This study is divided into two chapters. The first chapter is basically theoretical. It deals with an overview concerning Postcolonial Studies. It also attempts to shed light on the main tenets of postcolonial theory, and how the binary relationship between the colonized and the colonizer is represented in literature.

The second chapter is practical. It tackles the historical background of the British rule in India. Also, it involves Forster's biography and a summary of the novel. Finally, and most importantly, it deals with the analysis of the postcolonial aspects in the novel.

CHAPTER ONE

Theoretical Background

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1.1. Introduction

This chapter will tackle the field of Postcolonial Studies broadly. Within it, Postcolonial literary theory will be accentuated alongside its major figures, particularly Edward W.Said, Homi Bhabha, Gayatri Spivak and Frantz Fanon. The objective is to provide an account on the perception of colonialism by each theorist. It will also bring into play the theoretical foundations put forward by these theorists and their relevance in analyzing literature produced by both the colonizer and the colonized. This emphasis on the tenets of postcolonial theory will serve a lens to come up with the analysis of the postcolonial aspects in the novel under study.

1.2. Postcolonial Studies: An Overview

The field of postcolonial studies has been gaining prominence since the 1970s. Some would date its rise from the publication of Edward Said's influential critique of Western constructions of the Orient in his book *Orientalism*, 1978 (Bahri, 1996)

Postcolonialism emerges as a result of colonialism. There is Postcolonialism (without hyphen), which means a theoretical concept, a theory, a philosophy and Post-colonialism (with hyphen), that is an era coming after colonialism. The term 'postcolonial' appeared by 1990s to be used through some books such as Spivak's *In Other Worlds* (1987), Ashcroft's *The Empire Writes Back* (1989), Bhabha's *Nation and Narration* (1990), and Said's *Culture and Imperialism* (1993). By the mid 1990s, the term established itself in academic and popular discourse. 'Postcolonial' does not mean 'post-independence', or 'after-colonialism', however, it begins from the very first moment of colonial contact (Ashcroft, Griffiths and Tiffin, 2003), and it is not just a historical period, but also it covers all the culture affected by the imperial process from the moment of colonization to the present day as Ashcroft, Griffiths & Tiffin (2007) say: "Post-colonialism deals with the effects of colonization on cultures and societies... from the late 1970s the term has been used by literary critics to discuss the various cultural effects of colonization" (p.168)

The field of postcolonial studies has two distinctive meanings. When the focus is on the historical perspective, it is a decolonization process that marked after the Second World War, and an attempt of the formerly colonized peoples by Britain and

other European powers to gain back and re-establish their native culture and identity, “as originally used by historians after the Second World War in terms such as the post-colonial state, ‘post-colonial’ had a clearly chronological meaning, designating the post-independence period” (Ashcroft, Griffiths & Tiffin, 2007). From the literary perspective, postcolonial studies deal with two different writings; the body can be the literature of the colonized that is produced by the colonized people; and it can be the literature of the colonizer that is produced by the colonizing people, so that the colonizer’s culture is seen as the higher and superior one, above the colonized’s culture that is seen as the ‘Other’, because, since one country is under colonization and was an oppressed one, it is an eastern one (the Other).

It was born out of people's frustrations, their direct, personal and cultural clashes with conquering culture, and their fears, hope, and dreams about the future and their own identities. Postcolonial’s subjects include: universality, differences, nationalism, postmodernism, representation and resistance, ethnicity, feminism, language, education, history, place, and production (Ashcroft, Griffiths & Tiffin, 2004)

It is an academic discipline that analyses, explains and responds to the cultural legacy of colonialism and imperialism. It also describes a whole new experience of political freedom, also provides a set of analytical tools with which to unpack colonial writings and deliberate postcolonial literature.

1.3. Postcolonial Literary Theory

The idea of ‘postcolonial literary theory’ emerges from the inability of European theory to deal adequately with the complexities and varied cultural provenance of postcolonial writing (Ashcroft, Griffiths & Tiffin, 2004)

The end of colonialism does not mean just independence, however, it will be about its legacy as well. Postcolonial theory is the study of what happens when one culture is dominated by another, it focuses on the reading and writing of literature written in previously or currently colonized countries. The literature is composed of colonizing countries that deals with colonization or colonized peoples. Postcolonial theorists are interested in: ‘how the colonized came to accept the values of the more powerful culture and to resist them too, it looks at canonical texts as well as postcolonial ones’ (Dobie, 2012)

Postcolonial theory is a term that refers the theoretical and critical observations of former colonies of the Western powers and how they relate to, and interact with, the rest of the world. It seeks critically to investigate what happens when two cultures clash and one of them ideologically fashions itself as superior and assumes dominance and control over the other.

Some of the features of postcolonial theory include a focus on the literature that is developed by new nations, for instance; *Things Fall Apart* by Chinua Achebe and *Midnight's Children* by Salman Rushdie. They also focus on European responses to colonialism such as; Forster's *A Passage to India* and Joseph Conrad's *Heart of Darkness*. Another type of writing that can be considered as a part of postcolonial theory, it would be writings from immigrant groups that moved to, or, emigrated to the new nation.

Postcolonial literary theory is important in both; in a modern sense and while looking at historical texts. The first sense is relevant for marginalized groups, they are finally given a voice in the national canon. Also it is about cultural revitalization; in Africa, black writers are attempting to revive their culture after the European powers have fled their countries. Historically, it concerned with critiquing older texts ;many texts contain elements of 'oppressor' vs 'oppressed' that have been ignored because there was no group that cared to look at them (Wayne & Neylan,2018)

Postcolonial theory of criticism is the critical analysis of the literature on the Third World countries in Africa, Asia, the Carribean Islands and South America from the first contact of colonialism to the present. Postcolonial critics used to reinterpret and examine the values of literary texts, by focusing on the contexts in which they produced, and reveal the colonial ideologies that are concealed within, for instance, Chinua Achebe's rereading of Conrad's *Heart of Darkness*, Edward Said's rereading of Austen's *Mansfield Park*, and Homi Bhabha's rereading of Forster's *A Passage to India* (Mambrol,2016)

According to Dobie (2012),postcolonial theory is related on an account of basic assumptions that are the following:

1-Colonialism is not just the use of force and physical coercion and conquest, it also replaced the cultural values of the native by the colonizer's own beliefs and practices. So the precolonial culture will be modified or lost.

2-The colonized mimics, imitates and copies the colonizer's own culture in dress, language and behavior, otherwise, they see themselves as inferior to the 'superior' one.

3-Universalism is a term believed by the European colonizers in their ideals and experiences.

4-The colonizer sees his culture as superior and the colonized's one as inferior. The 'West' is seen as being essentially rational, developed and even virtuous, however, the 'Orient' is seen as being irrational, backward and even despotic. In this sense, the colonizer's culture is used as the standard for each culture of the working class, the subalterns, this is called Eurocentrism.

5-Othering involves two concepts: the 'Exotic Other' and the 'Demonic Other'. The 'Exotic Other' represents a fascination with the inherent dignity and beauty of the primitive other; while the 'Demonic Other' is represented as inferior, negative, savage and evil.

6-The colonized is not only who is affected and influenced by the colonizer, the latter is affected too and becomes the colonized.

7-The European imperial powers are still economically and politically continuing their dominance and exploitation on the Third World countries, that refers to another type of colonization called neo-colonialism.

8-The combination of two cultures; the origin culture with the host one to produce a new and distinctive one, a process called 'hybridity' or 'syncretism' that is characterized by change and tensions.

All in all, postcolonial literary theory, allows the researcher to look at both of these areas with a new light, and celebrate the cultures that exist in the world and recognize those that have been erased.

1.4. Major Postcolonial Theorists

The major figures of postcolonial theory are: Edward Said with his famous book *Orientalism*, Homi Bhabha, Gayatri Spivak and Frantz Fanon.

1.4.1. Edward W.Said

Edward Wadie Said has challenged the difference between East and West. He is considered to be one of the most influential thinkers of the second half of the twentieth century.

He was born in Jerusalem, Palestine in 1935. He was a professor of literature at Columbia University, a preeminent scholar and an important figure in postcolonial studies. Edward Said was one of the advocates in the United States who campaigned for the political rights and independence of the Palestinians, he was called “the most powerful voice” for them. A literary theorist and academician, he wrote many books on literary criticism, musical criticism, and issues of post-colonialism.

In 1948, while Said was a grade school student, the state of Israel was created and 80% of the Palestinian population was left without home. Said did not return to Palestine until 1990. He was a privileged child and had little interest in the conflict between Israel and Palestine. In 1975-1976, Said was a fellow at the Center for Advanced Study and Stanford that he wrote his best known book *Orientalism* (1978) which represents an opposition between different parts of the world, between the Whites and the Blacks and between the Colonizer and the Colonized, and became one of the foundational texts for Postcolonialism or Postcolonial studies (Dexheimer, 2002).

1.4.1.1. Edward Said's *Orientalism* (1978)

In Oxford English Dictionary, orientalism has been the term used for the subject and the works of the orientalists, scholars versed in the cultures, histories, languages and societies of the Orient (Murray, 1971)

According to Ashcroft, Griffiths & Tiffin (2007) the significance of orientalism is:

That as a mode of knowing the other it was a supreme example of the construction of the other, a form of authority. The Orient is not an inert fact of nature, but a phenomenon constructed by generations of intellectuals, artists, commentators, writers, politicians, and, more importantly, constructed by the naturalizing of a wide range of Orientalist assumptions and stereotypes (p.153)

The beginning of Orientalism was in the 19th century by scholars who translated some writings of the East into English, in order to know more about the Eastern cultures which will empower the west with knowledge of how to conquer and defeat the Eastern countries. Edward Said examines the processes by which the

'Orient' was, and continues to be, constructed in European thinking. The word 'Orientalism' is a noun form of the adjective "Oriental" which means something related to eastern countries, but in the context of Said's *Orientalism* simply does not mean something related to the eastern countries, it means the misrepresentation of the people and the culture of the Eastern countries Like: Middle East, Asia and North Africa. Said used the word Orientalism to refer to the West's perception and depiction of Middle Eastern, Asian and North African societies.

The book *Orientalism* (1978) was an important influence on what would become known as Postcolonialism. Edward Said sees orientalism as a Western society in general, and the colonial powers Britain and France in particular; developed over the course of the nineteenth century a series of discourses-academic, literary, political...etc on the Orient and the Arab World. The book begins with a quotation by Karl Marx: "they can not represent themselves; they must be represented", which means that the Orientals are a Western career under Western powers that represent them.

According to Edward Said(1978) Orientalism is: "the discipline by which the Orient was (and is) approached systematically, as a topic of learning ,discovery and practice". For him the discourse of Orientalism was much more widespread and endemic in European thought. As well, as a form of academic discourse, it was a style of thought based on "the ontological and epistemological distinction between the 'Orient' and the 'Occident'" (p.2). But, most broadly, Said discusses Orientalism as the corporate institution for dealing with the Orient "dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient" (p.3),thus, orientalism is linked to colonialism.

Edward Said exposed the European universalism that takes for granted white supremacy and authority. He describes the Orient as a Western cultural construct, and as a projection of those aspects of the West; that the Westerners do not want to acknowledge in themselves, for instance, cruelty, sensuality and so on. The East(the Other) is understood as exotic, lazy, irrational, uncivilized, inferior, backward and humane, while the West(the Self) is seen as being familiar, active, rational, civilized,

superior, developed and despotic. The Eastern nations are given all the negative characteristics that the West does not want to see in itself. Said talks about Orientalism as an ideology, discourse and body of knowledge created by Westerners that misinterprets and homogenizes the eastern world and its culture, and justifies western superiority and domination over the East.

Said sees the Orient and the Oriental as constructions of various disciplines by which they are known to Europeans. This narrows down an extremely complex phenomenon to a simple question of power and imperial relations and it also provides no room for self-representations of the Oriental (Machátová, 2007). He also points out that Orientalism started to impose limits upon thoughts about the Orient since: "Orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, "we") and the strange (Orient, the East, "them")" (p.43). Said (1978) argues that the idea of the Orient exists in order to define the European. He writes that:

One big division, as between West and Orient, leads to other smaller ones' and the experience of travelers, writers and statements become the lenses through which the Orient is experienced, and they shape the language, perception, and form of the encounter between East and West (p.58)

The variety of these experiences is held together by the sense of sharing something other, something different which is called the 'Orient'.

Edward Said's work *Orientalism* was influenced by certain theories, and the most brilliant one is Michel Foucault's *Notion of Discourse* which means the knowledge that the Orientalist scholarship has about the Orient, that formed a power used by the West to justify their control and colonization over the Orient, so that it creates a hegemony (Maldonado, 2016). Edward Said (1978) says:

My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European Culture was able to manage-and even produce- the Orient politically, sociologically, militarily, ideologically, scientifically and imaginatively during the post-Enlightenment period (p.3).

By the 18th century, the understanding of Orient is discovered through the Western authority of knowing the Orient, how the Orient has been reconstructed, how the Orient has been ruled when it was a colony of Europe under Britain or France. He

thus, tried to emphasize upon how the interpretation of the Orient is made by the dominant discourse of the West through Foucault's *Notion of Discourse*. Without examining Orientalism as a discourse it is difficult to understand that how Europe has managed to organize and produce the 'Other'.

Discourse is important, therefore, because it joins power and knowledge together. Those who have power have control of what is known and the way it is known, and those who have such knowledge have power over those who do not. This link between 'knowledge' and 'power' is particularly important in the relationships between colonizers and colonized (Ashcroft, Griffiths & Tiffin, 2007), on how through this knowledge which is gathered from different sources, Orientalists and European administrators were able to reimpose colonial domination.

Orientalism brought the notion of the 'Self' and the 'Other'. This notion was used by the colonizers to justify colonialism. So, the relationship between the 'East' and the 'West' is the same as the relation between 'orientalism' and 'colonialism'. The Orient transforms to power structures and appears in forms of colonialism and imperialism. At this moment the relationship of the Occident and Orient becomes the relationship of "power, of domination, of varying degree of a complex hegemony" (Said, 1978) This discourse is a new study of colonialism and states that the representation of the Orient in European literary canon has contributed to the creation of a binary opposition between Europe and its other (Moosavinia, Niazi & Ghaforian, 2011)

The West treated the East as inferiors in order to have the right to colonize them. Their justification was that the East has to be civilized by the hand of the West. The relationship of the 'Self' and the 'Other' is at the heart of postcolonialism and many define postcolonialism in terms of the relationship of the 'Self' and the 'Other'. The colonizers see themselves better than the colonized, they consider them as "not fully human" and as savages, and the savage is evil as well as inferior, and themselves as the embodiment of "proper self". The Self and the Other can be translated to the Occident / Orient, us /them, The West /the rest, center/margin, metropolitan/colonial subjects, vocal/silent (Moosavinia, Niazi & Ghaforian, 2011) The eastern identity is represented as a set of decadent values, backwardness, barbarism, laziness,

irrationalism, superstitions, lack of logic...etc, which, inevitably, the West thwarted and claimed was inferior to their own cultural identity. The knowledge of the Eastern reality was, however, incomplete and wrong. It not only created prejudices, but it was also used to justify colonial subjugation of the East by the West. It is imperialism that gives the authority and power to Orientalists to estimate, homogenize, devalue and narrate the Oriental reality to the Western world, in this way, Orientalism is nothing but a construct of imperialism. So, Orientalism ,as scholarly outlook ,is a means of justifying imperialism.

Said(1978) argues that Orientalism has helped European identity and culture to be superior to all other cultures and peoples(p.7).Orientalism must create its own other; because of this other it can strengthen its own identity and superiority, and at the same time to be independent from the 'Self'.

Edward Said concludes his book *Orientalism* by mentioning that he is not saying that the orientalists should not make generalization, or they should include the orient perspective too, but creating a boundary at the first place is something which should not be done(Ranjan,2015)

1.4.2. Homi K.Bhabha

The next significant postcolonial theorist is Homi K.Bhabha. He was born in 1949 in Bombay, he is an Indian English scholar and critical theorist. Homi Bhabha started his teaching career in the United Kingdom ,but ,then he moved on to America .He is now the Chair Professor in humanities in the University of Harvard. Bhabha has been a profoundly original voice in the study of colonial, postcolonial, and globalized cultures. He is often regarded as part of the '*Holy Trinity*' in the field of postcolonial studies with the two other figures being E.Said and Gayatri Spivak.

He is the author of numerous works exploring postcolonial theory, cultural change and power, including; *Nation and Narration* and *The Location of Culture*. He has developed a number of postcolonial studies' key concepts such as; 'hybridity, mimicry, ambivalence and binarism', that describe ways in which the colonized peoples have resisted the power of the colonizer.

1.4.2.1. The Notion of Hybridity

One of the most terms that plays a central role in postcolonial theory and Bhabha's work is 'Hybridity'; which broadly refers to an offspring of two different ideas that have been mixed up such as plants or animals, urban or rural, mixed racial or cultural origin and Western or Eastern; and more deeply, as the creation of new transcultural forms within the contact zone produced by colonization, and the relations of colonizer/colonized that stresses their interdependence and the mutual construction of their subjectivities. Hybridity has frequently been used in postcolonial discourse to mean simply cross-cultural 'exchange' (Ashcroft, Griffiths & Tiffin,2007)

Hybridity mostly associated with the analysis of the relationship between the coloniser and the colonised. Bhabha argues that the coloniser and the colonised are mutually dependent in constructing a shared culture. He says that 'hybridity' is the appearance of new cultural forms of multiculturalism. Seeing colonialism as something locked in the past, Bhabha shows how its histories and cultures constantly intrude on the present, demanding that we transform our understanding of cross-cultural relations(Ashcroft, Griffiths & Tiffin,2007)

In Bhabha's book *The Location of Culture* ,Bhabha(1994) states that: 'hybridity is the sign of the productivity of colonial power, its shifting forces and fixities...the strategic reversal of the process of domination through disavowal'(p.159) He reiterates the point by stating that: "colonial hybridity is not a problem of genealogy or identity between two different cultures...[it] is that the difference of cultures can no longer be identified or evaluated as objects of epistemological or moral contemplation"(p.114)

However, this concept of 'hybrid' is in itself a paradox; while Bhabha maintains that 'hybridity' is dependent upon two fixed and pure cultural localities, he also dismisses the material concept of a pure culture, as Edward Said(1994) says in his book *Culture and Imperialism*: "no one today is purely one thing..."(p.407)Against this idea of a pure culture which can be distinguished and kept separated from another foreign culture and which can be reverted back to, Bhabha proposes the idea of 'cultural hybridity'.

In order to understand Bhabha's theory of 'cultural hybridity', the researcher need to understand that for Bhabha culture is not a static entity; for him, it is not an essence that can be fixed in time and space. On the contrary, culture for Bhabha is something which is fluid, something which is perpetually in motion, and it is a melting pot of several disparate elements which are regularly being added and transforming the cultural identities. So for Bhabha, there is for instance, no pure Indianness or Britishness that can be grasped, studied, or even returned to. All cultures are characterized by a mixedness which Bhabha refers to it by the word 'hybridity'.

Identity is the relationship between 'you' and the 'other', between the 'colonizer' and the 'colonized' identities to create 'the new self'. Identity defined as: "people's concepts of who they are, of what sort of people they are, and how they relate to others" (Hogg & Dominic, 1988)

The process of imperialism caused a dilemma to postcolonial societies; to which side they go for, the traditional identity which can not fit the new world order, or the western ways which are alien to them. So naturally this society will find itself divided between those who incarnate the western identity and those who resist to it, and maintaining a pure identity is difficult; it is called 'identity crisis'. That is why 'hybridity' is a very crucial element explored by postcolonial writers. The majority of these writers admit in a way or another that the identity of postcolonial societies is 'hybrid'; the fact that they are multicultural people is inevitable, and their struggle to regain the purity of their identity is quasi impossible. Bhabha argues that 'identity' is never pure and unchanging, but it is in a constant process of formation.

The historian David Huddart (2006) stresses that Bhabha's concept of 'cultural hybridity' should not be taken as a universal concept, considering that: 'disparate cultures are in no way pre-existing, but are an effect of historical change specifically of colonialism and postcolonialism' (p.84) Thus, it is important to understand that Bhabha explores 'hybridity' within a space that embraces colonial conditions of identity and cultural difference.

Homi Bhabha builds up the term of 'otherness', in which, according to Jacques Lacan and Frantz Fanon, this term refers to the binary opposition between white and black, colonizer and colonized. Ashcroft, Griffiths & Tiffin (2007) noted that: 'The

colonized subject is characterized as 'other' through discourses such as primitivism and cannibalism, as a means of establishing the binary separation of the colonizer and colonized and asserting the naturalness and primacy of the colonizing culture and world view' (p.154-5)

His concept of "the Third Space of Enunciation" presents an abstract space where the cultures of two opposing powers meet and mingle. Ashcroft, Griffiths & Tiffin(2007) pointed out that: "this is the space of hybridity itself, the space in which cultural meanings and identities always contain the traces of other meanings and identities"(p.53-4) His conception is marked as controversial because he rejects the notion of cultural knowledge as an 'integrated and expanding code'. A culture can not become a closed system developing on its own, it needs to be put in comparison and under the influences of other cultures even if their differences are immeasurable, it is these immeasurable elements that create 'cultural hybridity'(Said,1993).

1.4.2.2. The Notion of Mimicry

Hybridity is the result of 'mimicry'; another important concept in postcolonial theory, because it has come to describe the 'ambivalent' relationship between colonizer and colonized. When colonial discourse encourages the colonized subject to 'mimic' the colonizer, by adopting the colonizer's cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a 'blurred copy' of the colonizer that can be quite threatening.

'Mimicry' is never far from mockery, since it can appear to parody whatever it mimics, as Bhabha(1994) said: 'It is from this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double, that my instances of colonial imitation come'(p.86) 'Mimicry' therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behavior of the colonized(Ashcroft, Griffiths & Tiffin,2007)

The term 'mimicry' has been crucial in Homi Bhabha's view of the ambivalence of colonial discourse. For him, mimicry is the process by which the colonized subject is reproduced as 'almost the same, but not quite' (Bhabha, 1994). The copying of the colonizing culture, behavior, manners and values by the colonized contains both a mockery and a certain 'menace', 'so that mimicry is at once

resemblance and menace' (Bhabha,1994),and he added: 'The menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority'(p.88)

The 'mimicry'' of the post-colonial subject is therefore always potentially destabilizing to colonial discourse, and locates an area of considerable political and cultural uncertainty in the structure of imperial dominance(Ashcroft, Griffiths & Tiffin,2007)

1.4.2.3. The Notion of Ambivalence

Another Bhabha's concept is 'ambivalence'; it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized. The relationship is 'ambivalent' because the colonized subject is never simply and completely opposed to the colonizer. The colonizer sees the colonized as inferior, and the colonized sees the colonizer as corrupt.

Rather than assuming that some colonized subjects are 'complicit' and some 'resistant', ambivalence suggests that complicity and resistance exist in a fluctuating relation within the colonial subject. 'Ambivalence' also characterizes the way in which colonial discourse relates to the colonized subject, for it may be both exploitative and nurturing, or represent itself as nurturing, at the same time(Ashcroft, Griffiths & Tiffin,2007)

Bhabha's argument is that colonial discourse is compelled to be 'ambivalent' because it never really wants colonial subjects to be exact replicas of the colonizers. Bhabha suggests that this demonstrates the conflict within imperialism itself that will inevitably cause its own downfall: it is compelled to create an 'ambivalent' situation that will disrupt its assumption of monolithic power.

Bhabha shows that both colonizing and colonized subjects are implicated in the ambivalence of colonial discourse. The concept is related to 'hybridity' because, just as ambivalence 'decentres' authority from its position of power, so that authority may also become hybridized when placed in a colonial context in which it finds itself dealing with, and often inflected by, other cultures(Ashcroft, Griffiths & Tiffin,2007)

1.4.2.4. The Notion of Binarism

The fourth and last concept of Homi Bhabha's theory is 'binarism'. It means the combination of two things, a pair, 'two', duality, this is a widely used term with distinctive meanings in several fields and one that has had particular sets of meanings in postcolonial theory(Ashcroft, Griffiths & Tiffin,2007)

It is the oppositeness used by the colonizer and the colonized; centre/margin, metropolis/empire, civilized/primitive, white/black, good/evil...etc Binary oppositions are structurally related to one another, and in colonial discourse there may be a variation of the binary 'colonizer/colonized', that becomes rearticulated in any particular text in a number of ways, for instance, in Joseph Conrad's *Heart of Darkness*.

One of the most catastrophic binary systems perpetuated by imperialism is the invention of the concept of 'race'. Imperialism draws the concept of race into a simple binary that reflects its own logic of power(Ashcroft, Griffiths & Tiffin,2007)

To sum up, this is all about Homi K.Bhabha and his famous concepts that are interrelated; 'hybridity,mimicry,ambivalence and binarism' in postcolonial theory.

1.4.3. Gayatri Chakravorty Spivak

Another figure of the important postcolonial theorists and critics is the Indian woman Gayatri Spivak. She was born in Calcutta,1942,Indian literary theorist, feminist critic and professor of comparative literature. She received education in the *University of Cambridge* and *Cornell University*. Spivak urged women to become involved in, and to intervene in, the evolution of deconstructive theory. She also urged her colleagues to focus on women's historicity. Her critical writings include: *Essays in Cultural Politics*_(1987), *The Post-Colonial Critic*(1990)...etc

In addition to Spivak's critical writings, she published a long complex essay with the title *Can the Subaltern Speak?*(1988).The concept of the 'subaltern' is meant to cut across several kinds of political and cultural binaries, such as colonialism vs. nationalism, or imperialism vs. indigenous cultural expression, in favor of a more general distinction between 'subaltern'(the colonized) and 'élite'(the colonizer), because, Guha-the former of the Subaltern Studies group- suggests, this subaltern group is invariably overlooked in studies of political and cultural change(Ashcroft,

Griffiths & Tiffin,2007)One clear demonstration of the difference between ‘the élite’ and ‘the subaltern’ lies in the nature of political mobilization: ‘élite’ mobilization was achieved vertically through adaptation of British parliamentary institutions, while the ‘subaltern’ relied on the traditional organization of kinship and territoriality or class associations(Ashcroft, Griffiths & Tiffin,2007) The ‘people’ or the ‘subaltern’ is a group defined by its difference from the élite; the former represents the ‘other’ or the ‘colonized’ ,and the latter is related to the ‘self’ or the ‘colonizer’. The ‘subaltern’ was thus held up as a figure of radical difference, the ‘other’ who can not speak not because they literally can not, but because they do not form part of the discourse.

The title refers to the least powerful in society ‘subaltern’; it is a term for those of a lower economic and cultural status, the masses who exist outside of the power structure of a given society. Spivak borrows the term from Antonio Gramsci(Marxist thinker), who used it to refer to social groups under the ‘hegemonic’ control of the ruling ‘elite’. She uses this term specifically to refer to the ‘colonized’ and peripheral subject, especially with reference to those oppressed by British colonialism, such as segments of the Indian population prior to national independence. Spivak particularly focuses on ‘subaltern women’, she observes: “If in the context of colonial production, the subaltern has no history, and cannot speak, the subaltern as female is even more deeply in shadow” (Ashcroft, Griffiths & Tiffin,2003).She discusses ways that colonialism and its patriarchy silences subaltern voices to the extent that they have no conceptual space from which they can speak and be heard, unless, perhaps, they assume the discourse of the oppressing colonizer(William & Timothy,2006)

For Spivak the term ‘speak’ means; ‘Can the lowest members of society express their concerns?’/’Can they enter into dialogue with those who have power?’ And also If they speak or communicate their concerns ‘will they be heard?’.

Spivak concludes her essay by answering her question, she writes: ‘no the subaltern can not speak’. It has been argued by some scholars that rather than saying ‘no’, it is more opt to say that ‘the subaltern can not be heard by society, just like the mad person can not be heard by the society because his/her speech is considered as vacuous. Ashcroft, Griffiths & Tiffin (2007) says:’ ...concludes with the declaration that ‘the subaltern can not speak’. This has sometimes been interpreted to mean that

there is no way in which oppressed or politically marginalized groups can voice their resistance” (p.201)

In addition to that, Spivak coined the term ‘othering’, Ashcroft, Griffiths & Tiffin(2007) define it as: ‘ the process by which imperial discourse creates its ‘others’...Othering describes the various ways in which colonial discourse produces its subjects” (p.156) . It often refers to the colonized.

1.4.4. Frantz Fanon

The last representative of postcolonial theory in this chapter is Frantz Fanon. He was born in the French colony of Martinique in 1925. He learned France’s history until his high school years when he first encountered the philosophy of ‘negritude’, taught to him by Aimé Césaire, Martinique’s other renowned critic of European colonization. Fanon left the colony in 1943, to fight with the Free French forces in the waning days of the Second World War. He studies psychiatry and medicine at university in Lyons (Tracey,2018)

Frantz Fanon was one of a few extraordinary thinkers supporting the decolonization struggles. His brief life was notable both for his whole-hearted engagement in the independence struggle for the Algerian people against France and for his astute, passionate analyses of the human impulse towards freedom in the colonial context. Fanon’s writings explored the effects of colonialism and oppression such as; *Black Skin, White Masks*(1952) and *Wretched of the Earth*(1961). In each book Fanon discusses the psychological aspects of oppression through concepts such as racism, alienation, segregation, dehumanization, and psychopathology (Tracey,2018)

Fanon’s first work *Black Skin, White Masks* ,that was faced by black human beings in a social world that is constituted for white human beings. Its content is about, black people who represent the ‘colonized’, must wear ‘white masks’ in order to get by in a white world who is the ‘colonizer’. This is the general idea of this book ,that shows the notable ‘racism’ between the ‘colonizer’ and the ‘colonized’, and there are other aspects that Frantz Fanon mentioned.

Frantz Fanon offers a more detailed investigation of how the ‘self’ encounters the trauma of being categorized by ‘other’ as inferior due to an imposed ‘racial identity’ and how that ‘self’ can recuperate a sense of identity and a cultural affiliation

that is independent of the racist project of an imperializing dominant culture. He examines how 'race' shapes the lives of both men and women in France and in colonial conflicts in Africa. Ashcroft, Griffiths & Tiffin(2007) writes:

The most important fact about race was, as Fanon was the first to notice, that however lacking in objective reality racist ideas such as 'blackness' were, the psychological force of their construction of self meant that they acquired an objective existence in and through the behavior of people (p.186)

According to this quote, the researcher can understand that the 'colonizer' was 'racist' with the 'colonized'. The 'fact of blackness' came to have an objective determination not only in 'racist' behavior and institutional practices, but more insidiously in the psychological behavior of people.

In Fanon's opinion, the black man is viewed as a 'penis symbol', one whose archetype is constructed by white fictitious notions such as 'they are sexual beasts' and 'God only knows how they must make love! It must be terrifying'(Fanon,1952).So, the black man is no longer viewed as a man, but solely as a penis. He explains that this 'racism' is derived from the fear of the black's sexual potency and an unreal, perceived biological danger to the white man(Blake,2011)

Fanon analyzes language as which it carries and reveals 'racism' in culture, using as an example the symbolism of whiteness and blackness in the French language. He asserts that one can not learn and speak this language without subconsciously accepting the cultural meanings embedded in equations of purity with whiteness and malevolence with blackness: 'to be white is to be good, and to be black is to be bad' (Tracey,2018)

Fanon's work actually describes the psyche of 'colonized' people, in terms of their thought process and psychological health. His approach, though primarily applied to those 'colonized' by the European powers in North Africa, offers both a productive method of explaining French colonialism in Algeria, as well as provides insight to the psychology of colonialism as a whole(Blake,2011)

Fanon dissects in all of his major works the 'racist' and 'colonizing' project of white European culture, that is, the totalizing, hierarchical worldview that needs to set

up the black human being as “negro” so it has an “other” against which to define itself. So, Frantz Fanon’s most works are based on the term ‘racism’.

1.5. Conclusion

This chapter has dealt with Postcolonial studies; it has defined the field which refers to the period after colonization and its legacies. The next section has discussed what is postcolonial literary theory; it is a theory that seeks to enlighten the major aspects of analyzing the relationship between the colonizer and the colonized in literary works. In addition to this, the chapter has focused on the pioneering postcolonial theorists including Edward Said, Homi Bhabha, Gayatri Spivak and Frantz Fanon, and how they combine the relationship between the ‘colonizer’ and the ‘colonized’. The next chapter will be devoted to the practical side of the present study and within which the novel will be analyzed from a postcolonial perspective.

CHAPTERTWO

Postcolonial Aspects in: *A Passage to India*

CHAPTER TWO:POSTCOLONIAL ASPECTS IN:A *PASSAGE TO INDIA*

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2.1. Introduction

This chapter is in essence devoted to the analysis of the novel *A Passage to India* by E.M Forster. First of all, it will deal with the background of the British imperialism of India. Secondly, the researcher will mention the biography of the writer E.M. Forster. The third point will tackle the summary of the novel. Finally, an attempt is made to implement and apply the postcolonial theory in spotting the postcolonial aspects reflected in the novel. Such aspects will include: otherness, mimicry, hybridity, racism, ambivalence and prejudice. This task, as stated earlier, will be achieved with reference to the novel by giving instances and examples.

2.2. Background : The British Imperialism in India

India was one of the most brilliant and valuable colony of Britain, it is called the 'jewel of the crown'. As, once, someone said: 'The sun never sets on the British Empire'.

The British came to India in hopes to use their land and products as a profit. The question that may be asked is: "how a small company like 'Britain' could take control over a huge nation with a large population like 'India'?" The British imperialism in India had started with the decline of the Mughal Empire.

The Mughal Empire, which was ruled by Muslims and Afghans, used to work in close connection with local Hindu rulers. India has not a cultural and political unifications that led the Mughal Emperor 'Akbar' to marry Hindu princesses in order to keep his sovereignty. Till 1700s, the Mughal enjoyed its peak until the Hindu rulers went against the Mughal leadership, and Britain had traded in India. Mughals became uninterested in trade as well as they got revenue from agricultural taxes, however, Europeans were more interested in trade. So, the Indian coast was no longer guarded by the Mughals, hence, it gave a footstep to the British rule in India.

India was wealthy in terms of trade and markets, this gave an opportunity to Britain to gain more economical dominance in India. With this interest, the East India Company set up three trading posts at Bombay, Calcutta and Madras. In the beginning, Britain was under the Mughal's control, by 1707, with the decline of the Mughal Empire, it made a way for the British to win Indian territories. In 1757, Robert Clive won the Battle of Plassey, that was the first victory of the British East India Company.

As the Mughal Empire weakened, the East India Company took advantage and worked local disputes in order to gain more power. At this point, the East India Company was granted considerable rights in the name of the British government. It could make treaties, engage in war, and establish commercial relations.

Initially, the British were interested in India's land, trade and market. But, with the Industrial Revolution in Britain, it became interested in India's raw materials and its large population, that had changed to be the market for British-made goods. However, this marked a negative point to the development of India. Because, Indians were forced to buy the British goods, at the same time, Indian goods were not allowed to compete the British ones. So that, the local producers were put out of business.

Britain held a powerful economic over India. It used to transport India's raw materials to other broad countries. India was a great source of cotton, coffee, tea and opium, so, the British people used to sell opium to China in which they sold it in England. There was a great famine in the late 1880s, because of the production of crop for food was reduced.

By 1850, Britain power spread all over India, and it could take almost the full control over it. Indians were dissatisfied from this, because Britain was racist and it tried that Indians convert to Christianity. Indian people wanted to be independent from Britain. So, the first war for independence was, the outbreak of the Sepoy Mutiny in 1857. It was a wide outbreak, so that, the East India Company took almost a year to regain the full control over India. Muslims and Hindus were separated, and the non-unification of the Indian people made them weak in front of the British people.

In 1858, after the Indian Mutiny, the British Crown could take the full control of India, and India becomes under the British rule. The British colonization lasted almost one century (1858-1947), and during this period of suffering, there were many struggles for independence, and the Indian people get unified to fight against the oppressor British government and to gain the full independence (Cited in Kaur, 2013)

2.3. Author's Biography

Edward Morgan Forster, known as E.M Forster, was born in 1879 in London, a British novelist, essayist, and social and literary critic. He is the only child of Edward Morgan Llewellyn Forster, an architect, and his wife Alice Clara Whichelo. Forster's partly Irish paternal grandfather, Charles Forster, who was a clergyman, and his maternal grandfather, Henry Whichelo, who was an artist. His father died and left his small family (mother and her son) with an income that would make them always comfortable.

As an adult Forster accused his mother of smothering him; however, she undeniably gave him great self-confidence; it was only later, when human relations became complicated and painful, that he started to become gawky, his clothes ill-fitting, and his beautiful musician's hands held awkwardly. When the mother and her son moved to Rooksnest near Stevenage, Hertfordshire, to a modestly beautiful house, there, it was the start of a decade which was, in retrospect, a paradise: he enjoyed his closeness to his mother and played in the fields with local boys.

Forster was sent to board at Kent House, an Eastbourne preparatory school with a liberal reputation. Then, he moved to Tonbridge school, so that he could be a day boy at school. In later years he claimed that he was unhappy at Tonbridge. Nevertheless, public schools came to represent what he most hated in English life: philistinism, snobbery and the assumption of racial and class superiority. Yet, he began to develop his great love of classics at Tonbridge, and he had friends. When Forster left, he had won both the Latin verse and the English essay prizes. Later, Forster went up to King's College, Cambridge, it had a radical reputation. He gained a second in the classics tripos.

Forster applied to be taken on by the Cambridge University local lectures board, he gave eleven courses entitled 'The republic of Florence'. A piece about 'Greece' appeared in print, and a short story; the quiet success of these gave him the impetus to return to the early draft of *A Room with a View*. Then, he started the novel *Where Angels Fear to Tread*. Forster travelled twice to India in 1912 and 1921; the trips helped him to begin and complete *A Passage to India* that was published in 1924, which has been read as an important early document of post-colonialism. He was

awarded the 'James Tait Black Memorial Prize' that followed this successful novel (Cited in Nicola Beauman, 2006)

Forster declares that his life as a whole has not been dramatic and he is unfailingly modest about his achievements. Interviewed by the BBC on his eightieth birthday he said: "I have not written as much as I'd like to[...]I write for two reasons: partly to make money and partly to win the respect of people whom I respect[...]I had better add that I am quite sure I am not a great novelist" In addition to his five famous novels and collection of short stories available as Penguins, E.M. Forster had published about fourteen other works, they include two biographies, and two books about Alexandria. (Kaul & Kaul, 1924)

Forster was a member of the literary and a perceptive critic. 'Virginia Woolf' wrote in her diary that: "he says the simple things that clever people don't say; I find him the best of critics for that reason" (Woolf, 1919) Edward Morgan Forster died in 1970.

2.4. Summary of the Novel

The novel begins in the town of Chandrapore. The main character is Dr. Aziz, an Indian Muslim, surgeon and widower. He meets with a few friends and they discuss the probability of Indians to form friendships with the British Anglo-Indians, but the group decides that it is impossible. During their discussion, Dr. Aziz is summoned to the home of the Major Callendar at the hospital. But when he arrives at his home, he finds that he has already left, this made him angry. His anger took him to the mosque, there, he met an elderly British woman, Mrs. Moore, who was visiting her son, Mr. Heaslop, the City Magistrate. They talked and they could even form a friendship.

Dr. Aziz accompanied Mrs. Moore to the club; a place that the locals are not allowed. She meets her companion, Adela Quested, the fiancé of her son Ronny. Miss Adela complains that they have seen nothing of India. Mr. Turton, the Collector, proposes having a Bridge Party. When Mrs. Moore tells her son Ronny about Dr. Aziz, he got mad and angry about his mother's association with a Native.

For Adela and Mrs. Moore, the Bridge Party is a failure, for only a select few of the English guests behave well toward the Indians. Among these is Mr. Fielding, the schoolmaster at the Government College, who suggests that Adela meet Aziz. Mrs.

Moore scolds her son for being impolite to the Indians, but Ronny feels that he is not in India to be kind, for there are more important things to do. Aziz accepts Fielding's invitation to tea with Adela, Mrs. Moore, and Professor Narayan Godbole. During tea, they discussed the Marabar Caves, Dr. Aziz invited all of them to visit the Caves.

Dr. Aziz, Mrs. Moore, and Adela are the only ones who went on the trip to Marabar Caves because the others missed the train. During their exploration of the Caves, Mrs. Moore heard some terrifying echoes, so that she left Dr. Aziz and Adela alone. The both continue their road. Suddenly, something happened, a confused conversation happened between Adela and Aziz. So, Aziz left Adela alone and went into a cave to recover his balance, and Adela did the same thing. When he came back, he found that their guide was alone. Aziz searches for Adela, but only finds her broken field glasses. He finds Fielding, who arrived at the cave in Miss Derek's car-an Englishwoman-, but he does not know where Adela is. When the group returns to Chandrapore, Aziz is arrested for assaulting Adela.

Fielding speaks to the Collector about the charge, and claims that Adela is mad and Aziz must be innocent. Fielding acts as Aziz's advocate, explaining such things as why he would have the field glasses. Mrs. Moore also believes that Dr. Aziz is innocent, so her son Ronny sends her back to England, so that she would not defend him. During the trial, when McBryde-the District Superintendent of Police in Chandrapore-, asks Adela whether Aziz followed her, she admits that she made a mistake, it is just a hysteria from the echos of the Caves. So, Dr. Aziz was innocent. After the trial, Adela leaves the courtroom alone. Fielding accompanied her to the college where she will be safe. After few days, Adela left India and did not marry Ronny.

Aziz hears rumors that Fielding had an affair with Adela. He believes these rumors. Because of this suspicion, the friendship between Aziz and Fielding begins to be normal and cool. Fielding leaves Chandrapore to travel, while Aziz remains convinced that Fielding will marry Adela. Quoted.

Two years later, Dr. Aziz moved to Mau, for a ceremony. He heard that Fielding and his wife are in the town, so he tried to avoid them, by thinking that he had married Adela. Later on, Aziz knew that Fielding married Mrs. Moore's daughter Stella. His anger at Fielding cools.

The novel ends with the talk between Fielding and Dr. Aziz, by realizing that the English people would never be friends with Indians. So, the both of them had separated in a good way.

2.5. Postcolonial Aspects in the Novel

E.M Forster's *A Passage to India*, is about the relations between English people and the Natives of India during the British colonization in India. The novel shows certain postcolonial features, the major ones are: 'otherness, hybridity, mimicry, racism and prejudice, can the subaltern speak? and ambivalence'.

2.5.1. Otherness

In the novel 'otherness' is demonstrated in many ways. From the first chapter of the novel, Forster revealed that India and Indians are inferior to Europeans. He makes himself clear that he belongs to the colonialists, with his inappropriate selection of words in describing the city of Chandrapore. He says:

...by the river Ganges, it trails for a couple of miles along the bank, scarcely distinguishable from the rubbish it deposits so freely [...] The streets are mean, the temples ineffective, and though a few fine exist they are hidden away in gardens whose filth deters all [...] Chandrapore was never large or beautiful... (A.P.T.I, p.9)

He added that the city is devoid of any work of art. India is considered as an 'evil' and 'barbarous' land. Forster, also, had described the Indian people in bad manner: "people are drowned and left rotting". Everything Indian is 'abased' and 'monotonous'. Then, he compared the Anglo-Indian city station which is so different than the Native one "Houses belonging to Eurasians stand on the high ground... Chandrapore appears to be a totally different place [...] it is no city but a forest..." , so, his comparison between the Eastern and Western landscape, it shows the superiority of the British colonizer, and the inferiority of the Indian colonized.

In the second chapter, Forster moved from places to characters. E.M. Forster represented the Indian women as the spirit of sacrificing for their families. Hamidullah's wife can not take her dinner before it is taken by men (her husband). She believed that the woman can not have a full life without marriage and men. The Indian women are considered as passive to men.

It was difficult to get away, because until they had had their dinner she would not begin hers [...] What is to become of all our daughters if men refuse to marry? They will marry beneath them [...] Wedlock, motherhood, power in the house - for what else is she born... (A.P.T.I, p.15-6)

Moreover, the author portrayed the Indians as lazy. An example of that is, Mohammed Latif, Hamidullah's relative. Forster described him as a person who had never worked and lived under the mercy and generosity of Hamidullah.

...who lived in Hamidullah's bounty [...] all his life he had never done a stroke of work. So long as some one of his relatives had a house he was sure of a home, and it was unlikely that so large a family would all go bankrupt. His wife led a similar existence some hundreds of miles away... (A.P.T.I, p.16)

The Westerners showed no respect towards the Orientals. The Major Callendar called Aziz to his house. Aziz says: "Old Callendar wants to see me at his bungalow [...] He might have the politeness to say why [...] He has found out our dinner hour, and chooses to interrupt us every time, in order to show his power" (A.P.T.I, p.17), but Aziz found neither the Major nor a message. It is a kind of power and authority of the Colonizer over the Colonized.

Adela says that she wants to see the real India and real Indians. However, Ronny laughed about her interest about seeing the Natives. In other words, how the British woman who has lived in England, is curious about seeing India and meeting the Indians. How an English person whose country had colonized India, is impatient from visiting it. As if Indians are not humans and lesser. Ronny and the other Anglo-Indians thought themselves better than the 'Other'. The British colonizer treated the colonized as 'stereotypes'. Forster claimed:

...and Miss Quested announced anew that she was desirous of seeing the real India. Ronny was in high spirits. The request struck him as comic" Another one said: "Wanting to see Indians! How new that sounds! Another Natives! why, fancy! Let me explain Natives do not respect one any the more after meeting one, you see (A.P.T.I, p.27)

Ronny was upset when he knew his mother's talk with a Native, as he called him 'Mohammedan'. While he thought that she is speaking and describing an English doctor, he found that the English doctor is one of the Indian Natives. He said: 'Oh, good gracious! Not a Mohammedan? Why ever did not you tell me you had been talking to a native?' (A.P.T.I, p.31)

The Bridge Party that was suggested by Mr. Turton, it is "...was not the game, but a party to bridge the gulf between the East and the West" (A.P.T.I, p.28) It shows the high-rank of the English people. Forster had described the Indians as uncivilized and anxious people, when he says: "...most of the Indian guests had arrived even earlier, and stood massed at the farther side of the tennis lawns, doing nothing" (A.P.T.I, p.39) Ronny and Mrs. Turton spoke about the attendance of the Natives at the club in stereotype manner: "It is the first time we have ever given a party like this at the club. Mr. Heaslop, when I am dead and gone, will you give parties like this?... The great point to remember is that no one who is here matters; those who matter do not come..." (A.P.T.I, p.39) It is a mockery from Indians. Because, the British people treated them not as humans, and considered them as objects and lesser than them. Likewise, Ronny judged the Indian guests who attended the party as 'seditious at heart'.

Mrs. Turton had continued her anger from Indians: "Why they come at all I do not know [...] You are superior to them, any way. Do not forget that. You are superior to everyone in India..." (A.P.T.I, p.41-2) It showed the Britishers' power. She used to speak with them the Urdu; for her, it is a language of lesser people. Forster says: "...and said a few words of welcome in Urdu. She had learnt the lingo, but only to speak to her servants..." (A.P.T.I, p.42) So, Mrs. Turton could not consider them as individuals.

Some Indian ladies had been described just as 'taller' and 'shorter' ladies. "All the ladies were uncertain, cowering, recovering, giggling, making tiny gestures of atonement or despair" (A.P.T.I, p.43) The Westerners look at Eastern women as voiceless, submissive and promiscuous.

Mrs. Battacharya, the Indian woman that Mrs. Moore and Adela met, is presented as 'child', who does not know what she is talking about; "...seemed not to know either. Her gesture implied that she had known" (A.P.T.I, p.43)

Mr. Turton, the Collector, see the Indians or as he called them 'guests' as reductives, he states: "when they had not cheated, it was bhang, women, or worse, and the desirables wanted to get some thing out of him" (A.P.T.I, p.44) It is a kind of Western construction of the East as Edward Said (1978) had described, and the Orientals as constructions of various disciplines by which they are known to

Europeans, such a construct serves to reinforce the colonizer subjugation over the colonized.

Fielding, the schoolmaster of Government College, when he met the two ladies, Mrs. Moore and Miss Adela, they talked about Dr. Aziz. Fielding claims: "I know all about him. I do not know him" (A.P.T.I, p.46) This statement marked what the 'West' has already perceived about the 'Orient'. It represents the concept of 'otherness' in the minds of Westerners. E. Said said: "The Orient is [...] its [Europe's] cultural contestant, and one of its deepest and most recurring images of the Other" (p.1)

Ronny told his mother Mrs. Moore that: "We are not out here for the purpose of behaving pleasantly [...] we are here to do justice and keep the peace" and "We are not pleasant in India, and we do not intend to be pleasant. We have something very important to do" (A.P.T.I, p.50) He adds: "...we are out here to do justice and keep peace [...] India likes gods. And Englishmen like posing as gods" (A.P.T.I, p.49) It is a symbol of domination and hegemony. The colonizer has the full control over the colonized. Ronny claimed that India degrades for its incapacity for self-government, an incapacity often associated with infertility and immaturity. Seen as a "baby" country, India thus needs a mature adult to take care of her, to make decisions for her, and above all, to claim sovereignty over her. He described India as a 'wretched country by force' (A.P.T.I, p.50)

In the beginning of the chapter six, the writer had noted that Major Callendar denied Dr. Aziz proficiency, when he says: "What can you expect from the fellow? No grit, no guts" and he blamed him for not doing his duty "Now do some work for change" (A.P.T.I, p.53) The English people ascribed all the negative characteristics to the Orientals, even if they are not true. They always see them as inferior and backward to them.

Forster portrayed Dr. Panna Lal, Aziz's friend, as an Oriental man who is excited to be with the British people. Dr. Lal said to Dr. Aziz: "Yet you promise me, and then fabricate this tale of a telegram" (A.P.T.I, p.59) Also he described Dr. Aziz as cringing towards the British and living with fear. Forster notes: "Once on his feet, he had creeping fears. Had he offended the Collector by absenting himself?" and "Can I get on with people? Are they stronger than I?" (A.P.T.I, p.59) The Indians are

represented as extremely excited to meet the British people at the party, and how they wish to please the English superior ruler, so that, the Indians gave them the chance to treat them as inferiors.

Forster claimed another stereotype that is related to Indians. He represented them as careless people. Mrs. Moore and Miss Adela were invited by Bhattacharyas. It was supposed that they will send a carriage to take the two English ladies, but nothing like that was happened. Miss Quested says to Aziz:

I want you to explain a disappointment we had this morning; it must be some point of Indian etiquette...We are by nature a most informal people...An Indian lady and a gentleman were to send their carriage for us this morning at nine. It has never come. We waited and waited and waited; we can not think what happened (A.P.T.I,p.67)

The British people see India as muddle. For that, Aziz invited all of Fielding, Mrs. Moore and Miss Adela to his house ,to make proof that they are wrong. He adds: 'There will be no muddle when you come to see me [...] Mrs. Moore and everyone I invited you all-oh, please'(A.P.T.I,p.68) At the same time, Aziz is thinking about his bungalow which is full of black flies. Forster notes: 'Aziz thought of his bungalow with horror. It was a detestable shanty near a low bazaar. There was practically only one room in it, and that infested with small black flie'(A.P.T.I,p.69) So, after a long complex discussion, Aziz invited them to the Marabar Caves instead of visiting him in his house, because he is ashamed of his shabby house. Forster says: 'He thought again of his bungalow with horror [...] I invite you all to see me in the Marabar Caves''(A.P.T.I,p.73) The writer used to tell the reader that Indians are ashamed from themselves and from their own culture;another stereotype.

Forster had continued in describing Indians badly.He portrayed Aziz as 'provocative', 'he (Ronny) said nothing,and ignored the provocation that Aziz continued to offer'' Ronny ignored the Indians(Aziz & Godbole)as they did not exist: 'As private individuals he forgot them''(A.P.T.I,p.75)Ronny saw them as inferior.He considers themselves as better than 'Others'.

Ronny was always criticizing and mocking the Natives.He says:

...he(Aziz) had forgotten his back collar-stud,and there you have the Indian all over:inattention to detail;the fundamental slackness that reveals the race [...] I won't have you (Mrs.Moore & Adela) messing

about with Indians any more! If you want to go to the Marabar Caves, you will go under British auspices (A.P.T.I, p.80) When in fact it was Fielding who was missing the stud and Aziz who kindly lent him his own. Mr. Heaslop treated Indians as they are not humans and as they did not deserve respect. He misinterpreted the Indians' actions, he always expected the worst.

Forster says: "But nothing in India is identifiable..." (A.P.T.I, p.83-4) He means that Indians have no identity. They are living in their country with an unknown identity.

For the writer, in the time of crisis, the Indians used to behave like children. Forster notes: "He (the Nawab Bahadur) cried out in Arabic, and violently tugged his beard [...] his terror was disproportionate and ridiculous" (A.P.T.I, p.86) ,also, "...the Nawab lose his head [...] no white man would have done it" (A.P.T.I, p.93) However, the English people used to be calm and rational, he adds: "The English people walked a few steps back into the darkness united and happy [...] they were not upset by the accident" (A.P.T.I, p.87) E. Said (1978) refers to this, when he says: "The Oriental is irrational, depraved, childlike, different; thus the European is rational, virtuous, mature, normal" (A.P.T.I, p.40)

Forster compared between the Natives and Anglo-Indians people. The former are superstitious and irrational: "...superstition is terrible, terrible! oh, it is the great defect in our Indian character" He shows the Indians as indifferent to morals and individual responsibility. Whereas the latter are reasonable: "...I can not imagine that they have been as successful as British India, where we see reason and orderliness spreading in every direction..." (A.P.T.I, p.90) This comparison between the 'West' and the 'East' gives the power of domination of the 'Occident' against the 'Orient', and it also shows the Westerners' superiority over the Orientals.

Forster described Aziz's home in disgusting way. He portrayed Indians as dirty people. He says: "...flies [...] the horrible mass that hung from the ceiling [...] and a colony of eye-flies had come instead and blackened the coils with their bodies" (A.P.T.I, p.99) "...the squalid bedroom..." (A.P.T.I, p.102) Aziz's house is a place of gossiping and ugly talk. Forster mentions: "the silly intrigues, the gossip, the shallow, discontent were stilled, while words accepted as immortal filled the indifferent air" (A.P.T.I, p.102) The minds of the Indians are said to be 'inferior and

rough'(A.P.T.I,p.103) Forster portrayed Indians as backwardly people 'third-rate people'. He adds: "...the floor strewn with fragments of cane and nuts, and spotted with ink, the pictures crooked upon the dirty walls"(A.P.T.I,p.106) Forster shows that even educated Indians like doctor Aziz have dirty houses.

The chapter ten reminds the reader that India is different than Britain. The writer pointed that everything related to India is bad and ugly. He says: 'April, herald of horrors ,is at hand. The sun was returning to his kingdom with power but without beauty-that was the sinister feature'(A.P.T.I,p.111-2) It means that April is a month of horrors. Indian sun, instead of having beauty and glory, is sinister.

When Aziz described his wife, he said: 'she was not a highly educated woman nor even beautiful'(A.P.T.I,p.113)Here, Aziz had influenced by the colonial ideology. He adopts the western notion of beauty and does not regard his wife as beautiful.

Forster shows that Aziz is sexually condescending, disliking Adela for her small breasts and unattractive appearance. He adds: "She had practically no breasts, if you come to think of it"(A.P.T.I,p.117) However, the Englishman 'Fielding', dislikes Adela because of her intellect. He says: "...the girl is a prig [...] she struck me as one of the more pathetic products of Western education. She depresses me"(A.P.T.I,p.116)Here, the writer wanted to say that Indians are erotic compared to the British people. The Indians are always considered as inferior and lesser.

Forster compared Indians to monkeys. He points out: "The train had come in and a crowd of dependents were swarming over the seats of the carriage like monkeys"(A.P.T.I,p.128) He, again, represents Indians as dirty, ugly people, who are associated with tobacco smell and the sound of spitting, by saying: "...the smell of tobacco and the sound of spitting arose from third-class passengers in dark corners; heads were unshrouded, teeth cleaned on the twigs of a tree [...] a melon wearing a fez, a towel containing guavas..."(A.P.T.I,p.128) The Natives are portrayed with a frightful etiquette.

Forster describes Indians with no responsibility. One of the officials says: "the Indians are incapable of responsibility"(A.P.T.I,p.131)This can be seen through Fielding and Godbole's missing the train. "...Appalling catastrophe! The gates had been closed earlier than usual. They leapt from their Tonga [...]He jumped, he failed,

missed his friend's hand, and fell back on to the line. The train rumbled past''(A.P.T.I,p.130-1) Also, the picnic arrangement was described as 'odd', Forster claims: "She was not the least unhappy or depressed, and the various odd objects that surrounded her", and the purdah carriage is made fun of as 'comic'. He adds: "...the comic 'purdah' carriage, the piles of rugs and bolsters, the rolling melons, the scent of sweet oils, the ladder..."(A.P.T.I,p.132) Indians are portrayed as disorganized people.

The Indian women were described with no sense of care and responsibility towards their husbands; they left them alone. Forster says: "...women here who leave their husbands grilling in the plains. Mrs.McBryde has not stopped down once since she married, she leaves her quite intelligent husband alone half the year..."(A.P.T.I,p.133)

Forster sees India as 'an appeal'. It is the country which represents the malaise of men, who can not find their way home. He says: "The important towns they build are only retreats, their quarrels the malaise of men who can not find their way home. India knows of their trouble. She knows of the whole world's trouble [...]she has never defined. She is not a promise, only an appeal"(A.P.T.I,p.135)

India and the Indians are confused. They are able of inventing and fabricating stories, which do not exist. He adds:

...there was a confusion about a snake which was never cleared up. Miss Quested saw a thin, dark object reared [...]and Aziz explained: yes, a black cobra, very venomous, who had reared himself up to watch the passing of the elephant. But when she looked through Ronny's field-glasses, she found it was not a snake, but the withered and twisted stump of a toddy-palm [...]Aziz admitted that it looked like a tree through the glasses, but insisted that it was a black cobra really [...]Nothing was explained,[...] increased the confusion (A.P.T.I,p.139)

The Natives do not bother to verify the fact and they can invent a snake instead of stick in order to create a sensation. They are sensitive people. This led to another construction of the Orientalists.

According to Mrs. Moore, India was described as 'horrid, stuffy place'. Forster states: "They did not feel that it was an attractive place or quite worth visiting [...]A ruined tank held a little water which would do for the animals, and close above the

mud was punched a black hole...'(A.P.T.I,p.140)The English people were not satisfied of India's landscape and Indians. They always referred to them with inferiority.

The 'Other' Aziz, can not make the difference between hospitality and intimacy. Forster says: "Like most Orientals, Aziz overrated hospitality, mistaking it for intimacy, and not seeing that it is tainted with the sense of possession"(A.P.T.I,p.141)So, for Anglo-Indians, the Indians were known by foolery.

Mrs. Moore, as she said before, found the caves as 'horrid'. Here, she played the imperial model for the British empire against Indians. She got mad in the cave:

...the circular chamber began to smell. She lost Aziz in the dark, did not know who touched her, could not breathe, and some vile naked thing struck her face and settled on her mouth like a pad. She tried to regain the entrance tunnel, but an influx of villagers swept her back. She hit her head. For an instant she went mad, hitting and gasping like a fanatic (A.P.T.I,p.145)

She experienced the crush and the stench, because of the presence of so many Indians in the cave. Also, the terrifying echo, which is entirely 'devoid of distinction'. Whatever said or done in India; hope, politeness, or anything else, the echo is the same monotonous noise. Forster mentions: "Whatever is said, the same monotonous noise replies [...]Hope, politeness, the blowing of a nose, the squeak of a boot, all produce 'boom' "(A.P.T.I,p.145)The echo signifies that, India is full of chaos. So, Mrs. Moore's romance with India is over. Forster says: "...since her faintness in the cave she was sunk in apathy and cynicism. The wonderful India of her opening weeks, with its cool nights and acceptable hints of infinity, had vanished"(A.P.T.I,p.156)

Forster has characterized Aziz as an 'Oriental', who behaved like a child in the face of the Inspector of Police, who intend to arrest him on charge of an attempted crime. He says: "The young sobbed-his first sound-and tried to escape out of the opposite door on to the line [...]and shook him like a baby" However, Fielding, the Englishman, is portrayed as a superior human being who took control of everything. Forster adds: "A second later, and he would have been out [...]we are coming to McBryde together, and inquire what is going wrong [...]Put your hat straight and take my arm. I will see you through"(A.P.T.I,p.159) The Indians, in such case of misfortunes, wail and weep. While, the Anglo-Indians keep calm.

Aziz has been accused of ‘insulting’ Miss Quested in the caves. Mr. Turton, the Collector, says: ‘Miss Quested has been insulted in one of the Marabar Caves’ (A.P.T.I, p.160) and ‘Miss Quested herself definitely accuses him of –’ (A.P.T.I, p.161) The ‘West’ assumes that Indians are ‘rapists’ even if they had done nothing like that, another harsh stereotype.

Miss Adela invented a story about Aziz. McBryde narrates what Miss Quested told him, he says: ‘he followed her into the cave and made insulting advances. She hit at him with her field-glasses ;he pulled at them and the strap broke, and that is how she got away’ (A.P.T.I, p.164) She charged Aziz with something that did not happen at all.

The Indians are called as ‘niggers’, Forster says: ‘...she dared not return to her bungalow in case the ‘niggers attacked’ ’ (A.P.T.I, p.178) The ‘colonizer’ treated the ‘colonized’ with bad manner as it is dangerous for it. They referred to the Indians with the word ‘subaltern’, Gayatri Spivak’s term, which means the lower rank of society, who are the ‘Orientals’.

The English whipped up stories about how Aziz had paid others to suffocate Mrs. Moore in the cave, so that, he could be alone with Miss Adela. Forster reports: ‘Heaslop also found out something from his mother. Aziz paid a herd of natives to suffocate her in a cave [...] Nicely planned, wasn’t it? Then he could go on with the girl...’ (A.P.T.I, p.183) They carried on in accusing Indians with something they had not done it. The English officials assumed that he is ‘guilty’. They showed the domination over the ‘Orient’. It is the Britishers’ assumption that is based on the notion that the ‘West’ is civilized and the ‘East’ as barbaric and uncivilized.

During Aziz’s trial, Mahmoud Ali, the pleader, is portrayed as an immature and childish person who behaves in an extremely irrational way. Forster notes: ‘Mahmoud Ali had been enraged, his nerves snapped; he shrieked like a maniac [...] He was almost out of his mind...’ (A.P.T.I, p.218) McBryde describes him as ‘the natural gesture of an inferior race’ (A.P.T.I, p.216). The Indians, are described a community of people, who seek a grievance, if not available, they could invent one, like they do in the case of Mrs. Moore’s departure. He adds: ‘He blazes up over a minor point

[...]What he seeks is a grievance, and this he had found in the supposed abduction of an old lady''(A.P.T.I,p.221)

Every Indian is a spy. Forster says: "...I was surrounded by enemies. You observe I speak in a low voice. It is because I see your sais is new. How do I know he is not a spy? He lowered his voice: Every third servant is a spy''(A.P.T.I,p.266-7)Also, every Indian is blessed with the licentious imagination, it is another European construction of the East. He adds: 'The licentious Oriental imagination was at work'(A.P.T.I,p.267)

All in all, the Indians are portrayed as ashamed of themselves, of their culture and of their identity. Moreover, they are presented as lesser and inferior to the British people.

2.5.2. Hybridity

The notion of 'hybridity' inherents in the nature of postcolonial relations and identities. It is the binary relationship between the 'colonizer' and the 'colonized', between the 'West' and its subjugated 'Other'.

After the formal unsuccessful 'Bridge Party', Fielding arranged a tea party in order to introduce Mrs. Moore and Miss Quested to the 'real India'. Here, the Indians and the British can become intimate socially and exist on equal terms. Aziz says: 'the fact is I have long wanted to meet you [...]I used to wish you to fall ill so that we could meet that way'(A.P.T.I,p.63) and they laughed. Forster adds: '...Aziz found the English ladies easy to talk'(A.P.T.I,p.67) The narrator makes a remark: '...she (Mrs. Moore) still thought the young doctor excessively nice [...]She (Miss Quested) also liked Aziz, and believed that when she knew him better he would unlock his country for her. His invitation gratified her, and she asked him for his address'(A.P.T.I,p.68) It is obvious that, the Natives can make a friendship with the Anglo-Indians.

Also, when Aziz arrives at Fielding's house, he encouraged him to feel, as if, it was his home. Fielding shouted: 'please make yourself at home'(A.P.T.I,p.63) Forster says: 'he began to look round, as he would have with any old friend'(A.P.T.I,p.64)

Even though the 'tea party' brought the two different cultures closer together, it ended up with revealing their differences. Aziz includes: '...That England conquered India from them-from them ,mind, and not from the Moguls'(A.P.T.I,p.67) The Hindu

Brahman Godbole, was the only one who seemed that he has managed to unite both sides. Forster notes: ‘...and his whole appearance suggested harmony-as if he had reconciled the products of East and West, mental as well as physical, and could never be discomposed’(A.P.T.I,p.71)

The individual and ‘God’ are united, so that, he will be capable of understanding the eternal. As Godbole explained to Fielding that: ‘...absence implies presence, absence is not non-existence’(A.P.T.I,p.175) Godbole’s song at the tea party, when he sang to invoke Krishna to come, he says: ‘I say to him, Come, come, come, come, come, come. He neglects to come’(A.P.T.I,p.78)This can be understood only by the Hindus. However, the Westerners could not comprehend it. Mrs. Moore asked Godbole: ‘But he comes in some other song, I hope?’(A.P.T.I,p.78)

Aziz showed Fielding his dead wife’s picture, it is an honor because Indian women are not allowed to be seen by other men than their husbands. This means that Aziz treated Fielding as a brother. Aziz says: ‘she was my wife. You are the first Englishman she has never come before [...]I do not know why you pay me this great compliment, Aziz, but I do appreciate it’(A.P.T.I,p.113)

In the beginning of the novel, Mrs. Moore saw the Indian moon as a sign of universal sense of being, ‘of unity, of kinship with the heavenly bodies’(A.P.T.I,p.30) However, her visit to the Marabar Caves had changed her mind over India, she discovered the other side of it. She suffered from a mental breakdown. Forster indicates: ‘...the universe, never comprehensible to her intellect, offered no repose to her soul [...]she lost all interest’(A.P.T.I,p.148) The collapse of her values, it would mean the collapse of Western values. They tried to understand each other, but they can not reach that point. It is the confrontation between the ‘East’ and the ‘West’. Thus, it seems that the ‘Self’ failed to deal with its ‘Other’. As a result of this, the friendship between them can not be established, because the ‘Orientals’ tried, but the ‘Westerners’ always found excuses, as Mrs. Moore did.

The third and last part of the novel, the ‘temple’, is an attempt to bridge the gap between the Britishers and the Indians. During the Hindu ceremony where Hindus celebrated the birth of Krishna, the image of Mrs. Moore appeared in Godbole’s mind. Forster states: ‘Thus Godbole, though she was not important to him, remembered an

old woman he had met in Chandrapore days. Chance brought her in his mind' (A.P.T.I, p.281) He adds:

He had, again seen Mrs. Moore. He was Brahman, she Christian, but it made no difference, it made no difference whether she was a trick of his memory or a telepathic appeal. It was his duty, as it was his dire, to place himself in the position of God to love her, and to place himself in her position and to say to God, 'Come, come, come, come' This was all he could do. How inadequate! But each according to his own capacities (A.P.T.I, p.285-6)

That was a sign that gave hope to better relationship between the two sides. It is also the representation of the impact of imperial culture.

The scene of the boat, Aziz and Fielding refresh and rebirth their relationship. Forster says: 'The boats had collided with each other' (A.P.T.I, p.310) It means that, the 'West' and the 'East' was in confrontation. He adds: 'They plunged into the warm, shallow water' (A.P.T.I, p.310) Hence, the water is a symbol of purification and birth-death-resurrection (Guerin, Wilfred & al, 1979) Forster states: 'Friends again [...] after the funny shipwreck there had been no more nonsense or bitterness, and they went back laughingly to their old relationship as if nothing had happened' (A.P.T.I, p.312) Even though Aziz and Fielding could understand each other, but the friendship between the 'colonizer' and the 'colonized' can not be acquired till the British India became an independent 'India'. Forster concludes: '...they did not want it, they said in their hundred voices, 'No, not yet', and the sky said, 'No, not there' '(A.P.T.I, p.317)

The point that could be reached through analyzing the novel is that, the 'Self' and the 'Other' can not be unified, because the world is based on difference. So, it depends on the individual who could create the unity.

2.5.3. Mimicry

The concept mimicry is the imitation, adaptation and copying of the colonizer's cultural values and habits. This can be illustrated by Forster's hero 'Dr. Aziz' who always attempted to become a British.

When Aziz met Mrs. Moore in the mosque, he used to mimic westerners. He showed her that he intimately knows the 'city Magistrate', Mr. Heaslop. Forster mentions: 'Oh, no, excuse me, that is quite impossible. Our City Magistrate's name is Mr. Heaslop. I

know him intimately'(A.P.T.I,p.22) Aziz was like a Western Orientalists invention, he is a 'mimic man'. He believes that the social link with a white person could make him a complete man.

Ronny spoke about Indians that they 'mimicked' the European fashion, manners and the life style. He said: 'But these people-do not imagine they are Indian [...]it flashed a pince-nez or shuffled a shoe [...]European costume had lighted like a leprosy'(A.P.T.I,p.40)This the effect of British imperialism towards the Indian Natives. In spite of the mimicry and imitation of the Indians, they are still not accepted to dine at an English man's table. Forster points out: '...it still declared that few Mohammedans and no Hindus would eat at an Englishman's table'(A.P.T.I,p.65)

Aziz 'mimicked' even the Britishers' feelings. His dead wife disliked her when he saw her in the first time, the same as the 'Westerners' do. Forster says: 'Touched by Western feeling, he disliked union with a woman he had never seen'(A.P.T.I,p.55)

Aziz attempted to be more 'English'. His inability of conforming Miss Quested's expectations about wonderful India, he tried to 'mimic' .He says: 'Good-bye, Miss Quested[...]you will jolly jolly well not forget those caves, won't you? I will fix the whole show up in a jiffy'(A.P.T.I,p.77) ,and 'he pumped her hand up and down to show that he felt at ease'(A.P.T.I,p.77)He used 'mimicry' to please the Britishers.

Godbole also wanted 'to imitate' the 'Westerners'. He is influenced by the imperial culture too. He says: 'I want to start a High School there[Central India]on sound English lines, that shall be as like Government College as possible'(A.P.T.I,p.173)

Mimicking and imitating the colonizer's culture, would make the colonizer in the centre and the colonized in the margin. Hence, the colonizer too mimic the colonized's habits in some contexts.

2.5.4. Racism and Prejudice

Racism is the belief that a particular race is superior or inferior to another. *A Passage to India* is, a study of racial issues in India, and the conflicts between the Indians and the British, the religious conflict between the Hindus and the Muslims, and between two Britishers.

When Aziz met Mrs. Moore in the mosque, she invited him to the club, but, he says: 'Indians are not allowed into the Chandrapore Club even as guests'(A.P.T.I,p.24)The Indians are not allowed into Chandrapore Club, even the educated ones. Mrs.Callendar says: 'He(the native) can go where he likes as long as he does not come near me. They give me the creeps'(A.P.T.I,p.28) She refused any admixture with them. This shows that, the English are racist against the Indians. It is a racism of the 'colonizer' over the 'colonized'. Ronny declares: 'but there is the native, and there is one of the reasons why we do not admit him(Dr.Aziz) to our clubs, and how a descent girl like Miss Derek can take service under natives puzzles me...'(A.P.T.I,p.94)Britishers consider themselves dominant over the Indians.

Another type of racism; between Muslims and Hindus. Aziz once rapped a Brahmany bull(which is sacred to Hindus)with a polo stick. Forster says: 'A Brahminy bull walked towards them, and Aziz, though disinclined to pray himself [...]He gave it a tap with his polo mallet'(A.P.T.I,p.58) This racist behavior and lack of respect for other religions caused the deepest hole between Moslems and Hindus. Each one of them thinks of the other in terms of their religious identity, and not as individual people.

However, not only with the Indians, a group of English people also developed a negative attitude about the English people of their own community. Forster reports what Mrs.Turton says: 'Mrs.Turton closed her eyes at this name(Fielding) and remarked that Mr. Fielding was not pukka, and had better marry Miss Qusted, for she was not pukka''(A.P.T.I,p.29)

Aziz described Hindus as slack people, and who did not have the notion of sanitary. Moslems consider themselves superior to Hindus. He used various racist adjectives to describe them. Aziz criticized Mrs. Bhattacharya's false invitation to the Englishwomen on the grounds that they are Hindus. Aziz says:

Slack Hindus-they have no idea of society; I know them very well because of a doctor at the hospital. Such a slack, unpunctual fellow! It is as well you did not go to their house, for it would give you a wrong idea of India. Nothing sanitary. I think for my own part they grew ashamed of their house and that is why they did not send (A.P.T.I,p.68)

Ronny who is always cruel towards the Indians, refused that Miss Adela stayed alone with the two men (Aziz and Godbole), he says: 'I say, old man, do excuse me, but I think perhaps you ought not to have left Miss Quested alone [...] still, I do not like to see an English girl left smoking with two Indians' (A.P.T.I, p.76) He called Aziz as a 'bounder'. Ronny does not trust Indians. He was also rude to his native English 'Mr. Fielding'.

When Aziz was charged for assaulting Miss Adela and was sent to prison, every Indian Hindu was blaming him and no one believed him. He was insulted by many Indians and Britishers. McBryde says: '...when an Indian goes bad, he goes not only very bad, but very queer [...] They can be charming as boys. But I know them as they really are, after they have developed into men' (A.P.T.I, p.166) He meant that, Indians are all different when they are young boys, but they go bad when they become men. He adds: 'They are not edifying. Here is a letter from a friend who apparently keeps a brothel' (A.P.T.I, p.166) Even though Fielding and McBryde did the same thing when they were young, but, it was considered as bad character when it refers to an 'Oriental'. He is totally against Aziz. He has an 'Orientalist' doctrine about the Indians. It is the lack of trust between the two communities. The racial tension was build up and it spread like a poison till the day Aziz set free.

Aziz's trial was a racist event. It was treated by injustice, and almost everyone witnessed against him except Mr. Fielding. Mr. Das, who was working under Ronny, acted against Aziz. Lesley, Mrs. Callendar's friend, says: 'you mean he is more frightened of acquitting than convicting, because if he acquits he'll lose his job' (A.P.T.I, p.210) Also, Mr. McBryde introduced the trial by saying: 'everyone knows the man's guilty, and I am obliged to say so in public before he goes to the Andamans' (A.P.T.I, p.213) He mentioned that Aziz can not be forgiven.

Aziz dislikes Hindus. He still made flippant comments about them but less harsh. He says: '...he hoped that they would enjoy carrying their idol about, for at all events it did not pry into other people's lives' (A.P.T.I, p.301)

There was also a racial prejudice that appeared when Aziz cries: 'clear out, all you Turtons and Burtons [...] Clear out, clear out, I say [...] Until England is in difficulties

we keep silent, but in the next European war-aha, aha! Then is our time'(A.P.T.I,p.316)

Mrs.Callendar claims: "...the kindest thing one can do to a native is to let him die''(A.P.T.I,p.28) It means that, the Indians deserve only death. How cruel she is! Forster shows up the English's bigotry as a prejudice of pre-judgement.

The racial prejudice of the English against Natives would follow them even at sport field. The Indian, the soldier polo player was actually Aziz himself. Forster says:

Hamidullah had gone to the party, but his pony had not, so Aziz borrowed it, also his friend's riding breeches and polo mallet [...]Round they ran, weedy and knock-kneed-the local physique was wretched [...]Riding into the middle, he began to knock the ball about. He could not play, but his pony could [...]The ball shot away towards a stray subaltern who was also practicing [...]Concentrated on the ball, they become somehow became fond of one another [...]Aziz liked soldiers [...]and the subaltern liked anyone who could ride (A.P.T.I,p.56-7)

Forster used an irony that showed the English's hypocrisy towards the Indians. It is a subtle dehumanizing that re-emphasizes the aspect of the 'Master and Slave'.

Another prejudice that is marked in the novel; Godbole who behaved in a strange atmosphere. He appeared as callous and indifferent to the fate of Aziz. Since he knew that nothing can be done for his friend, he shows no rage at the injustice. Forster narrated the dialogue between Fielding and Godbole:

The news has not reached you yet, I can see. Oh, yes. No, there has been a terrible catastrophe about Aziz. Oh, yes. That is all round the College [...]Is Aziz innocent or guilty? [...]Would he or would he not do such a thing? [...]I am informed that an evil action was performed in the Marabar Hills[...]that action was performed by Aziz [...]When evil occurs, it expresses the whole of the universe. Similarly when good occurs...(A.P.T.I,p.174-5)

The tension among the communities is due to the intolerance. The British put the Indians in distance and do not tolerate them. This intolerance creates a series of hatred, revenge, harshness, misunderstanding and fanaticism. Friendship is the only solution of these racial prejudice problems.

2.5.5. Can the Subaltern Speak?

This colonial issue is addressed to the subordinate colonized voices, whether they will express themselves or not, whether they will defend their rights or not.

The Civil Surgeon, Major Callendar, called Dr. Aziz to his house. He was summoned by the Major but the latter was absent, 'the Civil Surgeon was out' (A.P.T.I, p.18), 'Major Callendar had driven away half an hour before' (A.P.T.I, p.19). So, Aziz wrote a letter saying: 'Dear Sir, - At your express command I have hastened as a subordinate should' (A.P.T.I, p.19) but he retreated it, by thinking that it is not such an important matter. He argued: 'I can do nothing and he [Major Callendar] knows it. I am just a subordinate, my time is of no value' (A.P.T.I, p.24). What can be noticed is that, Aziz can not speak and defend himself towards his master. He could not ask for his duties. By doing that, he shows that he is lower, weak and powerless.

Also what did happen to Aziz is that, Mrs. Callendar and her friend Mrs. Lesley, took his Tonga with no permission as if Aziz was not there. Forster adds: '...and both jumped in. 'O Tonga wallah, club, club. Why does not the fool go?', 'So it had come, the usual thing, his bow ignored, his carriage taken' (A.P.T.I, p.18). Although this, Aziz keeps polite with them. Another observation is that, Aziz remained silent. The 'subaltern' can not speak and be heard by society.

2.5.6. Ambivalence

It is a term that is used in the sense how the 'colonizer' or the 'colonized' are 'ambivalent' in their attitudes. In other words, how the colonizer saw the colonized from two contradictory arguments, and it is the same for the 'colonized' thinking.

In the novel, the colonized is 'ambivalent' towards the colonizer in his treatment. Aziz, for example, liked some Britishers and disliked others. From one side, he likes Mrs. Moore. He says: '...your mother was my best friend in all the world' (A.P.T.I, p.307). From another side, he criticized other 'Westerners'. Aziz argues: 'I wish no Englishman or Englishwoman to be my friend' (A.P.T.I, p.298). He also disliked Callendars, and he discussed this issue with Mrs. Moore. He comments:

She [Mrs. Callendar] has just taken my Tonga without my permission - do you call that charming? and Major Callendar interrupts me night after night from where I am dining with my friends and I go at once, breaking up a most pleasant entertainment, and he is not there and not even a message. Is this charming, pray? (A.P.T.I, p.24)

On the other hand, the colonizer too was ambivalent. Miss Adela came to India to see the 'real India', 'I want to see the real India' (A.P.T.I, p.25) which was impossible without meeting the Indians who she denied. Miss Quested states: 'I've

avoided, excepting my own servant, I've scarcely spoken to an Indian since landing' (A.P.T.I,p.27)

2.6. Conclusion

This chapter has given an overview about the British colonial in India. Britain had established colonies all around the world, and India was one of its most important colonies. Edward Morgan Forster wrote his famous novel *A Passage to India*, which discussed the 'Self' and the 'Other', and whether they can form a friendship between them or not. Forster ended his novel by 'negation'; the Britishers can be friends with the Indians only if the British rule in India retreated. The novel portrayed India as a savage and disorganized land. The Natives could not express themselves; they can not be heard by the British society. So the novel is full of postcolonial aspects, that are mentioned above.

GENERAL CONCLUSION

The present study was in its very essence an endeavor to highlight the postcolonial aspects in E.M. Foster's novel *A Passage to India* (1924). In so doing it was quite significant and methodological to deal with an overview on the field of postcolonial studies and therefore discussing its specificities particularly what relates to the colonizer and the colonized relationship.

In a deeper sense and in order to get insight into the reflection and depiction of these postcolonial aspects namely otherness, ambivalence, mimicry, hybridity and racism and prejudice; it was necessary to bring into play postcolonial theory that provides a clear understanding of how the relationship between the powerful and the powerless is manifested in literature.

Therefore, based on the assumptions and principles of the Postcolonial critical theory. E.M. Forster shows the 'colonialist' ideology with superiority, and the 'Orientals' always with marginalization and stereotypes which the 'Westerners' had constructed about Indians to contain them.

It is a postcolonial novel because it transmits the idea of otherness, subordination, prejudice and racism between the master and the slave, in which the latter demonstrated the Indians and the former, obviously, referred to the British Raj.

The novel, also examines the relationship between imperialism and culture, so that it conducted to hybridity and mimicry among the indigenous' culture and identity.

Generally speaking, Orientalism gives the 'Westerners' the opportunity to devalue the 'Orientals'. It has reinforced the stereotype image of India and the Indians, and it used the 'Orient' and imperialism as a symbol of its strength and superiority. The Britishers' scene about Miss Quested's assault is created under their assumption of a dominant, superior 'West' ruling over a weak, submissive East. The racial pre-judgments about the Indians damaged the possibility of establishing friendship between the Indians and the British. Moreover, the inability of comprehending the echo in the caves, it prevented from crossing the bridge between the 'West' and the 'East'. Since the novel *A Passage to India* was from the point of view of the colonizer, it presented the Indians as lesser people who can not manage their affairs like responsible individuals. The British characters occupied the center stage, while all Indians kept in the margin.

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The Summary

This dissertation examines the way in which the 'colonizer' treated the 'colonized'. It basically seeks to spot the postcolonial aspects in E.M.Forster's novel *A Passage to India* (1924).The novel revolves around four characters namely: Dr.Aziz, Mr. Cyril Fielding, Mrs. Moore and Miss Adela Quested. During a trip to the Marabar Caves, Miss Adela accused Dr.Aziz of assaulting her. Aziz's trial brings to a boil the racial tensions and prejudices between the indigenous Indians and the Britishers. Although the charge against Dr.Aziz was dropped, the gulf between the British and the Native Indians grows wider than ever. The novel therefore represented the native Indians as inferior and backward and to British as superior and advanced. In other words, the novel illustrates the gap existing between the British and the Indians', a gap which cannot be bridged.

Le Résumé

Cette thèse examine la manière dont le "colonisateur" a traité le "colonisé". Il s'agit essentiellement de repérer les aspects postcoloniaux du roman d' E.M. Forster, *A Passage to India* (1924). Le roman s'articule autour de quatre personnages, à savoir: Dr. Aziz, Mr. Cyril Fielding, Mrs. Moore et Miss Adela Quested. Au cours d'un voyage à la Marabar Caves, Miss Adela a accusé Dr Aziz de l'avoir agressée. Le procès d'Aziz a provoqué une ébullition des tensions et des préjugés raciaux entre les Indiens s et les Britanniques. Bien que l'accusation ait été abandonnée, le fossé entre les Britanniques et les Indiens s'élargissent plus que jamais. Le roman représentait donc les Indiens comme inférieurs et arriérés et aux Britanniques comme supérieurs et avancés. En d'autres termes, le roman illustre le fossé qui existe entre les Britanniques et les Indiens, un fossé qui ne peut être comblé.

الملخص

تبحث هذه المذكرة عن الطريقة التي تعامل بها المستعمر مع المستعمر. تسعى بشكل أساسي إلى اكتشاف الجوانب ما بعد الاستعمار في رواية 'فور ستر' مرور الى الهند (1924). تدور الرواية حول اربع شخصيات من بينها الدكتور 'عزيز'. في كهوف 'مارابار' اتهمت الانسة 'عادلّة' الدكتور عزيز بالاعتداء عليها. تجلب محاكمة عزيز التوترات والتحيزات العنصرية بين الهنود الأصليين والبريطانيين. الرواية تمثل الهنود الأصليين أقل شأنًا ومتخلفين والبريطانيين متفوقون ومتقدمون. الفجوة القائمة بين البريطانيين والهنود ، وهي فجوة لا يمكن سدها.