تصوير أهل البلد في رواية "قلب الظلام" ل كونراد و رواية "معبر الى الهند" ل فورستر

الدكتور: ابراهيم السماعيل
قسم اللغة الانكليزية – كلية: الآداب – جامعة: البعث

الملخص

يدرس هذا البحث تصوير الهنود و الأفارقة في رواية فورستر" معبر الى الهند" و رواية كونراد "قلب الظلام". يركز هذا البحث على الطريقة التي فهم فيها هذان الروائيان أهل البلد و كيف كان التفاعل المتعلق بأجناس البشر فاعلا. تبدو الصداقة في الهند مستحيلة لأن الانكليز يرون أنفسهم أعلى من الهنود. يحاولون التفاعل معهم و لكن بدون محاولة فهمهم. يضحك البلجيك على أهل البلد و طريقة حياتهم و عاداتهم و تقاليدهم. يستعبد الأفارقة السود في افريقيا بوحشية و يجوعون نتيجة شهوة البلجيك للسلطة. التفاعل ليس ناجحا بسهولة لأن العنف يسيطر و يشوه عقول الناس. التعاطف ملموس في العملية و يقدم لنا بطريقة مقبولة و هذا البحث يدرس الطريقة التي صور فيها الروائيان أهل البلد.

العنصرية، الاستعمار، الهنود، الأفارقة، الصداقة، الاستغلال، الرحمة

Representation of the Natives in Conrad's *Heart of Darkness* and Forster's *A Passage to India*.

Abstract

This paper explores the representation of the Indian and African natives in Forster's *A Passage to India* and Conrad's *Heart of Darkness.* The focus is on the way these two writers perceived the natives of the two countries and how effective the inter-racial interaction was. In India, friendship seems impossible because the English see themselves as superior to the Indians. They try to interact with them but without actually attempting to understand them. The Belgians, also, mock the natives' way of life, their habits and traditions . In Africa, blacks are brutally enslaved and starved due to the Belgians' lust for power. Interaction is simply not successful at all because violence prevails and distorts everybody's mind. Empathy is felt in both works and is sometimes presented in a favorable manner, so this paper explores the way these two writers represent the natives.

Racism, colonialism, Indians, Africans, friendship, exploitation, sympathy

Forster's *A Passage to India* and Conrad's *Heart of Darkness* are famous novels for their controversial depiction of colonial life in the English colonies in India and the Belgian colonies in Africa. Both writers lived and visited the countries they wrote about, so a certain subjective tint is to be found in both works. They had seen the different and complicated reactions of the natives, the terrible physical and mental exploitation done by the English and the strive for freedom. India, for the English, is an inexplicable mess which needs management with an iron fist; Africa for the Belgians is an undisciplined jungle void of morals and human feelings. What is more convenient than a mess and a jungle for the English is to practice their lust for power and commit their terrible unchecked crimes? Poetic as they were, Forster and Conrad managed to sympathise with the natives they wrote about despite the fact that they were both Europeans; on a humane level, sympathy is readily felt towards those who are not of our colour. The challenge, however, is to translate this sympathy into actions.

Leonard Woolf considers Forster's novel to be a representation of" the real life of politics in India , the intricacy of personal relations, the story of life itself, the muddle and mystery of life"(96). The narrator describes India as a place of its own which would be unidentifiable. Forster conveys this in the use of the word "nothing" repeated constantly in association with India. "Nothing in India is identifiable , the mere asking of a question causes it to disappear or to merge into something else"(Forster 101). The Indians are not able to control themselves "The roads, named after victorious generals and intersecting at right angles, were symbolic of the net Great Britain had thrown over India. He felt caught in their meshes"(Forster 17). Aziz feels caught and restricted by the oppressive treatment of Indians. He, like all the Indians, feels restricted and trapped in his own land. The natives are trapped in their own country: "Indians are not allowed into Chandrapore Club even as quests"(Forster 28).

The portrayal of the British is loved by the English. They are represented as superior, whereas the Indians are shown as superstitious and irrational. Mrs. Turton tells Mrs. Moore that they are superior to anyone in India. The colonizers tell Mrs. Moore , Miss Quested and Mr. Fielding about the danger of any kind of contact or relation with the natives. They believe that any of such interaction may affect them badly.

Native women are silent in the novel. Besides, they are humiliated by the white women since the English women judge them by their ethnic values such as purdah. Native women are not even given voice in the narration. We are not introduced to any native woman character. This again shows how the Europeans think of the non-western women. These women are abused by their fathers and their husbands. In the bridge party, Mrs. Turton seems to be disturbed by them when she says: "Oh these purdah women! I never thought any would come. Oh dear!"(Forster 30).

The imperial stereotypes are built on the binary oppositions; master/slave, superior/inferior, mature/child and rational/irrational. Such binaries entail a violent hierarchy in which the first term of opposition is always dominant, while the second one is always submissive. The British as a group encountering the natives of the colonies see things from a high height. Therefore, their world is one of definitions and distinctions. As far as *A Passage to India* is concerned, Forster makes it clear that the two peoples will never accept each other. Likewise, Marlow, in *Heart of Darkness*, insists upon the distinction between the self and the other as a dichotomy that sustains the colonial project .

To enrich the research, it is important to shed light on Edward Said's *Orientalism.* Said talks about how the West represented the non-European countries in a negative way and how those representations were classified as something authentic. He says, "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 . In brief, the Orient was not a free subject of thought and action"(*Orientalism* 3). Said tries to understand on which basis this difference is constructed. He says that "the essence of orientalism is the ineradicable distinction between the Western superiority and Eastern inferiority"(*Orientalism* 42). The Europeans consider everything which lies beyond their borders as alien and inferior.

Sympathising with the Natives

A passage to India is set in post-colonial India some time round 1920: the English have already settled themselves in India and are managing the people's political and economic affairs. Many ordinary English people are also coming to live in India permanently. It is a critical time for Indians who are struggling between two lives, the life they are accustomed to and the new life under the English government. Now since Indians are pretty diverse, there are different reactions to the English settlement in India; for example, people who are educated in the West desire to have a certain communication with the English since these people appreciate their learning; still, they prefer political independence since they know its importance . Another example is that of the Hindus who do not seem to hate the English or oppose them all that much since their religious belief depends on accepting and loving all creatures made by the Lord . These and far more complicated reactions cause the political and social atmosphere in India to always be tense . Forster focuses on the personal level . The English and the Indians are unable to communicate properly since they are locked in the state of Superior / Inferior which ultimately blocks any possibility of friendship between them . Hunt Hawkins , in an essay about Forster's critique of imperialism , explains that Forster does not attack imperialism itself but the way politics ruin individual friendships ; some English officials are only corrupted because of their position , therefore only eliminating the possibility

of interracial friendship after becoming part of the English government (" Forster's Critique of Imperialism in *A Passage to India* " 55-6) . Forster acknowledges the negative domination of English imperialism , as well as , the almost powerless , but legitimate Indian rejection . The English people's sense of superiority naturally leads them to look down upon all Indians whether they are educated or not ; in the novel , almost all the English characters belittle Indians , even the ones who have a title . Ronny , presumably the nicest English official in the novel , is appalled when he knows that his mother has met a Moslem and that he called to her:.

> He called to you in the mosque , did he ? How ? Impudently ? What was he doing there himself at that time of night ? No , it's not their prayer time . " (...) So he called to you over your shoes . Then it was impudence . It's an old trick . I wish you had had them on . (Forster 52)

There's an obvious desire in Ronny to hurt the young doctor , not out of malice , but out of a need to flex his power . It is almost as if Ronny is jealous from the young doctor . Aziz has every right to stop someone from entering a mosque with his or her shoes on which makes Ronny even more annoyed ; he cannot punish the doctor for doing what is right in principle . This desire to politicise every aspect of life in India is present in all the English characters who want to practice their power.

> But the lady, entirely stupid and friendly, continued: "What I mean is, I was a nurse before my marriage and came across them a great deal, so I know. I really do know the truth about Indians. A most unsuitable position for any Englishwoman I was a nurse in a Native State. One's only hope was to hold sternly aloof." "Even from one's patients?" "Why, the kindest thing one can do to a native is to let him die," said Mrs. Callendar. (Forster 48)

Here is another manifestation of the English inhumane wish to see Indians suffer. Mrs. Callender cannot find a way to look at Indians as human beings, and no one thinks she is wrong except Mrs. Moore. The English nurse who started this conversation was forced to be in a position where she has to show sympathy for the natives given that they were her patients. Like Ronny, she was appalled because she cannot cause them harm due to her position, but she definitely wished she could have. Amardeep Singh explores Forster's way of representing "space" and especially "Islamic space" in one essay. Singh argues that:

> If for Said the discourse of Orientalism is a "stage on which the whole East is confined," for Forster the discourse of Islam (...) constitutes, not confinement, but a kind of partially enclosed courtyard, sheltering both British colonials and Indian (...) colonial subjects from the politicization of "intimate" space. (36)

Therefore, the mosque in which Aziz met Mrs. Moore and the hospital where the English nurse worked shouldn't and cannot be politicised. The English certainly want to drag everything into the realm of politics, but Forster puts them in an awkward situation where they cannot use their political power. They do manage to express their hate in various other situations. The mosque is an important symbol in the novel. Brower says, "the mosque comes to symbolize the possibility of communication between Britons and Indians, and more generally the possibility of understanding relationships between any two persons "(p. 279). Brower adds: "the Mosque also expresses Fielding's friendship with Aziz"(p.280).

It is questionable that Forster didn't include any scene in which Indians are exploited physically but only mentally and emotionally. There is a reference to torturing Nurredin, but other than that we only hear the English threatening without actually harming anyone physically. Hawkins emphasises this saying that

this is actually a drawback in the novel. He goes on explaining that we are not told why England is in India and are not shown evidence for imperialism and exploitation ("Forster's Critique of Imperialism in *A Passage to India*" 60). Perhaps Forster did this on purpose since, after all, the focus of his novel is on friendship.

In the beginning of *A Passage to India,* we see how a group of Indians see and talk about the English. Their evening is sweet and serene, and their conversation is smooth despite the occasional disagreement among them: there is a hookah, the veranda is roomy and airy and no one attempts to consciously hurt his friend with words. For example, Mahmoud Ali is "feeling both pain and amusement at each word that was uttered," yet he replies calmly in order not to spoil the serenity of the evening. He calls for dinner and the servants call back that it is ready; however, all men understand, from the mere accent of the servants, that it is not ready yet, and this also does not ruin their good mood. This elaborate opening scene sets the tone of the novel. Indian Muslims are generally in good terms and are content with their conditions; the only thing which clouds their minds right now is the tension with their rulers, the English. It is evident that Indian characters are given personalities of their own since they express their opinions about the English and the possibility of starting a friendship with them.

The main questions are: Can the English be friends with the Indians? How long does it take an English man to stop trying to befriend Indians? And, most importantly, are Indians worthy of friendship in the eyes of the English? The main Indian characters have tried to maintain friendships with some English men; for example, Hamidulla has been to England and has some English friends; he still misses those days when he was held dear by a certain English family which gives away his sentimental attachment to the English.

What he does not see is that he was not taken into that family out of their admiration to his personality, rather, due to the fact that he is educated in an English university. Still, there are certain sincere attempts to maintain an inter-racial friendship. Fielding and Aziz do genuinely try to understand each other and are actually the centre of the novel. For example, Fielding invites Aziz to his house, visits him in his bungalow when sick and, most importantly, helps him during the trial. Also,Aziz opens up his heart and speaks his mind freely with Fielding which is welcomed by the latter. Aziz goes as far as showing his friend an image of his diseased wife. Francesca Kazan stresses the importance of this act since, at that time, it was forbidden socially and doing it creates a moment of "harmony" between east and west (203). They end up separated, however, because their friendship is not yet possible in Forster's opinion.

As I said earlier, Forster sympathises with the Indians, but he also sympathises with the English; therefore, he keeps his distance and lets the characters do the talking and the readers do the judging. It isn't that Forster never interferes with the narrative; he does leave a comment from time to time but these comments are also neutral in the sense that he does not spare anyone, an English, Muslim or Hindu, his witty remarks. His neutral stance is evident from the second chapter where he chooses to introduce Aziz as a "young man" and not as a black young man; of course, we are to deduce the nationality of the young men talking when we read their Arabic names. Forster is sympathetic with the Indians in the novel but he sees India as a mess. Many western writers have the same belief about the East. As Edward Said points out "Orientalizing of the East made western logic and capability appear self-evident"(*Orientalism* 26).

Heart of Darkness is set during one of the hardest eras in Africa when the natives were being enslaved and forced to work to death. Barely any black person speaks up in the entire novella due to the terrible oppression practiced by the Belgians. There are

horrifying images, which are sadly true, of natives starved, whipped and mass murdered in their own land, Africa; the Belgians spare no one in order to put their hand on the riches of this continent, Unlike Forster, Conrad doesn't focus on the personal level but on the economic and political ones. Conrad sympathizes with the natives and criticizes imperialism. Edward Said is of the opinion that "Conrad could not grant the natives their freedom , despite his severe critique of imperialism that enslaved them"(*Culture and Imperialism*, p. 34). Conrad describes the distorted mental state to which the Belgians withdraw when they are in a foreign land. It is almost as if, in both novels, the atmosphere affects the English and the Belgians; they cannot stand the hot weather or the complicated and uncomprehensive society of the natives. This means that Conrad admits that the Belgians shouldn't be in Africa. His narrator, Marlow, is a man apart: his comrades of seafarers think he is "not typical", and that he has a special way to "spin yarns". In the darkness, he remembers the dark side of his life when he was in Africa and starts telling his story in a slow meditative fashion. Africa evidently bewildered Marlow like it did to every Belgian man who dared to go there, but its effect on Marlow was not that he became violent, savage and crazy as expected; in fact even Marlow cannot understand what happened to him in Africa, and Conrad doesn't seem to offer any explanation. "Ever any madness in your family?" asks the doctor who examines Marlow before the journey to Africa. The doctor wishes to see how people are affected "on the spot" but he cannot; he cannot see them after they leave Africa or it may be they die there and do not come back to Belgium. Obviously, the doctor, who thinks he is a bit of an alienist, thinks Marlow is crazy to go "there". Perhaps this can be extended to say that England is crazy to colonize Africa in the first place, but while this remark is suggested, there is no hint as to why it is madness to colonize Africa or go there at all.

Marlow, the untypical man, cannot identify with anybody around him which makes him aloof and reserved. His aunt, who

helps him get on a mission to Africa, is very enthusiastic. She sees Marlow as some kind of "emissary of light" who is going to wean "those ignorant millions from their horrid ways." Marlow, however is "quite uncomfortable" with all this, and, in his dread, he feels as if he is going to go to "the centre of the earth." This sense is heightened when, on the way, he sees a military ship firing at a certain coast where the natives live. For any ordinary English man, it is a totally fine thing to do; evidently, a man on board with Marlow assures him that they are only firing at a "camp of natives." However, Marlow is horrified. He sees this as a comic or ridiculous act of power, and he is shocked when the man calls the natives **enemies.** For Marlow, the natives' existence in this place is something natural and comforting, and therefore, shouldn't be disturbed.

So, Marlow expresses his sympathy with the natives rather awkwardly, but it is undeniable that he dislikes the Belgians. He is unconvinced that the natives should be called enemies and is deeply disturbed to see a group of starved black men in iron collars and chains forced to carry some earth uphill. He feels he has entered the inferno when he steps under some trees only to find that a large group of black people are lying about dying silently. In an attempt to help one dying young man, he offers him biscuits, but the attempt proves futile since it is too late. Hawkins explores this scene and its implications. He says that Marlow cannot really see these dying men clearly because it is impossible for him to pass the cultural barriers and see through their inner souls; therefore, his sympathy is compromised (p. 217). Marlow tries his best to sympathise with the natives but he doesn't seem very emotional about it. He calls them "savages," and "phantoms"; one of them walks on all fours, and the chained group of men look almost like animals with their rags waggling "to and fro like tails." Later when he is on the way to the station, the African carriers take off and never return. Marlow's white companion wishes that he killed one of the carriers: Marlow's only response is that there is no carrier in

sight to kill. He could be serious or sarcastic; there's no way to know; anyway, at that point, he does feel himself going crazy. Soon he exclaims "I was getting savage." because he was hungry and "kept on his feet." Unlike the thirty African workers on the steamer going to the Inner Station, Marlow cannot stand hunger. He is fascinated as to why these thirty hungry 'negros' did not slaughter and eat the five white men on board. Again, in this instance, Marlow proves sympathetic with the natives whose white superiors are starving preposterously; however, he cannot understand them. At one point he openly compares them to Europeans saying that the 'negroes' still belong to the beginning of time.

There are many images of the natives which inspire the idea that they belong to an earlier period of time. The scene where some frightening cannibals attack the steamer on the way to the Inner Station can cause anyone to heed Africa and its inhabitants. And, apparently, as Marlow notices, Africans are either too aggressive or too weak-hearted to defend themselves. He himself is scared that he might be eaten, but his fear has no basis, and his negative attitude toward the natives as cannibals is largely criticized, because we find no instance of their eating human flesh. Upon reaching the Inner Station in order to take Kurtz out, Marlow is horrified to see the state to which Kurtz is reduced: Kurtz appears to be even more intimidating than the cruelest of the natives. He has decorative poles with human heads on them, and still he is carried around by black people like some kind of idol or deity. Here is where Marlow's empathy becomes incomprehensible. He does his best to help Kurtz, whom he never admired, leave of the station even though the latter is already dying, and at the same time mocks the innocent natives who basically do no harm to Marlow or his fellow English men. Marlow even goes as far as creating excuses to Kurtz. Mohammad Shaheen suggests that there are two reasons for this in Marlow's view: First, Kurtz has fallen into a "trap" from which no one could have escaped; second, he is swollen by the darkness of the primitive forest and that of his own self (164-5).

Stereotypical Notions

Sentiment is avery important characteristic in the Indian characters which is continuously criticized by the English who religiously adhere to the stereotypical view that the English are cold, practical and rational while Indians are emotional, impractical and irrational. In fact, most Indians in the novel are shown to be overly excited but not in a harmful way; it is just their nature. The English feel superior when they act coldly where Indians lose their temper. When the car accident happens for example, the Nawab Bahadur is startled; he cried out in Arabic and violently tugged his beard." Ronny's first utterance after the accident, however, is a cold-blooded "What's the damage?" Later, Ronny snobbishly talks about the Nawab's excessive fear saying "Yes, nothing criminal, but there's the native and there's one of the reasons why we don't admit him to our clubs." Ronny imitates his superiors in detesting the Indians and their sentimentality without actually stopping to think why he should look down on an old, respected man who was actually asleep during the accident and therefore naturally startled by the jolt.

One of the reasons as to the Indians' sentimentality in the novel is the fact that they are under great stress all the time. They are anxious to keep pace with the rapidly changing life, anxious to gain the acceptance of their superiors, the English and, most importantly, anxious to prove themselves worthy of running their own country. Aziz is easily offended whenever he has a conversation with an English person with the expectance of Mrs. Moore whom he considers a true friend and an Oriental. When he meets Fielding for the first time, he is rather too anxious to prove himself worthy of his friendship: He acts in an "unconventional" manner so as to seem less of a tradition-bound Indian; he gives Fielding his only collar stud which he originally was keen to have on because the English mock an Indian who fails to dress like them. This unconsidered nice gesture, which stems from his desire to impress Fielding, causes Aziz some of the usual trouble that he

should by now has already learned to overcome. Aziz's attitude towards Fielding conforms to the usual view of the Orient; Easterners normally look up to Westerners since they are hereditarily the "under-developed" race.

Any English character other than Fielding will almost definitely take this negative stance towards Aziz. However, Fielding is different, at least for now. He talks to Aziz freely as he would talk to any fellow Englishman out of his desire to remain neutral, and perhaps also out of respect to the doctor's education. He is quite nice to Aziz and does not see a reason to belittle the man. We already know that Fielding's attitude towards the natives is not approved by his peers; he is discretely judged as being too impulsive and too sentimental. This seemingly suggests that the only way to connect with the natives is to be just as sentimental as they are, but Aziz does not seem to be bothered by this at all he rejoices with his friendship with the Englishman without heeding potential bad consequences. Hawkins explains that Fielding's work in education allows him to communicate with Indians on a humanistic ground rather than a political one keeping him from looking at them as inferiors; however, as he marries an English lady and acquires a position in the government, he is no longer free to choose a side: he is now strictly on the English side ("Forster's Critique of Imperialism in *A Passage to India"* 57). Therefore, this friendship is threatened from the beginning.

Aziz's inclination to impulsiveness is obvious and sometimes harmful; he talks too much when he shouldn't, assumes the worst when he doesn't have to and gets angry while knowing quite well that he will regret it. At the temple, when he meets Mrs. Moore for the first time, he goes on and on about the way Mr. Callender abuses him knowing that his words will reach the very man. Forster attributes Aziz' sudden flux of complaint to the fact that he feels at ease with the old lady. Apparently, the natives' inability to monitor their words put them in many easily avoided troubles. At the bridge party, a couple invite Miss Quested and Mrs. Moore to visit them at

their house and agree to send a tonga to pick them up on an appointed date; the tonga never shows up. Aziz himself makes the same mistake of unintentionally inviting the two English ladies to his house while criticizing the slackness of the couple who failed to keep the appointment. Like them, he regrets saying this immediately because he lives alone in a very poor bungalow. Being fresh in the country, the two women believe Aziz and immediately ask for his address; Aziz is annoyed that they actually take his invitation seriously and skillfully avoids giving his address. This is a stereotypical image of the talkative, overly excited Indian who is constantly misunderstood by the English who speak their minds clearly and expect others to do so.

In trying to sound sophisticated and friendly, Aziz makes himself appear rather foolish and childish. He acts like he is the honest representation of an authentic Indian Moslem who is proud of his history and culture while in fact he is trying to force this persona on himself. Hence, the ignorance of the native; he is so confused by the stark difference between his cultural heritage and his current life under the English rule, that he starts making up stories which satisfy his imagination and ego. Aziz is gratified by the fact that three English people, Fielding, Adela and Mrs. Moore, are listening to him speak about the Mogul emperors and their presumed great achievements. We are informed by the author, in an ironic accent, that what Aziz holds to be true and Adela believes instantly is no more than a made-up story made by Indians to glorify their previous, non-English superiors. Aziz sounds very charming indeed, but in fact he is insecure mainly due to his inferior situation as an Indian among them, and secondly due to his lack of confidence. He is skillfully described as a bird trying hard to sustain a steady flight in a troublesome atmosphere, and whose wings falter at the end allowing him to fall. It is almost like Indians are constantly trying to keep pace with the English and failing to. When they are not trying to do so, they distant themselves like

Godbole, the inscrutable Brahman, who doesn't seem to mind being judged over his clothes, diet or demeanor.

Azız's attempts to be good with the English are strongly connected to his mood. When he is satisfied, he speaks freely and most charmingly; when he is upset by some inappropriate gesture or remark by an English person, he loses his balance and acts defiantly. For example, when Ronny enters during the 'unconventional' tea party at Fielding's, Aziz refuses to get up unlike Godbole who immediately stands up respectfully. Ronny disturbs Aziz further when he ignores him completely as English officials usually do with Indians. Now, here is Aziz, who dressed himself in full English outfit for the occasion, sacrificed his collar stud, generously suggested an expedition and talked to everybody honestly and splendidly throughout the evening, being disrespected and ignored by Ronny for no reason except that he is an inferior Indian. It is natural then, given his easily agitated nature, that he should be upset.

All of this revolves around the Indians' sentimental nature. All the English characters, even the passionate Fielding, dislike this kind of sentimentality. Aziz is unnecessarily desperate when Fielding and Godbole fail to board the train to the Marabar hills; when he complains to Mrs. Moore almost tearfully saying that the expedition is a ruin, she soothes him as she would a child and Fielding immediately goes to find an alternative way to follow them to the hills. During their trip, Aziz is actually very loveable and amusing, but the English ladies don't appreciate the practical joke he exudes and don't want him to be too anxious about being hospitable to them. It is only after Mrs. Moore's advice that Aziz relaxes and allows his guests to enjoy themselves the way they want. When he is arrested, his first move is trying to escape from the train while Fielding forces him to comply to avoid further trouble. In all these instances, and in many more, Aziz is incapable of taking a good decision without the help of an English person

which manifests the perception that Indians have a lesser mind and the very important fact that Indians suffer from a low self-esteem.

"'Indians are incapable of responsibility, said the officials and Hamidullah sometimes said so too" (Forster 145). So according to Forster, this is how Indians have learned to see themselves through the many years under Western rule . The idea is planted inside their heads and they cannot help but embrace it and the shame of it because they have no alternative one; that is; had they been able to prove their strength, they would have driven the English out a long time ago . This is the typical westernised way for evaluating the orient; if the Easterners cannot live up to the Western ideals in just about anything, they are unworthy of responsibility.

Aziz called to Hassan to clear up, but Hassan , who was testing his wages by ringing them on the step of the verandah, found it possible not to hear him; heard and didn't hear, just as Aziz had called and hadn't called. "That's India all over...how like us...there we are" (Forster 114-5). Here is a comic scene where Aziz, ashamed by his bungalow, calls his servant to do some cleaning. However, the sly servant finds it possible to ignore the call without falling into trouble, and, likewise, Aziz idly forgets about the cleaning and Hassan's disobedience succumbing to his sexual fantasies. Again, self-loathing is evident as Aziz generalises his and his servant's sulky attitude to all Indians. Certainly, there is a tinge of despair in Forster's Indian characters which never show up in his English ones. They hate their weak situation, cannot do anything about it and blame themselves in consequence. We see Aziz, a little while later, bitterly mocking the Oriental hospitality which he wishes to be able to show:

"Here's your home," he said sardonically, "Here's the celebrated

> hospitality of the East. Look at the flies. Look at the chuna coming off the walls. Isn't it jolly? Now I suppose you want to be off, having seen an Oriental interior." (Forster 127).

Fielding isn't offended to be received in such a poor fashion by Aziz which could indicate two things. First, he, as an English gentleman, shouldn't expect any better from Aziz. Second, he actually doesn't mind sitting in his friend's poor bungalow which is unusual for an Englishman. Fielding does seem to consider Aziz a friend and it is one of the many reasons which set him apart from his colleagues, so his visiting Aziz and his tolerance are not typical of a true Englishman. He does change this attitude, however, after he marries Stella. Towards the end of the novel, Fielding, along with his wife and her brother, are received with little care in a certain guest house, and he goes on complaining about many simple shortcomings that he finds there something he wouldn't have done before . We can say that Fielding has more self-respect now that he doesn't tolerate Indians as much as before.

Aziz is different. He has a passion towards Fielding and Mrs Moore that borders on irrationality. There is no obvious reason for him to consider Mrs Moore his true friend, and further still to mourn her so bitterly even after she completely avoided him during his trial. Furthermore, he sets ridiculously high expectations for his relationship with Fielding that he gets offended at the slightest misunderstanding. After the trial, when fielding so gentlemanly helps Adela, Aziz pitifully cries and calls "Cyril, Cyril, don't leave me." manifesting a childish behaviour which Fielding dismisses saying "I will come back." Fielding risks his reputation and career by supporting Aziz in the trial and is rewarded by Aziz's mistrust.

This childish behavior is manifested in many other scenes. Mahmoud Ali dramatically interrupts the trial risking his own career and unnecessarily exciting the rioting people outside the court. He rightfully accuses the English of withholding a witness, Mrs. Moore, and planning for the whole trial like one would for a stage act. "Aziz, Aziz farewell forever," he cries, and most sincerely so; however, for the English, it is scandalous that an Indian should shout in the face of his superiors. Self-contained, the

English decide to let Mahmoud Ali do what he wants because they have learned how to handle the natives when they are too agitated:" Experts were not surprised. There is no stay in your native. He blazes up over a minor point and has nothing left for the crisis. What be seeks is a grievance and this he had found in the supposed abduction of an old lady". (Forster 229)

We know, however, that Mahmoud Ali is not wrong when he describes the trial as a farce and mentions Mrs. Moore's untimely departure from India. Other examples of the natives' exaggerated behavior are women fasting in protest to Aziz's accusation and the Indianisation of "Mrs. Moore" into "Esmiss Esmoor" and creating some tombs in her honour,

In *Heart of Darkness*, some stereotypically European observations are noticeable too. For example, the doctor who examines Marlow before going to Africa presupposes that the man must be mad to go there at all. This suggests that the Belgians are generally afraid of this place which seems exotic and primitive. Marlow's aunt and Kurtz' Intended are good examples on the way the Belgians see Africa. The aunt is convinced that colonising Africa is like doing the natives a favour because they are stuck in the beginning of time unable to enjoy civilisation. Europe alone can save the "savages" from themselves; Europe can bring light into their darkness; Europe is to educate and enlighten those "niggers". This is the propaganda that was used to justify sending missionaries to Africa, and people like the Intended believe it all. She foolishly assumes that Kurtz is doing a noble work while in fact all he is doing is enslaving, murdering and stealing from innocent natives.

> But suddenly, as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling, under the drop of heavy and motionless foliage (Conrad 52).

Instantly, in the emptiness of the landscape, a cry arose (...); and, as if by enchantment, streams of human beings--of naked human beings--with spears in their hands, with bows, with shields, with wild glances and savage movements, were poured into the clearing by the dark-faced and pensive forest (Conrad 89).

People dancing around a fire, men screaming for battle, women wearing charms and many other expectations which Europeans usually assume about Africa are met in *Heart of Darkness*. While travelling up the Congo, Marlow is "travelling back to the earliest beginnings of the world," and every now and then he would think that "the prehistoric man" is trying to communicate with him, but Marlow can't understand. These thoughts are the usual thoughts Europeans have when they notice this tribal civilisation. Instead of admiring the black Africans, Marlow is horror-struck to think that he can relate to them and possibly comprehend a meaning in their grunts and dances. It is actually expected that Marlow and other non-African people should react this way since he is witnessing, for the first time, an incredibly different way of life. So, his limited perspective gives an authentic portrayal of how people see other cultures. But this doesn't necessarily make the images themselves any less offensive.

For the European eye, it is only natural that black people should be killed like animals. "Anything can be done in this country," says the manager to Marlow. For Europe, this country is a stage for violence and barbarism. The worst idea of all is that it is all excusable. One example is that when a fire starts by accident in the Central Station, a "nigger" is beaten to death. Another is the misunderstanding over a couple of black hens which results in the white captain thrashing an old black chief; in defence of his father, the chief's son kills the captain with one stroke of a spear, and the whole village flees afterwards. It is like suggesting that in this country, only violence is valid; communication simply cannot exist.

Stupidity or simple-mindedness is also attributed to African natives. Marlow has a native on the steamer to help him manage it, and he describes him, as one would describe an animal, as an "improved specimen." The reason why he is "improved" is that he can work on the boiler; however, this ability is not ascribed to any mental superiority of the native. Marlow explains that:

> He was useful because he had been instructed; and what he knew was this--that should the water in that transparent thing disappear, the evil spirit inside the boiler would get angry through the greatness of his thirst, and take a terrible vengeance. (Conrad 54)

Only by using the native's vulnerability towards superstitious issues do the English succeed in teaching him anything. As usual, the English see their scientific knowledge as something incomprehensible to the "lesser race." In fact, it is impudent to expect a man who has never worked with machinery to start a boiler perfectly right and understand its physics. The English force them to work with things they do not know and then laugh at them for doing it the wrong way.

Another more unnerving image is that of Kurtz's worshippers. The natives who live around Kurtz suffer a great deal from him; still, they worship him like a deity instead of killing him. "The camps of these people surrounded the place, and the chiefs came every day to see him. They would crawl" (Conrad 87). This assumes that their inability to distinguish a cruel savage man from an idol worth worshipping is an indication to their retarded way of thinking. Kurtz apparently relies on this characteristic to control and enslave even the chiefs of these villages. They carry him around, defend him from his own people and even provide a mistress for him. When Kurtz is taken away, swarms of his followers try to retrieve him uttering cries of despair, and are easily

dispersed when Marlow blows the whistle from his steamer. The natives, as Marlow believes, are scared of the "river-demon," and they start shouting certain incomprehensible utterances and throwing things at them. This is undoubtedly what English readers expect African "niggers" to do. Jonah Raskin in an essay on *Heart of Darkness*, says that "it was fashionable at the time of the publication of the novel to write about the colonies. Images conveying the barbarity of the blacks and the bravery of the whites were exactly what English readers wanted" (116).

To conclude we can say that Marlow has sympathized with the Africans to an extent. He was scornful of the practices of the Europeans in Africa. When he understood what was happening there, he detached himself from his companions. Marlow did not want to become the greedy European man. He says, "Mr. Kurtz was no idol of mine." Marlow sees Kurtz as savage . The Africans crawl in front of him , they worship him. When Marlow meets the Intended, he lies to her about Kurtz's last words. There is no human contact, but relations in domination and submission. Characters try to make human contact through the barriers of colonizer/colonized, but the ghost of the colonial other is always there and it proves to be stronger than any relation.

Conrad, as Panichas expresses it, denounces "acts of debasement , savagery, cruelty, rapacity, "the vilest scramble for loot" as Conrad describes it"(p.155).

In *A Passage to India*, Fielding refuses colonialism and sympathizes with the Indians. It is through Fielding that Mr. Forster speaks. Fielding's criticism of the British imperialist colonizer, of their racism and of the fear they base their regime upon is clearly evident in the novel. Based on inequality and racism, colonialism frustrates any attempts towards having a friendship between Aziz and Fielding. Personal relations cannot be

perfect because of the barriers between the colonizer and the colonized. We see Forster's disproportionate sympathy in his unequal depiction of characters; also, we see Conrad's cynical, neutral way of describing the African villages which frequently borders on offensiveness. It is true that they express their empathy on the human level, but, most of the time, disgust or mistrust is felt before sympathy can be accessible.

Works Cited

Brower, Reuben A. "The Twilight of the Double vision: symbol and Irony in *A Passage to India*"in *Studies in the Novel.* ed, Ghassan Maleh. Beirut, Dar Al Fikr,1970.

Conrad, Joseph. *Heart of Darkness.* Ed. A. n. Jeffares. Beirut: York Press, 1998.

Forster, E. M. *A Passage to India*. Ed. Oliver Stallybrass. Cambridge: Penguin Books Ltd., 1978.

Hawkins, Hunt. "Conrad's *Heart of Darkness*: Politics and History." *Conradiana,* vol. 24, no. 3, 1992, www.jstor.org/stable/24669409. Accessed 16 June 2020. pp. 207-217. JSTOR,

---. "Forster's Critique of Imperialism in *A Passage to India.*" *South Atlantic Review,* Vol. 48, No. 1 (Jan.., 1983), pp. 54-65. South Atlantic Modern Language Association: 2016.

Kazan, Francesca. "Confabulations in *A Passage to India*. " *Criticism*, vol. 29, no. 2, 1987, pp. 197-214. JSTOR, www.jstor.org/stable/23110342. Accessed 16 June 2020.
Panichas, George A. *Joseph Conrad: His Moral Vision*. Macon,Georgia: Mercer University Press, 2007.

Raskin, Jonah. "Imperialism: Conrad's *Heart of Darkness*." *Journal of Contemporary History*, vol. 2, no. 2, 1967, pp. 113-131. JSTOR, www.jstor.org/stable/259954. Accessed 16 June 2020.

Said, Edward. *Orientalism.* New York: Panthean Books, 1978.

……*Culture and Imperialism*. London: Vintage, 1994.

Shaheen, Mohammad. "Tayeb Salih and Conrad." *Comparative Literature Studies*, vol. 22, no. 1. 1985, pp. 156-171. JSTOR, www.jstor.org/stable/40246524. Accessed 16 June 2020.

Singh, Amardeep. "Reorienting Forster: Intimacy and Islamic Space." Number 1, 2007, *Criticism*, vol. 49, no. pp. 35-54. JSTOR, www.jstor.org/stable/23128767. Accessed 16 June 2020.

Watts, Cedric. "*Heart of Darkness*" in *The Cambridge Companion to Joseph Conrad*. edited by J . H. Stape. Cambridge: Cambridge University Press, 1996.

Woolf, Leonard. *Stories of the East.* New York: St. Martin's Press, 1978.

Yarrow, Alexandra. "Sympathy in the Novels of E. M. Forster." *Aspects of E. M. Forster*.ed. Heiko Zimmerman. 21 Apr. 2002.

Works Consulted

Hewitt, Douglas. "Conrad: A Reassessment (1952)." *Conradiana*, vol. 19, no. 1, 1987, pp. 4-7. ISTOR, www.jstor.org/stable/24634555. Accessed 14 June 2020.

Ling-yu, Lin. "A Study of *A Passage to India* Through the Lens of Orientalism." *Journal of Literature and Art Studies*, Vol. 9, No. 4, 376- 381 Guangdong University of Foreign Studies, Guangzhou, China: 2019.

Lowe, Lisa. " Orientalism as Literary Criticism: The Reception of E. M. Forster's *A Passage to India*." *Critical Terrains: French and British Orientalisms*. Cornell University Press: 1991.