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Journeying, Self-Displacement and Conflict with the Other in Selected Works by Joseph Conrad, E. M. Forster, D. H. Lawrence and Graham Greene

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Abstract

This thesis discusses the relationship between the Self and the Other by tracing selected literary characters through their journeys and experiences of self-displacement in foreign territories. The characters' behaviour and their self-reflections are examined from a postcolonial perspective by adopting Frantz Fanon's (1925-1961) colonial theory, and Edward Said's (1935-2003) philosophical concept of Orientalism. The cultural interaction with the Other is also studied by examining Mary Louis Pratt's (1948-) and Homi K. Bhabha's (1949-) cultural theories through highlighting the concepts of the 'contact zone' and 'in-betweeness'. In the light of the selected theories, the thesis aims at exposing the ideology of the Orientalist and colonial systems, which determine the nature of the cultural interaction with the Other. To scrutinise the relationship between the Self and the Other, four primary texts have been selected: Joseph Conrad's *Heart of Darkness* (1899), E. M. Forster's *A Passage to India* (1924), D. H. Lawrence's *The Plumed Serpent* (1924) and Graham Greene's *Journey Without Maps* (1936). The unanimous factor that connects these texts is the concept of journeying and self-displacement. These fictional texts will be studied in conjunction with related biographical works and correspondences in which the chosen authors describe the 'real' journeys they have undertaken. The variety of the visited cultures reflected in the selected primary texts–the African, Indian, and Mexican adds invaluable scope and interest to the comparison of the writers' reflected experiences.

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List of Abbreviations

ASL: *A Sort of Life*

CD: 'Congo Diary'

HD: *Heart of Darkness*

JWM: Journey Without Maps

Letters: *The Letters of D. H. Lawrence*

LR: *Lawless Road*

MM: *Mornings in Mexico*

O: *Orientalism*

PI: *A Passage to India*

PS: *The Plumed Serpent*

Q: *Quetzalcoatl*

TEA: *The End of Affairs*

THD: The Hill of Devi

TLR: *Too Late to Return*

WHRA: 'The Woman Who Rode Away'

WS: *Ways of Escape*

Introduction

1 Travel Writing and the Conflict between the Self and the Other

> Fare forward, travellers! not escaping from the past
> Into different lives, or into any future;
> You are not the same people who left the station.[1]

The concepts of journey and self-displacement offer a postcolonial view of the image of the Self and the Other. In the context of this issue, literary scholars believe that the journey has enormous influence on writing style and subject matter as a natural outcome of its direct effect on the writers' psychological state through their interaction with unknown people. There is no precise definition for travel writing because the subject matter varies according to the writers' experiences. Travel writing has received insignificant consideration in theoretical and literary studies (Hammond, 2003: 169); however, the discourse of travel texts has recently become the subject of academic interest and anthropological analysis. In *Abroad: British Literary Traveling between the Wars*, Paul Fussell (1980: 203) defines travel writing as 'a sub-species of memoir in which the autobiographical narrative arises from the travellers' encounter with distant or unfamiliar data'. Further, in *Travel writing*: *the new critical idiom*, Carl Thompson (2011: 10) states that travel writing is defined as a 'report on the wider world, an account of an unfamiliar people or place'. As exhibited through Fussell and Thompson's definitions, travel writing is a social and historical document that aids in dealing with the Other. William Sherman (2002: 30) stresses that it is 'appropriate to describe [travel writing] as a single genre'. The Western association with travel writing,[2] unsealed new horizons, for its discourse investigates several issues that reflect the writers' real experiences. The genre of travel writing is viewed as the definitive and comprehensive record of the writers' direct impression of the communities visited. The Other's lifestyle constitutes a source of inspiration for the travel writers.

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[1] The lines are written by T.S. Eliot in his interestingly entitled poem 'The Dry Salvages'. The conveyed meaning of the lines fully explicates the influence of journey on people; the moment they start their journeys they become different people due to the new experience they obtain, which may have an impact on their behaviour and characters. See: T. S. Eliot, *The complete poems and plays of T. S. Eliot* (Kent: Faber and Faber, 2004), Four Quarters, [The Cut] III, 184-190.

[2] The word 'Western' here chiefly refers to Europe and America.

The reality of the journey is the key to distinguishing travel writing from other genres as the story, the setting, the characters and the writers' reflections are authentic though mediated. The concept of authenticity as employed here relates to the complex way in which authors translate their personal experience in foreign territories into literary form. An example is Joseph Conrad's visit to Africa in 1890, which was subsequently reflected in his *Congo Diaries* and in *Heart of Darkness* (1899) through Marlow's journey to the Congo. In the case of a fictional work in particular, it is necessary to recall that the writer's experiences are mediated and recast so that the whole notion of authenticity is thrown into question. D. H. Lawrence's visit to Mexico in 1935 is another magnificent example of the way in which personal experience can inform both autobiographical and fictional writing in complex and diverse ways. This is reflected in *Mornings in Mexico* (1927) and *The Plumed Serpent* (1924). His sophisticated literary skills are shown in presenting a female protagonist, Kate Leslie instead of introducing a male character, in order to distance himself from presenting a purely personal story.

Successful travellers devote their efforts to negotiating between their culture and the foreign culture to transfer experience objectively. However, some travellers impose their cultures, ideologies and intellectual breadth on the visited places, which influence their experience. Further, some writers consciously involve their imagination in describing the incidents and characters rather than conveying truth; they function as 'made-up characters, placing themselves in the thick of it when they were not actually there, embroidering reality' (Smith, 2012). Therefore, there is a discrepancy between real and imaginary travel writing, which can be shown in how far the writer authentically describes foreign territories.

When any travel writing is considered, the authors' origins, backgrounds and their experiences abroad have to be scrutinised to check the reliability of their texts. Moreover, it is essential to examine the impact of their own national cultures, which is hard to wipe away, on the visited communities since they influence their stories. Henceforth, to analyse travel writing means to study a theory (Arshi et al., 1994: 225). The writers' personality lend subjectivity to the theme of their stories, which in turn diverges from the original aims of the journey. It is not only the theme of the story, which is influenced by the writers' subjectivity, but also their judgement on foreign territories. Furthermore, some authors find in the vast depot of travel writing an excellent opportunity to make money; publishers

and editors show their readiness to offer money in advance to produce the exotic and the strange to meet the readers' interest. Graham Greene (1904-1991), for instance, penned *Journey Without Maps* (1936) after receiving money from a publisher to write a travel book (Greene, 1978: xi).

The journey is the best source of discovery and knowledge acquisition and an account that varies according to the writers' tools and ends. They seek pleasure through what is exotic, strange and perilous where they can obtain admiration and wonder that add appeal to their works and a diversity to their subject matter. The journey presents arterial areas of knowledge that 'shall assume a meaning either metaphysical, psychological, artistic, religious, or political, but always ethical' (Fussell, 1980: 214). Due to this, the travel texts are replete with depictions of scenery, voices, scents, odours and colours. The writers create an interactive relationship with the visited landscapes as they are psychologically, spiritually and morally influenced. These facts reveal the authors' common motivations in embarking on journeys.
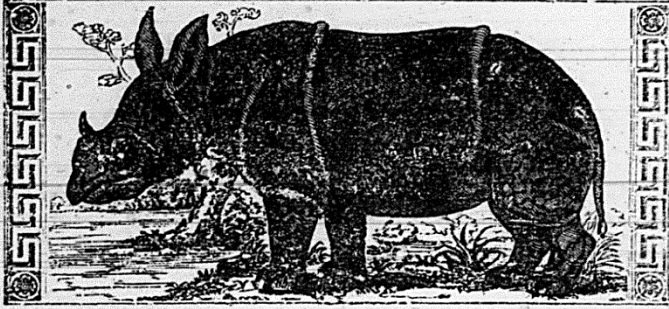
The European consciousness of subjectivity and power formed a drastic change in the writers' ideology and inclinations towards journeying. Patrick Holland and Graham Huggan argue that the change is caused by the intense propensity to wealth acquisition, and the inflamed struggle for expansion that made the journey more colonially oriented, particularly in the eighteenth and early nineteenth centuries (2000: 28). The European bourgeoisie, principally the British, had the same colonial trajectory that expected innumerable advantages out of their overseas journeys in which economy and the search for new resources were their vital priorities. Commercial activities, the rise of the humanitarian, religious and geographical missionaries established the foundations of classical imperialism and slave trade. The Europeans authorised themselves to carve up the continents and reap all benefits. Roy Bridges notes that '[t]here was optimism that the creation of wealth, progressive science-based change, and religious redemption […] promoted advantage[s for] Britain and overseas areas' (Bridges: 59). The following advertisement, which is about a zoological exhibition, is an example of the looting of Africa natural resources and even its animals.

Figure 1-1: The advertisement illustrates a travelling 'Zoological Exhibition' in Vermont. The Burlington Free Press Source, the 15th of January 1836.

The Europeans could not achieve their goals unless they had accurate information about foreign territories. Thus, they encouraged journeys and travel writing, particularly

about the Orient which could be interpreted as a 'European invention' that has been 'associated with the Far East (China and Japan, mainly) (Said, 2003: 1) to satisfy their colonial enterprise as a part of their patriotism and loyalty to their countries.[3] However, the Orientalists' journeys and writings muted the voices and distorted the image of indigenous people as a part of securing their colonial plots. Said (1994: xiii), the dominant intellectual figure of the postcolonial genera, states that '[t]he power to narrate, or to block other narratives from forming and emerging, is very important to culture and imperialism, and constitutes one of the main connections between them'. Therefore, a noteworthy production of literary works was associated with imperialism and colonialism. It is notable that Sherman (2002: 22-30) lists the pilgrims, merchants, explorers, errant knights, colonisers, captives, ambassadors, pirates and scientists among the crew of travellers of that period.[4] According to Said, the 'Africanist and Indianist discourses [are] part of the general European effort to rule distant lands and peoples' (Said, 1994: xi). Consequently, during the high tide of colonisation and globetrotting, as James Buzard (2002: 37) argues in 'The Grand Tour and after (1660-1840)', a robust patriotic writing had been produced to celebrate the victories of the military forces in the far-flung continents. Buzard's contention uncovers the fact that journeys in the eighteenth and nineteenth centuries served as a repository for the colonial enterprise. For that reason, Bernard Schweizer in 'Graham Greene and the politics of travel' contends that the reliability of the travel text is influenced by the writers' subjectivity as they embrace certain political, social and cultural perspectives of those who are in power to secure their colonial inclinations. Following colonial strategy, the West secured the continuation of global exploration accompanied by imperial policies (Ashcroft et al., 1998: 126-27). The Orientalists had their word in that colonial process; they converted the standard conception of the journey from the scientific study of the Orient into a true political aim that fulfilled the purposes of domination and expansion (*O*: 86).

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[3] S. Edward, *Orientalism* (London: Penguin Books, 2003), 86. Subsequent references to this text will be cited by short title *O* and page number parenthetically.

[4] In *Abroad: British literary traveling between the wars*, Paul Fussell (1980: 39) differentiates between explorer, tourist, and traveller suggesting that the explorer is the one who 'seeks the undiscovered' in the 'fathomless and unknown' territories, while the tourist seeks adventures in the discovered places. The traveller stands between the explorer and the tourist 'retaining all he can of the excitement of the unpredictable attaching to exploration, and fusing that with the pleasure of "knowing where one is" belonging to tourism'.

As the calendar shifted to the twentieth century, writers experienced the impending doom of the Great Wars. They publicly protested against the outcomes of the industrial, political, social, religious and ideological changes. The theme of the journey turned the tide as they became 'anti-romantic' and 'anti-heroic' characterised by their realist and naturalist ideas (Carr, 2002: 82). Greene depicted that period saying that it painted

> a vivid picture of […] economic depression and the threat of war, a picture made up of people anxiously watching news flashes, people demonstrating, people looking for jobs [....] the pervasive evidence of decline and despair. (Lodge, 1966: 16-7)

In response to the crucial period people lived through, as depicted in Greene's words above, the journey became a tool to rehabilitate their fractured psyche. The intellectuals regarded themselves as victims of the age. The fragile peace of global relations was threatened by the intense violence of the despotic political regimes and the absence of democracy. Greene explicitly denoted this issue in *Journey Without Maps* saying that 'our world seems particularly susceptible to brutality'.[5] Therefore, the intellectuals reflected in their literary productions the seriousness of the period, particularly war's ramifications and its repercussions in an attempt to find solutions. They expressed their denunciation of modern European industrialism, secularism and the political strands of Fascism (Schwartz, 2002: 26). The European writers were besieged in an atmospheres brimmed with uncertainty and scepticism. They were certain neither about their present nor about their future as the inevitable shadow of disaster generated a constant psychological pressure. They felt the absurdity of their lives, which made them excavate an authentic meaning to their existence as they were surrounded by a peril that ranged from annihilation and fragmentation to self-destruction.[6] They believed that they existed in a world without 'givenness' (to use Jean-Paul Sartre's term), and therefore, felt anxious about their existence (Crowell, 2015: 27). They examined their relationships with their mother countries, which engendered a detachment in the human race. They re-questioned everything as they rejected the general norms due to their apocalyptic visions.

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[5] G. Greene, *Journey without maps* (London: Vintage Books, 2006), 9; original emphasis. Subsequent references to this text will be cited by short title *JWM* and page number parenthetically.
[6] Soren Kierkegaard (1813-1855), the Danish philosopher, tackled absurdity as a concept, and emphasised its significance to distinguish the reality inside a man's ego. 'Nothingness' is the central experience in his philosophy; he experiences the absurdity of life and religion. See: P. Roubigzek, *Existentialism: for and against* (Cambridge: Cambridge University Press, 1964), 110.

They struggled to be released from the confinement of the soul and the bitterness of loneliness as they expressed their nostalgia for the nineteenth century and the romantic age. Like the romantic poets, they sought the purification of the soul and the desire to return to nature, chiefly to the Far East. They desired to break the cage of self-confinement by finding 'a utopian space of freedom, abundance and transparency […] places of "unspoilt" beauty' (Curtis & Pajaczkowaska, 1994: 199). Utopia for them was neither the far time nor the distant nowhere place; it was a combination of the 'discursive space and the territorial space', and it was the ability to create a real relationship between the concepts on the ground of reality (Ranciere, 1994: 23). Therefore, to them the Orient stood for a promising utopia.

The writer's sense of absurdity was inescapable, which obliged them to desert their homelands (Curtis & Pajaczkowaska, 1994: 214). In *British Writers of the Thirties*, Cunningham Valentine (1993: 377-78) argued that the writers of the thirties looked for new places '[w]here they could, literally as well as metaphorically, be islanded from the period's distresses'. The journey they looked for was of a psychological and philosophical nature to explore the depths of the human psyche. In their writings, they created myriad prisms, real and imaginary, to give meaning to their existence in the new geographical areas by constructing real and symbolic homes. Moreover, they looked for the freedom of thinking that would reflect and globalise their suffering. Their writings became a medium for social and political criticism that was launched against the spoiled social and political behaviour (Hulme & Youngs, 2014: 4). Therefore, the journey stood as a metaphor of the age and its signpost is travel writing (Shattock, 1982: 151& Hynes, 1992: 229). Similarly, Cunningham (1993: 79) argues that the1930s writers were 'looking out for escape from the current chaos into certainties'. Some writers found in journeying an opportunity to escape their memories. Therefore, Schweizer (1998: 95) views travel writing as a 'vehicle for complex and ambiguous ideological arguments'.

In general, travelling is in high demand for the writers to assuage their afflictions and edify their identity. They acquire sufficient experience according to the places they visit, and this develops or even changes their ideologies, as they are the centres of their narratives. The consequences of these ideologies is an unarguable change, a defacement or a loss of identity, which is lucidly shown when they bring their journeys home. In *The Age of Empire*, E.J. Hobsbawm underscores that the turn of the nineteenth century

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witnessed the most 'profound identity crisis and transformation' (Hobsbawm, 1987: 10). Identity undergoes many changes because it 'can be displaced, can be hybrid or multiple' (Sarup, 1994: 93). What is riveting is the willingness and the enthusiasm of the travellers to permit any changes in their original identities, which result from the cultural interaction with the Other, particularly on their way back to their home culture (Sarup, 1994: 95). However, in 'Race and culture issues in mental health and some thoughts on ethnic identity', Suman Fernando states that some travellers maintain their original identities on foreign lands, which is called 'the fixed identity' (2012: 118).[7]

As this thesis studies selected fictional and non-fictional works by Joseph Conrad (1857-1924), E. M. Forster (1879-1970), D. H. Lawrence (1885-1930) and Graham Greene (1904-1991), it is important to establish their conception of journeying and self-displacement as well as the ideology that is reflected in their texts. For the purpose of the study, I am dealing with travel writing, travel fiction and diary forms. For this reason, I should highlight the difference between travel writing and travel fiction. The boundaries of travel writing are less clearly defined and specific as this form of expression varies from the writers' biographies and correspondences, guidebooks, maps, notes and diaries to imaginative accounts of land or sea journeys reflected in fiction and poetry. Travel writing, in other words, incorporates both fiction and non-fiction. For instance, Conrad's 'Congo Diary', which is comparable to many other diaries that record the writer's daily private experiences, feelings, observations and attitudes, is characterised by its simple language and lack of embellishment. It exposes the author's real and difficult journey to the Congo. It remains a work of travel writing, but it was not meant necessarily to be a published document; however, its main task was to inform the text of *Heart of Darkness*. It conveys biographical factors as well as Conrad's primary motivations for conducting his journey to the Congo. Furthermore, it unfolds the whites' colonial behaviour and the imperial, colonial and Orientalist conceptions of the age, which are reflected through the fictionalised characters in *Heart of Darkness*. Similarly to Conrad's 'Congo Diary', Lawrence's non-fictional travel book *Mornings in Mexico* (1927) testifies to the reality of Lawrence's experiences in Mexico and connects with *The Plumed Serpent* through its Orientalist representation of Mexico and the exploration of possible cultural interaction.

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[7] Surman Fernando defined the 'fixed identity' as the one obtained as the result of psychological development during childhood and adolescence.

Moreover, it reveals Lawrence's motivations in embarking on his journey and writing his fictional text.

Travel fiction, therefore, could be defined simply as imaginative or creative writing portraying a journey. The genre embraces crafted writing about the experience of journeying in which the authors portrays a visited culture or cultures. Forster's *A Passage to India* and Lawrence's *The Plumed Serpent*, which are based on real journeys to India and Mexico, are nonetheless travel fictions of a highly sophisticated literary quality. Greene's *Journey Without Maps*, which relates more explicitly to personal experience yet was deliberately intended for publication, occupies a middle ground between travel fiction and directly autobiographical travel writing. It reflects the author's quest for refuge in escaping the miseries of the materialistic world and the atrocities of World War I while also investigating the whites' brutality in using tyrannical tools of power and repression to exploit the Africans. Often, then, the distinction between these two travel genres becomes small (Martels, 1994: xii). What unites the four figures under investigation is the fact that their texts deal with the notion of journeying and self-displacement during contact with the Other. Frequently, the unpublished diaries, correspondence and more substantial travelogues shed light on the related works of fiction or supplement them in interesting ways.

Travel for Conrad is a 'splendid lesson in disillusion'. In his journeys, he quests for a better place where he 'peel[s] away the layers of his own civilization and see[s] mankind in a purer state' (Myers, 1990: 48). Conrad's *Heart of Darkness* (1899), the eminent indictment of European colonialism, which has a biographical hallmark, is a documentary work that records the discovery of the reflected image of the displaced self. Conrad persistently defies the image of the European as the messenger of civilisation and ironically iterates this concept. He does not believe in the alleged divine power of European civilisation and its claims of civilising the primitive Other; it is a concept that becomes internalised and fused in the whites' ideology. During the time of the high tide of colonialism, he journeyed to the Congo after being employed by an imperial trading company. Although the purpose behind Conrad's journey to the Congo was to explore the darkness of the Dark Continent and compare it with the perpetual darkness of the Europe of his time, it focused on the displaced white individuals rather than the Africans. The darkness that Conrad investigates is objectified in the intensely rooted European

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colonial mentality since the reign of the Roman Empire. Watt highlights that Conrad's *Heart of Darkness* reflects "imperialism" and "colonialism"' (1980: 158). Conrad criticises the atrocities of the vicious nature of imperialism that subjugates the Other for colonial and economic reasons. He insists that he must be truthful to his aim. He wrote to John Galsworthy, a novelist, on 11th November 1901 that:

> In a book, you should love the idea and be scrupulously faithful to your conception of life. There lies the honour of the writer, not in the fidelity to his personages. You must never allow them to decoy you out of yourself. (Karl & Davies, 1986: 60)

Therefore, *Heart of Darkness* is anti-colonial text which exposes insinuations of colonial oppressions of the Other. Furthermore, Said stresses that the text is a historical document that is 'immensely important' in revealing 'imperial attitudes, references, and experiences' (Said, 1994: xii).

In the case of E. M. Forster, he struggled to underline the inevitability of bringing people together and transcending hindrances by targeting the British class system and the racial issues on an international scale. The ideology of bridging the lacuna with the Other grew in him, principally after he became a member of the Bloomsbury Group.[8] A keynote for his travels and visits, particularly to India, is another form of his quest for self-assertion and individuation. The self-assertion can only be achieved by attaching the Other and building a harmonious relationship with them. He attempts to amend the relationship with the different Indians by transcending the gaps that are constructed by the Orientalists through their misconception of India. Paul B. Armstrong (1992: 365-66) observes that Forster is a 'representative of the Liberal imagination'. He is an 'exemplary figure for educating the liberal mind to a suspicion of ideals and absolutes and [...] an appreciation of complexity and anomaly'. He attaches 'high value' to 'personal relationships and tolerance' in his writing (*BBC*, 2013). In *A Passage to India* (1924), he reveals the colonial action of the British Empire and its atrocities against the subjugated Indians. In *Delusions and Discovers: India in the British Imagination 1880-1930*, Benita Parry affirms that *A Passage to India* scrutinises the 'confrontation of the civilized mind' with the 'primitive memories dormant in man' (1972: 294). Timothy Christensen (2006:

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[8] The 'Bloomsbury Group' is a disputant society, which included copious distinctive figures like H.O. Meredith, John Maynard Keynes, Lytton Strachey, G.E Morre, and others. The premise of society is to discuss the religious and sexual politics and friendship. They oppose inequality that influence the international relations. See Q. Bell, *Bloomsbury* (London: Weidenfield and Nicolson, 1968), 23-6.

158) makes it conspicuous that Forster's novel criticises 'the British colonial practice […] [which causes a] political crisis [that appears] simultaneously [as a] crisis of representation'.

Curiously enough, the approach Forster adopts in *A Passage to India* offers an enterprise of upholding a cultural interaction with the Other outside the frame of colonialism. For that reason, his text is considered a bridge of sympathy with the Indian Other. He regards the cultural attachment with the Indian Other as a necessity. His text investigates the chaos of the white man and his colonial inclinations towards the Other, particularly in the aftermath of World War I. Forster's journey is considered a '"passage out"–from the metropolitan centre to a colonial periphery–[which] allowed [his] own social location to be reconceptualised' (MacPhee, 2011: 13).

With regard to D. H. Lawrence, he believed that European civilisation was an evil and brutal one that he should rebuff. He found that journeying was the best way of expressing his revolutionary spirit against the British policy during and after World War I. Through travelling, he escaped from the prison-like England that locked him ideologically; the British government even exiled him after being accused of disloyalty as he got married to a German woman whose cousin was an officer in the German air force. However, his life in exile crystallised his anti-European spirit. He preferred to live in exile rather than being ruled by a repressive system, and thus, he could free himself from the chaos of the modern age. Mexico was his favourite destination by which he was spiritually and ideologically absorbed. It was a place where he could revive romanticism, which had been destroyed by industrialism and capitalism in the modern age that turned the man into a machine-like individual. Thus, he called for the freedom of choosing appropriate religions and ideologies.

In Mexico, he could confront his otherness through investigating the otherness of the Mexicans. He criticises the homogenising Western colonial attempt to harness and colonise the Mexican Other. He believed that the ancient Mexican culture could regenerate a purified world since Mexico enjoyed unique characteristics of simplicity and spirituality, as he understood the sublime relation of the 'spirit of place'. The return to the primitive place could enable him to liberate and secure his future. In his text, *The Plumed Serpent* (1924), Lawrence quests for self-realisation by examining his relationship with the Mexican Other in his journey of self-displacement in Mexico by exploring the cultural

conflict within the Orientalist and colonial discourses to identify any possibility of cultural interaction with Mexicans and gain self-integrity. Peter Scheckner (1985: 124) states that Lawrence's text focuses on the dichotomies of 'religion and politics, flesh and spirit, the desire to be part of mankind and the need to be free of all social contact'. Moreover, in 'Lawrence's western path: mornings in Mexico', Thomas R. Whitaker (1961: 235) perceives Lawrence's journey to Mexico as a process of opening 'the closed and self-sufficient [Western] ego,' to understand and accept the racial Other and their 'otherness' through invalidating the distinction between the centre and the periphery. Lawrence, therefore, affirms his anti-colonialist views of Western racial hierarchy by criticising the hostile behaviour of European colonialism. He aims to defy the centrality of the Western Christianity; he expresses his resentment of the Christian church, which terminates man's individuality and vitality. According to him, Christianity turns the individual into a passive entity who agrees to live in misery and lead a passive life. Therefore, he desires to unite the soul with the divine power and obliterate materiality.

Analogously, Graham Greene, according to Neil Sinyard in '*Graham Greene: a literary life*', was motivated by an 'isolated and *undervalued* childhood' to go on journeys and become a travel writer (2003: 19; emphasis original). It was his desire to combat the miserable psychological state and his dissatisfaction with life. He stated that journeying was the 'only desperation that keeps me writing, as someone who clings to an unhappy marriage for fear of solitude' (Greene: 2002: 48). As a result, Michael Shelden (1994) in *Graham Greene: the enemy within* points out that Greene 'feels better living in a world where everyone [….] is surrounded by nightmarish torments', whether in Mexico or Africa, to find 'suitably realistic patches of hell on earth' (243-44). For him, travel writing was a severance from the past and instils confidence in the possibility of changing. In *Ways of Escape* (1980), he declares that travelling is a 'psychological therapy'. However, Sinyard (2003: 95) hints that Greene's self-displacement in Africa was not the end of suffering because a 'complete escape from those formative years was impossible'.

Like Conrad's *Heart of Darkness*, Greene's *Journey Without Maps* is considered one of the 'canonical text[s] in shaping twentieth-century travellers' understanding of Central Africa and the travel genre' (Burroughs, 2006: 924). It is a substantial milestone written before the eclipse of Western Empires (Wise & Mike, 2012: 345). David Lodge claims that Greene was obsessed with the nature of the relationship between 'the hunter

and the hunted' or the coloniser and the colonised (Lodge, 1966: 9). His self-penetration and self-reflection are mirrored in the different African Other. The text evinced his search for a peaceful and satisfied refuge to escape the miseries that life threw at him after World War I. He resisted the European imperial inclinations and criticised their bloody race for wealth. In *The Will to Believe: Novelists of the Nineteen-Thirties*, Richard Johnstone argues that the writers of the 1930s were anti-imperialist, looking for peace after the calamities of World War I:

> They shared a profound need for something they felt had been lost from the world, something which would have to be replaced-belief. It was a need which grew out of the past they had in common, and it marked them, by the particular forms it took, as men of their time. (1982: vii)

It is worth mentioning that Greene did not declare the nature of his journey to Liberia. His experience in Liberia was filtered through one of the essential lenses of Orientalism, which was the standpoint of the journey. His journey 'brought him to the ground level of Empire face to face with human beings in human situations of colonialism' (Couto, 1990: 11). He criticised European imperialism and their colonial practices to expose their understanding of the 'Orient'.

This panoramic review of the journey is deemed essential for understanding the concept of self-displacement and its motivations according to the Western conception. It serves my aim of analysing the selected primary texts. Focusing on Africa, I will start with Joseph Conrad's *Heart of Darkness* (1899), which traces Conrad's journey to the Congo and end with Liberia by studying Graham Greene's *Journey Without Maps*. Chapter two investigates E. M. Forster's *A Passage to India* in his journey to India, while chapter three scrutinises D. H. Lawrence's *The Plumed Serpent* to explore Lawrence's journey to Mexico. The diversity of the locales and cultures will set the stage to do comparison between these writers and their texts within a colonial and postcolonial framework. Their travel writing elucidates the ramifications of wars and colonialism, which highlights the plight of the white characters in foreign colonised territories and their endeavours to understand the Self through their communication with the Other. Furthermore, I will focus on the writers' correspondences and their non-fictional travel works in relation to their fiction. In my analysis of the non-fictional travel works, particularly, Conrad's 'Congo Diary' (1890) and Lawrence's *Mornings in Mexico* (1927), I will compare them with the writers' fiction to investigate the reality of their journeys.

The analysis in the four chapters of the thesis will be founded on Said's methodological insights in his text *Orientalism* (1978), but not wholly restricted to the Orientalist discourse as the only approach with which to study the Western cultural representations of the Other. It is worth mentioning that Said's concept of Orientalism is not restricted to the Orient since it is applicable to other non-European nations and cultures. In explaining the concept of Orientalism in his text *Journey Without Maps*, Greene argues that:

> You will go wrong if you interpret the word 'Orient' to indicate something of a Chinese or Japanese nature. There is enough material of other kinds to arrange a lively colourful ballyhoo, as you will see as you turn to the exploitation pages in this press book. (*JWM*: 16).

Thus, the concept of Orientalism is not confined to the Orient. For this line of discussion, the thesis adopts Orientalism in relation to places beyond the traditional concept of Orientalism in India or the Far East.

I will further adopt Frantz Fanon's theory of colonialism to examine the implications and complications of the colonial relationship with the Other by tackling his substantial works; namely *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961). It is also necessary to consider the actualities of the Self and the Other, which together creates a comprehensive image of their relationship. The thesis will not only address Orientalism and colonialism as monolithic discourse in analysing relevant texts but also tackle other alternative cultural theories to study the cultural interaction with the Other. For this purpose, I will adopt Mary Louis Pratt's concept of 'contact zone' in her substantive work *Imperial* Eyes: *Travel Writing and Transculturation* (1992) and Homi K. Bhabha's concept of 'in-betweeness' that he discusses in *Location of Culture* (1994). The theories adopted are central to my thesis as they deconstruct the colonial relationship between the Self and the Other. The critical approaches, which have been outlined, will serve as the foundation of the critical reading of the texts under investigation. Furthermore, the thesis will delve into the writers' motives that led to the writings of the primary texts. It internalises Said's conception of the *strategic location*, which is defined as the description of the author's position and approach concerning his text about the Orient (*O*: 20).

To summarise, through the medium of the Other, the Self discovers its identity, way of thinking, passions, behaviour and inclinations. Because of this, the Other is viewed as the key concept that reflects a comprehensive understanding of the Self. The thesis will investigate this relationship and the possibility of any cultural interaction with the different through the medium of journeying and self-displacement. Oriental, colonial and cultural approaches as well as close reading of the authors' biographies will be adopted in my analysis of the selected texts to study the validation of their experiences in foreign territories.

1.1 The Self and Other in the Western Conception

In this section, I will revisit the Orientalist and colonial discourses and their portrayal of the Self and the Other. As the section intends to analyse the 'metropolitan-peripheral' characterisation, I will tackle Said's theory of Orientalism and its fundamentals to investigate the Western perception of the Other. Then, the relationship between the Self and Other will be presented in the light of Frantz Fanon's substantive theory of colonialism.

1.1.1 Orientalist Discourse

Postcolonial discourse is aimed at the deconstruction of Western ideology to inspect its intellectual, cultural, political, and historical dimensions in dealing with the non-Europeans. Postcolonial scholars unveiled the crux of the one-sided ideology of 'Orientalism'– being a tool for studying the cultural hegemony that demarcates the European behaviour in dealing with the Other. The treaties that formed the hallmark of the codified principles of Orientalism have widened the European mind about the Other and digested the Orient, predominantly, the Far East and Africa. Therefore, the objective of this section is to focus on the Orientalist conception of the contentious relationship between the Self and the Other in the light of Edward Said's philosophical conception of Orientalism that he studies with intellectual breadth and versatility.

Although the focus of the section is on Orientalism, it is important to delve into the concept of the Self and its development from the psychoanalytical perspective to better understand its relationship with the Other. The end of the nineteenth century witnessed psychologists' focus on the consciousness of the Self. The concept of the Self, however, was developed on the heels of the emergence of psychoanalysis. In the twentieth

century, psychoanalysts like Sigmund Freud (1856-1939) and Jacques Marie Émile Lacan (1901-1981) considered the analysis of self-development. Freud identified three stages in the development of human character: the libido, the ego and the superego.[9] The stages are the milestone components that are defined in the structural model of the psyche through which the mental life is shaped. By relying on this psyche model, the 'Id' represents the cluster of uncoordinated instinctual trends; the 'ego' stands for the realistically organised part, and the 'super-ego' performs the critical and moralising role.

Concerning Lacan, he links the development of the Self with the development of language in man's personality. He re-conceptualises Freud's theory of self-development as he discards linking psychology with social theory. According to him, the Self experiences three stages similar to a life cycle. These stages are labelled as the Imaginary, the Symbolic and the Real. The first phase emerges when the child fails to express himself through language; he resorts to impressions and fantasies. He then comes into the symbolic stage through the mirror stage (Bertens, 2003: 160). The mirror stage is a crucial stage in which a person shapes her/his ego.[10] Therefore, s/he becomes a part of reality when he grows able to use language and participate in relations with the Others (2003: 160-63). The Self is a reflection of man's internal side, orientation, abilities and ambitions. It represents man's views and skills; it is the sum of his experiences. Thus, it is formed as a positive term (Childs & Fowler, 2006: 164).

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[9] Freud's theory was primarily examined in his 1920 essay 'Beyond the Pleasure Principle'. The 'libido' is the drive energy; it includes the desires to look at erotic objects (Scopophilia or scoptophelia) laughter and joking. Freud sees laughter as an explosion of energy that was previously used to repress anti-social feeling. In the case of the 'ego', it follows the 'libido' in the character's development; it is the stage in which the child comes to terms with external reality and later becomes separated off and differentiated as the Self. Its function is testing 'reality in order that the organisms' reactions […] be in terms of what is, rather than uncoordinated responses or those aiming at direct and immediate satisfactions'. The 'superego' is a later stage of the character's development. The need to encounter the society's moral prohibitions, necessitates its rise, it is equated with 'conscience' in which the child follows the morals of his parents, their attitudes, opinions and judgments. He points out that the 'superego' arises from the remnants of the Oedipus complex and the sense of guilt that is based upon the fear of parent's punishment and rejection. See: J. Brown, *Freud and the post-Freudians* (London: Penguin Books, 1977), 22-29.

[10] Lacan signposts that the mirror stage occurs when the 4/6- month infant starts looking at the mirror and s/he begins to recognise her/his identity. Lacan states that:

> The mirror stage is a phenomenon to which I assign a twofold value: in the first place, it has historical value as it marks a decisive turning-point in the mental development of the child. In the second place, it typifies an essential libidinal relationship with the body-image. (Lacan, 1953: 14)

As the Self has individual being, features and identity, there is the Other, who is exclusively dissimilar and other than ourselves. No study addresses the Self without looking into the Other, for their predetermined relationship is a precondition for man's existence. The Self is mirrored through the reflected image of the Other; it is built on the social grounds of the Other since they are two forces working together (Bressler, 2007: 44-7). Therefore, the Other is the locus upon which the individual subjects, social groups and nations are projected as historically and culturally specific constructions. These structures are determined by discursive practices that form one's identity by differentiating it from the Other (2006: 164). Thus, the concept of the 'Other' refers to the competitiveness and hostile attitude, which is drifting towards those outside the space of the Self, and the moment the Self understands its limits, the gap with the Other will be filled. Lacan sees that the Self identifies and experiences itself in the Other (Lacan, 2006: 148). The Other reflects the self-image, attitudes, experiences, and real identity. It is worth mentioning that the Other is not necessarily a specific individual; it can be a certain group of people or a certain society. Philip Tagg brackets eight notions of the Other according to modern studies of culture as follows: the popular Other, the lower class, the black Other, the third world Other, the female Other, the national or ethnic Other, oppressed parts of subjectivity, and 'somewhere else' as the Other (Tagg, 1996: 2). Moreover, the Other takes other various forms depending on the nature of the conflict with the opposite forces. The most distinguishing forms are the religious Other, the cultural Other, the male-female Other, the white-black Other, and the master-slave Other. The image of the Other is recognised in line with the way the Self decides to look at it, and the nature of their relationship, i.e. friends or enemies. Moreover, the Self shapes and affects certain features of the Other along with its standards and personal visions.

Lacan discriminates between the Other (with a capital O) and the other (with a small o). He implies that the recognition of this difference is immanent in psychoanalysis. In 1955, he set a schema called 'schema L' in which the 'Other' is designated as (A), an abbreviated form of 'Autre' meaning 'other' in French. The little 'other' is labelled as (a), an abbreviated form of 'autre'. The analyst should be meticulously imbued with the difference between [O] and [o] so that he could place himself in the dominant position that provides the identity of the small [o] with a gaze (Ashcroft et al., 1998: 170). The 'little other' refers to the qualities of the individual Self (I). On Lacan's schema L, it is a

reflection of the ego and the reflected image of the counterpart speculator (Evans, 2006: 135). As for the 'Other' with the capital O, he refers to 'radical alterity, an-otherness that transcends the illusory otherness of the imaginary' order (2006: 136). He cannot be assimilated through identification. For Lacan, he inclined to 'language and law', and he is 'inscribed in the order of the symbolic' and 'particularized for each subject' (2006: 136). In his theory, the Other functions as a subject in a secondary sense. It is the locus of this topic in which the drive is essentially manifested; it demonstrates 'the field of that living being in which the subject has to appear' (Lacan, 1978: 203).
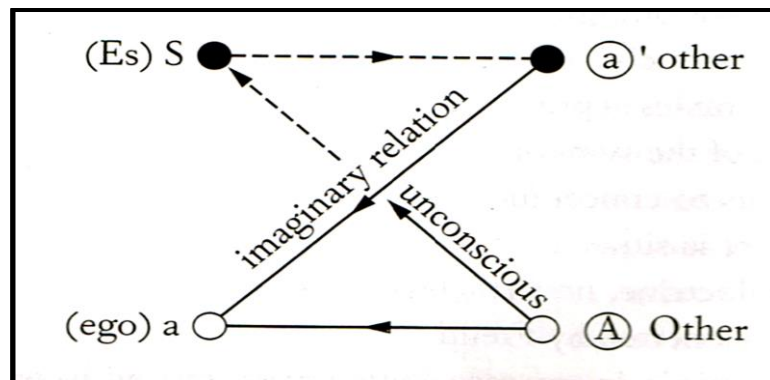
Figure 1-2: Schema (L) From Jacques Lacan's Écrits.

In his philosophical concept of Orientalism, Said underlines the contentious issue of the Self and the Other. He concentrates on the image of the former, who represents the centre and power and his effects on the discredited latter concerning the conflict between cultures. However, his focus was on the centre, which can be accounted as a shortcoming in the core of his theory. His arguments highlight the place of the 'Other' for the centre cannot be understood without scrutinising the periphery. The crux of the matter is that the structure of Orientalism endorses the difference between 'us' and 'them' within Western assumptions by imposing boundaries on the Other's thoughts and actions. This ideology is driven from anthropology, which it is originally based on Darwin's theory of evolution (Jordan, 1996: 11). In *Descent of Man*, Darwin (1871) states that the Europeans are the best species to survive.[11] He further thinks that the spread of European civilisation is preconditioning the survival and progress of other species (Watt, 1996: 33-4). The

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[11] Darwin believes the division of the human race is originated in history. He prefers the white race on the black believing that the black have savage brain similar or slightly superior to the apes. See: C. Darwin, *The descent of man, and selection in relation to sex* [ebook], (Vol. 1.). (New York: D Appleton & Company: (1871), 137-38. See also: R. Young, *Colonial desire: hybridity in theory, culture and race* (London and New York: Routledge, 2005), 49.

Europeans circulate the idea that without 'us' the Other will live in perpetual darkness, poverty and hunger.

Said highlights that '[t]he increasing influence of travel writing, imaginary utopias, moral voyages, and scientific reporting brought the Other into sharper and more extended focus' (*O*: 117). He further affirms that travel writing forces the 'division established by Orientalists between the various geographical, temporal and racial departments of the Orient' (*O*: 99). Orientalism profiles the non-European people on the premise of the historical generalisation and stereotype images of the Orient. They are perceived as strange, eccentric, savage, predatory, irrational, exotic, mysterious, unresolved and secret, alien sensational (women), monstrous and beast-like creatures; these conceptions furnish some of the 'most recurring images of the Other' (*O*: 9). The Orientalist uses particular language in referring to the Other to affirm their otherness. David Lodge states that the adjective 'exotic' indicates the 'foreign but not necessarily glamorous or alluring' (Lodge, 1992: 158-59). Language demonstrates man's actions and orientations that creates the core manifestation of cultural identity.

According to Said's Orientalism, the Orient is identified as the European counterpart, i.e. the Other. It is vital to underscore that not only does Said, being an exiled Palestinian who lived in America, criticise Western Orientalist conception of the Other; he also appraises the non-Europeans since he had a deep insight into both cultures. His denunciation is attributed to the fact that while the passive adjectives envisage the European invented Orient, the Orientalists describe the Occident as 'rational, virtuous, mature, [and] normal' (*O*: 40). This fact prompts Said to argue that the 'Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience' (*O*: 9-10). Therefore, Orientalism, in its pure form, is 'a way of dealing with the Orient'. The Orientalists deliberate the concreteness of Orientalism by 'knowing it, describing it, authorizing views of it, and thus, having authority over it' (*O*: 3). Said discusses that the 'Westerner believes in his human prerogative not only to manage the non-white world but also to own it, just because by definition "it" is not quite as human as "we" are' (*O*: 108). Said further pinpoints that Orientalism is a 'form of paranoia' (*O*: 72). The Western Orientalist discourse identifies the Other in the way that enhances and rationalises its colonial goals. Said claims that it is sufficient for 'us' to 'set up these boundaries in our minds', and 'both the Other's territory and their mentality' are 'designated as different

from "ours"' (*O*: 54). Bhabha alleges that this division is a part of 'the geopolitical divisions of East and West, North and South' (Bhabha, 1994: 171). The sharp discrepancy between 'we' and 'they' governs the difference and demarcates the nature of the relationship between the two opposing poles. Sigurd N. Skirpekk states:

> Labelling people by 'we' and 'they' might be as old as humanity. Nevertheless, what has been changed through history might be the limits of the 'we' or/and the limits of the various circles that include the 'we', and how unfriendly we are with these we consider others. (Skirpekk, 2008: 261)

The conflict between the Self and the Other occurs as a natural outcome of the dominance of Western culture, which is enhanced by sophistication and willed power over the primitive and feeble Eastern culture; Said states:

> Race theory, ideas about primitive origins and primitive classifications, modern decadence, the progress of civilisation, the destiny of the white (or Aryan) races, the need for colonial territories—all these were elements in the peculiar amalgam of science, politics, and culture whose drift, almost without exception, was always to raise Europe or a European race to dominion over non-European portions of mankind. (*O:* 232)

Based on Said's conception in the quotation above, the Orientalist discourse underscores that the relationship between East and West is too strained, which is a 'sign of the power [... rather] than a 'true discourse about the Orient' (Ashcroft et al., 1998: 168). In *The History of Sexuality* (1976), Michel Foucault argues that power is created and practised by the sources: the institution. He writes that:

> Power must be understood in the first instance as the multiplicity of force relations immanent in the sphere in which they operate and which constitute their […] organisation. (92)

The word 'immanent' suggests that power comes from within something and dissipates into the universe. It also implies that power can control, change, and enforce itself. In other words, power has a dynamic and ever changing nature; it pushes and pulls within itself. Similarly, Said supports Foucault's idea of power:

> [Power] is formed, irradiated, disseminated; it is instrumental, it is persuasive; [it] has status, it establishes canons of taste and value; it is virtually indistinguishable from certain ideas it dignifies as true. (*O*: 19-20)

From Said's definition, one can infer that power is in relation to knowledge; power directly influences the truth of ideas, which brings us back to Foucault's quotation in *Power/Knowledge*: 'It is not possible for power to be exercised without knowledge; it is impossible for knowledge not to engender power' (1980: 52). He further postulates that:

> Power and knowledge directly imply one another, that there is no power
> relation without the correlative constitution of a field of knowledge, nor
> any knowledge that does not presuppose and constitute at the same time
> power relations. (Foucault, 1977: 27)

To generate knowledge, power has to be a part of the subject's creation of discourse, and hence, his being as a human. Therefore, the Orientalists implement the 'imperial ideology' or the 'binary ideology' to deal with the non-Europeans by restoring to Orientalism as a knowledge production process.[12] The power relation is evident in the language used. Bhabha states that 'in every practice of domination the master's language becomes hybrid–neither the one thing nor the other' (Bhabha, 1994: 33). In *Colonial Desire: Hybridity in Theory, Culture and Race*, Robert J. C. Young (1995: 62) asserts succinctly that the 'racial theory was established on two initially independent foundations, namely physiology and language'. Additionally, Said argues that Orientalists create 'vocabular[ies] and ideas that could be used impersonally by anyone who wishes to become an Orientalist', which reflect their values and foundation of identity (*O*: 122).

The canon of Orientalism is to represent the Orient as it is unable to represent itself. Orientalism, in its broadest sense, is a system coined by Western political powers that brings the weak Orient into Western consciousness. Said admits that:

> Everyone who writes about the Orient must locate himself vis-à-vis the
> Orient; translated into his text, this location includes the kind of
> narrative voice he adopts, the type of structure he builds, the kinds of
> images, themes, motifs that circulate in his text—all of which add up to
> deliberate ways of addressing the reader, containing the Orient, and
> finally, representing it or speaking [on] its behalf. (*O*: 20)

Through a survey of Western discourse along three centuries, Said investigates how Orientalism rationalises the colonisation of the Orient. Most significantly, the natives' mind is the target of the Orientalist discourse; Antonio Gramsci believes that 'man is not

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[12] The binary ideology is the oppositions of the centre and margin, coloniser and colonised, the black and white, the metropolis and the empire, the good and evil, the civilised and primitive, to initiate the 'relation of powers'. See: B. Ashcroft et al., *Key concepts in post-colonial studies* (London: Routledge, 1998), 24.

ruled by force alone, but also by ideas' (Bates, 1975: 351). To produce knowledge about the Orient means to cultivate the land in order to exert power over it:

> Once again, knowledge of subject races or Orientals is what makes their management easy and profitable; knowledge gives power, more power requires more knowledge, and so on in an increasingly profitable dialectic of information and control. (*O*: 36)

 Ashcroft and Ahluwalia further argue that the 'superior "order", "rationality" and "symmetry" of Europe, and the inferior "disorder", "irrationality" and "primitivism" of non-Europe were the self-confirming parameters in which the various Orientalist disciplines circulated"' (Ashcroft & Ahluwalia, 2009: 51). Said states that Orientalists could create knowledge about the Orient, which is typically passive, that appears to be a part of reality:

> History is made by men and women, just as it can also be unmade and re-written, always with various silences and elisions, always with shapes imposed and disfigurements tolerated, so that 'our' East, 'our' Orient becomes 'ours' to possess and direct [....]. This is not to say that we cannot speak about issues of injustice and suffering, but that we need to do so always within a context that is amply situated in history, culture and socio-economic reality. (*O*: xiv-xviii)

Said outlines the ways of producing Oriental understanding through the strategic location of the writer, who others the natives and speaks on their behalf to confirm their inferior position (*O*: 20). The representation of the Orient is inevitable to unveil its ambiguity and make it a scientifically visible truth in Western discourse (*O*: 22). The claim that the Orient is unable to represent itself is a polemical issue since it is not a matter of fostering the Orient so much as denying it. The representation of the Orient distorts its historical truth; it substitutes the non-European barbarian with the European. Since the nexus between East and West lacks the criterion of power equivalence, colonial dominance seems a perpetuated drive in representing the Other. The process of the Orientalist representation mutes and deprives the Orient of its legitimate right to resist and refute since it lacks self-government. Said summarises the whole structure of the Oriental system saying that it is 'a kind of Western projection onto and will to govern the Orient' (*O*: 95). He further adds that Orientalism has the ability to 'control, manipulate, even to incorporate, what is a manifestly different […] world (*O*: 12). Undeniably, the cultural web of Orientalism serves as a Western approach of defining the Orient, and in the meantime, a reflection of how the Occident

identifies itself. The Orientalists believe in the ability of the Oriental texts to provide knowledge that authorises them to judge the Orient:

> Orientalism is premised upon exteriority, that is, on the fact that the Orientalist, poet or scholar, makes the Orient speak, describes the Orient, renders its mysteries plain for and to the West. (*O*: 20-1)

According to the quotation above, the representation of the Other mirrors the circumstances and identity of the Orientalists, who regard the Orient as the surrogate or underground Self.

Nevertheless, Orientalism helps the Orient to approach the real fact of the West and re-define it as being the different image, idea, and personality, i.e. the different culture (*O*: 3). Noam Chomsky appreciates Said's theory of Orientalism due to its contribution in '[u]nravelling mythologies about ourselves and our interpretation of the Other, reshaping our perceptions of what the rest of the world is and what we are' (Bayoumi & Rubin, 2000: xv). Thus, Said's method in *Orientalism* 'illustrate[s] the formidable structure of cultural domination [of the] formerly colonized peoples, [and] the dangers and temptations of employing this structure upon themselves or […] others' (*O*: 25).

Said's *Orientalism* provides solid cultural foundations that form the major points of departure to deal with the novels under consideration since the influence of Orientalism is worldwide: 'Every continent was affected, none more so than Africa and Asia' (*O*: 41). He believes in the 'conspiracy of literature against the Orient' insisting that literature is not politically innocent. [13] Conrad's *Heart of Darkness*, for instance, reflects the Orientalist discourse, which presents Africa, particularly the Congo, as a realm of darkness and a source of terror as it is an essential part of the imaginative geography in the Orientalist mind to intensify the inhumanity of the Africans. Conrad describes the Africans as 'black shadows of disease and starvation, lying confusedly in the greenish gloom'.[14] Similarly, Greene in *Journey Without Maps* describes Liberia as a land of epidemic diseases and death, and the Liberians as handicapped children. He further narrates that the Liberians' 'minds do not move on the level of reason' (*JWM*: 95). The brutal image of Africa widens the gap between the actual body and physicality of Africa

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[13] This term is constructed relying on Said's concept of Orientalism.
[14] J. Conrad. *Heart of darkness*. London: Everyman's Library, 1978. p. 66. Subsequent references to this text will be cited by short title *HD* and page number parenthetically.

and the Western conception. Intriguingly enough, in *Rule of Darkness* Patrick Bratlinger (1988: 173) affirms that the moment Conrad decided to travel to Africa, he was ideologically trapped in 'the Victorian myth of the Dark Continent' as a misshapen continent: 'The Orient is eternal, uniform, and incapable of defining itself' (*O*: 301). He describes it in chilling detail demonstrating the occult, the mysterious and the mythical side of it. Fanon exposes the European's true conception of Africa as a cursed land inhabited by cannibals; he demonstrates that:

> The Negro is an animal, the Negro is bad, the Negro is mean, the Negro is ugly; look, a nigger, it's cold, the nigger is shivering, the nigger is shivering because he is cold, [….] that cold that goes through your bones. (2008: 86)

With reference to India, the literary archive presents it as a different territory from other parts of the Orient: 'It could be treated […] with such proprietary hauteur' (*O*: 75). In agreement with the Orientalist discourse, India is feminised; it is viewed as a weak female waiting for a robust male to penetrate and save her. Nevertheless, the process of treating the Indians as an immature feminine culture will hinder the Orientals from adequately representing themselves. In Forster's *A Passage to India*, the English view the Indians as 'barbaric, uncivilized [and] inhuman' (Said, 1994: 206). Jukka Jouhki (2006) in 'Orientalism and India' maintains that blaming Orientalism for imagining India as an inferior nation affirms the Orientalist discourse in preventing the Indians from representing themselves adequately (13). The Western mind envisions India as a 'chaotic and degenerate sub-continent' (Parry, 1998: 176). It is an image that was itemised by the British travel writing of the eighteenth century that reduced the Indians from 'objects to non-existence' (Silver, 1988: 93). Moreover, the Indians are depicted in the Orientalist discourse as inferior stereotypes and criminals at heart as they have a dark complexion. The Orientalist approach of degenerating the Other or categorising them as inferior and deformed beings is highly negative since it results in certain colonial disorder and clashes as the Others claim their rights subliminally and call for their freedom (Ashcroft, et al., 1998: 90).

As for Mexico, the Orientalist discourse also conspires against it; it is represented as exotic and threatening. In Lawrence's *The Plumed Serpent*, there is a hyperbolic description of Mexico and the Mexicans to distort truth and reality in a way that serves

the European colonial ends. Lawrence follows the Orientalist trajectory in depending on the previous documents that are provided by his predecessors; Said states that:

> As a form of growing knowledge [,] Orientalism resorted mainly to citations of predecessor scholars in the field for its nutriment. Even when new materials came his way, the Orientalist judged them by borrowing from predecessors (as scholars so often do) their perspectives, ideologies, and guiding theses. (*O*: 176-77)

Mexico is depicted as a landscape that causes disillusionment, estrangement and menace because of its brutality that adds more to its primitiveness. It instigates confusion and perplexity in the European perception. It unmasks Lawrence's supremacy, anxiety and confusion (Oh, 2007: 18). It exhausts the intruder's soul because of its absolute unfamiliarity, for it is a country stuck in history. The Orientalist discourse that depicts Africa and India in Conrad and Forster's texts is replicated in Lawrence's text; they present Mexico as hollow and void of all recognisable humanity to degenerate its inhabitants. Lawrence describes the Mexicans as unwashed 'monkeys', 'mongrels' and 'brutish evil, cold and insect-like will'. [15] The Mexican culture is also depicted as a brutal one that is steeped in blood.

Thus, the thesis will highlight the Orientalist conception of the Other and his land in the selected primary texts to explore the nature of the relationship between the Self and the Other according to the philosophical theory of Orientalism.

1.1.2 Colonial Discourse

Colonial discourse is an ideological weapon that the superior culture utilised to safeguard its interests and serve its political ends and expansion tendencies. Post-colonial scholars have found excellent materials in travel writing to scrutinise the expansion of the European empires in the last two centuries. The scholars investigated the effects of colonisation on different nations taking the general frame of the conflict between the centre and the periphery as the benchmark of their surveys. Therefore, this section initially considers the colonial discourse and its influence on the conquered Other by investigating its tools and ends.

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[15] D. H. Lawrence *The plumed serpent* [eBook]. (1926), 79, Feedbooks. Available online: http://gutenberg.net.au. [Accessed 2/3/2015]. Subsequent references to this text are to this edition and will be cited by short title *PS* and page number parenthetically.

Colonialism is a reflection of imperialism. It is an inclination to control weak territories. It is vital to highlight the difference between imperialism and colonialism. When imperialism is put under the microscope, it refers to the relation of power and enslavement that composes the dynamics of colonialism. Colonialism, on the other hand, is the use of that power in its various implementation, even military force, to control other countries politically, economically and culturally. Thus, colonialism and imperialism boost each other. Said in *Culture and Imperialism* points out that:

> 'Imperialism' means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory; 'colonialism', which is [...] a consequence of imperialism, is the implanting of settlements on [a] distant territory. [.... Colonialism is] almost always a consequence of imperialism. (1994: 8-9)

Further, colonialism reflects the geographical ambitions of Orientalism to control the weak Other (Ashcroft, et al., 1998: 168). According to this belief, the Orientalists serve the imperial strategy, for they perceive themselves as the custodians of the Other's wealth. The colonisers, therefore, carve to differentiate their distinct identity from the colonised by adding certain features to their being, no matter what kind of features they are. The assertion of their colonial identity underpins the supremacy of their colonial culture (Ashcroft et al., 1998: 169). Thus, the colonial discourse manipulates the non-European as the subaltern racial Other, who is incapable of dissuading the colonialists from invading their lands, enslaving them and stealing their natural resources. 'England and France in the last century robbed them of territory; America has done worse, for she has lent [the African Other] money' (*JWM*: 219), Graham Greene narrates. According to Said, the white race reckoned the Orient the most precious terrain among other colonies, which must be conquered:

> There are Westerners, and there are Orientals. The former dominate; the latter must be dominated, which usually means having their land occupied, their internal affairs rigidly controlled, their blood and treasure put at the disposal of one or another Western power. (*O*: 36)

The enormous number of literary and documentary writings contribute to constructing the imperial hierarchy that secures the European expansionist plans. Harry Magdoff recapitulates the different facets of the colonial expansion overseas that started in the early sixteenth century. It takes the form of a 'direct robbery, looting, plunder, and piracy' that was preceded by the economic domination for two centuries (1978: 101). The fever

of European colonial tendencies to carve up non-European landscapes, as Andrea White (1996) proposes in 'Conrad and Imperialism', was incontestable inclination in the mid of the nineteenth century (180). Said emphasises that in the nineteenth century a 'drive toward empire in effect brought most of the earth under the domination of a handful of powers' (1994: 21). The Western intervention, as Mary Louis Pratt sees, took a different course as it turned increasingly into militant that uncovered the noble savageness of the Westerners (1997: 45). Bhabha follows Said's steps in criticising the colonial discourse; he writes:

> The objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, […] to justify conquest and to establish systems of administration and instruction. (1994: 70)

The role of the British Empire, for instance, was conspicuous as they recorded their annotations and political aspirations of finding new colonies and seized

> every piece of fruitful waste ground she can set her foot on, and there teaching these her colonists that their chief virtue is to be fidelity to their country, and that their first aim is to be to advance the power of England by land and sea. (Fhlathuin, 2007: 27)

Journeys played a crucial role in nourishing the colonial ideology that encouraged the Western expansion in foreign territories. The travellers wished to discover the undiscovered as they envisioned it to be. They longed to escape reality and break the spatial limits. The explorations of these travellers became 'the major object of expansionist energies and imaginings' (Pratt, 1997: 23). Mark D. Larabee's description of the influx of the British merchant sailor Ernest Shackleton to the South Pole reflected the ferocious competition between European colonial powers about resources, markets and strategic trade routes. Larabee stated that the South Pole was the last blank space on earth to be filled (2010: 50). Further, Christopher GoGwilt describes the period between the 1870s and 1920s as a period of 'high colonialism', frantic incentives for expansion, and sharing colonial territories (GoGwilt, 2005: 102). It was the time of filling the 'blank spaces' on the world map. It was the age where the Europeans colonised the weak people to construct their Empires. The following portrait is a map that displays the power of the British Empire and its control on voluminous territories around the globe.

Figure 1-3: Imperial Federation, 1845-1915 (oil on canvas), by Walter Crane © Tate Gallery, London.

Ironically, the Empires, which crossed borders, were depicted in the colonial discourse as the creators of peace by attaching the word peace to them such as Pax Romana, Pax Britannica, Pax Hispanica, Pax Mongolica, and so forth. Surprisingly enough, the foundations of these Empires were written by people who lived in the imperial countries and presented the imperial ideology as a stipulation to attain stability, prosperity and order for the subjugated people. In *The History of the Decline and Fall of the Roman Empire* (2000: 30), Edward Gibbon manifested that '[t]he obedience of the Roman world was uniform voluntary and permanent [....]. The vast Roman Empire was governed by absolute power under the guidance of virtue and wisdom'. The colonial discourse further utilised the word civilisation instead of colonialism to cover their overall brutality in exploiting the subjected colonies' natural resources and labour. In *Fantastic Reality* Jack Conrad (2013) ironically discusses the assumption of the Empire's good will to dominate the subjected people; his assumption coincides with Gibbon's as both state that domination comes in 'a fit of absence of mind' (243).

The twentieth century witnessed a 'global inter capitalist-rivalry, the rise of industrial capital, and the new imperialism; and then to the stage of decolonization and the rise of the multinational corporation recently' (Tabb, 2007). The priority in the list of colonialism is to keep the Other in a state of subjugation to make them understand the superiority of the white race. The colonisers are empowered by acting upon their naturally

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given dominant subjectivity of seeing the Other as inferior and cast-off creatures. Colonialism takes from race and ethnicity a line of classifying people. Elleke Boehmer accurately discusses the colonial relationship by defining the racial difference that imposed itself on the Other:

> Colonialism was not different from other kinds of authority, religious or political, in claiming a monopoly on definition [....] dominance was gained first by the constant incorporation and suppression of difference, and then also by a vigorous reiteration of authoritative meanings. (1995: 167)

Racial identity is not an issue of biological inheritance and distinction; rather it is a historically fabricated entity that reflects the whites' morality. In *Representation of the Intellectual*, Said (1996) argues that:

> According to nineteenth-century Westerners, there were no independent African or Asian peoples of consequence to challenge the draconian brutality of laws that were applied unilaterally by colonial armies to black- or brown-skinned races. Their destiny was to be ruled. (93)

Fanon, who is concerned about the influence of colonialism and the cultural horizon in shaping one's psyche, studies racism and its aftermaths on the blacks and its importance for the colonial enterprises. He embarks on innumerable issues that are generated by the influence of colonialism from the centre's point of view. He states that racism is 'unchanged' and it is the same anywhere and everywhere (Ward, 2007: 194). He disputes the proficiency of the blacks to wear the whites' manufactured cultural mask. He discusses these conflicting ideologies in *Black Skin, White Masks* (1952), the first work to inspect the psychology of colonialism and the confusion of identity among the inhabitants of the conquered Antilles islands of the Caribbean. The core of Fanon's text is to unfold how the blacks look and understand colonialism, their reaction to their inferior state and their perception of the white conqueror (2008: x). He unleashes his discussions with a question: 'What does the black man want?' The outrageous answer comes in a sprightly manner as '[t]he black man wants to be white' (2008: 1-4). He further states that '[t]he Negro is not. Any more than the white man' (Fanon, 2008: 180).[16] He criticises the

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[16] Although Fanon defends the blacks' right of equality with the white race, it is noticed that he uses the pejorative word 'Negro' to describe the other race. However, he was obliged to use this word as it resides in the whites' conscious having no alternative word to represent them.

racial discourse of colonialism, which addresses the African individual as a 'negro' or 'black' to other him. On the strength of this, the coloniser deprives him of his individuality and humanity to become a mere object, and thus, his presence depends on the way the coloniser conceives him, which is often 'the enemy of values' (2004: 41). He highlights that colonisation is founded on the perception of violence, and its confrontation is naturally accompanied with a reversed violence that developed into a reality (2004: 28). In *The Wretched of the Earth* (2004), he depicts the Western conception of the Africans:

> Colonialism, little troubled by nuances, has always claimed that the
> 'nigger' was a savage, not an Angolan or a Nigerian, but a 'nigger'.
> For colonialism, this vast continent was a den of savages, infested
> with superstitions and fanaticism, destined to be despised, cursed by
> God, a land of cannibals, a land of 'niggers'. (150)

According to Fanon in the quotation above, he perceives the relationship with the Africans as a relationship of slavery and violence. His conception of the Other is the core of the colonial discourse, which maintains the colonial policy to ensure its power by confiscating the natives' rights and freedom. According to Hannah Arendt's concept of power, violence is the starting point of the brutal action. It is incarnated in different forms that have the same functions.[17] Remi Peeters views violence as an 'extension' use of power that forms the crux of the political domination (2008: 172). Arendt (1972: 152) states that violence diminishes power: 'Out of a barrel of a gun grows the most effective command, resulting in the most instant and perfect obedience. What never can grow out of it is power'. Arendt and Peeters touch on the point albeit with a notable disparity, as the kernel of power is not violence, for it exists out of endorsement between people and those who are in authority. The law is a notable example in which people show obedience and reverence. The positive meaning of power refers to a relation and an 'end in itself' if people act together (150). It leaves no doubt that this relationship is muffled if power is given into the hands of the tyrants. Arendt's conception of power, then, is inaccurate because there is no agreement in power relations between the superior people and those who lack it. In the power relation, there is the oppressor who exerts power over the oppressed and the oppressed who obeys the oppressor's orders.

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[17] Arendt believes that the dictatorial, totalitarian and the tyrannical governments are different names for the same being although they vary in the degree of their violence. See: R. Peeters, 'Against violence, but not at any price: Hannah Arendt's concept of power'. *Ethical Perspectives: Journal of the European Ethics Network*, Trans. by John Hymers. 15, 2, (2008) 169-92.

The colonial power gives a reason for using violence since it aims to dominating and demarcating the relationship with the subjugated Other. Arendt (146) believes that violence is the 'last resort to keep the power structure intact against individual challengers–the foreign enemy, the native criminal'. Although power and violence may go hand in hand, power endangers itself through using violence as a compulsion at certain points. The confluence of power and violence is an issue derived from colonial experiences. When violence is the only dominant ruling fact, the Other is silenced and destroyed since the keyword of his action is muted (Arendt, 1973: 18). As Arendt (1983: 111) suggests, it is equivalent to the process of fabrication that 'we must kill a tree […] to have lumber, and we must violate this material […] to build a table'. In revolutions, as Peeters expounds, the power of violence does not rely on its tools so much as on its power of making its devices: the army and the police, obey and perform orders, and therefore, the rebellions are put down (Peeters, 2008: 184). Thus, we cannot simply equate power and violence.

Fanon draws on the natives' struggle to have their rights through rebuffing the imposed superior power of colonialism. He condemns the aggressiveness of Western ideology that exerts power, technology and culture to dominate the Other spiritually and materialistically. In 'White Skin, White Masks: Joseph Conrad and the Face(s) of Imperial Manhood', Jesse Oak Taylor (2012) argues that the performance power of the mask is intellectually and ethically perplexing even after unmasking the mask (191). The skin colour strategy unmasks the reality of the white man rather than Others'.[18] In *Discours on Colonialism*, Aimé Césaire (1972: 42) affirms this condemnation by describing colonialism as the 'force, brutality, cruelty, sadism, conflict, and [...] a parody of education'. In this regard, he punctuates the impossibility of any real human communication within the policy of domination and subjugation. The coloniser adjusts the colonised to accept his inferiority, and thus, he is turned into a submissive slave. The coloniser is the master, the officer, the jailor and the manager, whereas the colonised is a slave and a mere productive tool, who fulfils the coloniser's interests (Fanon, 2004: 16). According to Albert Memmi, a theorist of colonialism, the rebellion becomes a necessity, and a cure that redeems the opposing forces since it enables the former to root out the

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[18] Undeniably, in his play *The Black: A Clown Show* (Les Nègres, clownerie) (1958), Jean Genet, a French playwright, uses black actors with white masks and insisted on having white audience and masking the blacks, if there is any, only to emphasise the deception of masks.

'disease of colonisation', and the latter to 'become a man' (Ward, 2007: 195). He further accentuates that colonialism 'distorts relationships' and bedevils both parties (2003: 151). Fanon's advocacy of the oppressed addresses Memmi's use of the same technique; he argues that the equation of using counter violence is seminal to balance power.

It is worthwhile to mention here that travel writing has promoted the ideology of colonialism along centuries. Said argues that travel writing opens new horizons wherein colonialism is the most idiosyncratic. Travel writing is the other face of the coin of imperialism as it encourages and prompts its ideologies. He sees that the journey is one of the main gateways of colonialism:

> [The] journey, the history, the fable, the stereotype, the polemical confrontation [...] are the lenses through which the Orient is experienced, and they shape the language, perception, and form of the encounter between East and West. (1991: 58)

Said's argument is underpinned by Holland and Huggan, who debate that travel writing bolstered the myth of Empire (2000: 4). Moreover, Wimal Dissanayake and Carmen Wickramagamage describe Western travel writing as 'a metonym for colonial expansion [….]. [It can] be understood with the expansion of mercantile capitalism, the emergence of the world system, and colonialism' (1993: 14). Daniel Defoe's *Robinson Crusoe* (1719) fosters this contention. Defoe's text is a blatant example of the European who wishes to create a European colony to be followed as a model of the perfectly civilised culture. It becomes the first of its type that overtly calls for colonisation. Defoe's wishes illuminate the Europeans' intention to conserve European colonies and enthuse his fellows to colonise the uncivilised Other to create a modern civilised society. His view of a different landscape reflects the European ideology of his ancestors and the ingrained conception of the nineteenth century that degrades the Other's humanity.[19]

The nineteenth-century novelists were one of the principal causes and supporters of the British expansion beyond the vast seas, for 'literature […] makes constant references to itself as participating in Europe's overseas expansion' (Ashcroft & Ahluwalia, 2009: 86). Although it is not the only embryo of colonialism, Said considers the British novel as the centre of the imperial attitudes. Its primary task is to preserve the British imperial image and enhance principles and attitudes towards themselves and the

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[19] See: D. Defoe, *Robinson Crusoe* (London: Penguin Books: 2001).

Other (2009: 91). Young argues that Western culture and its developed scholarship is a 'form of colonial discourse' and a part of the whole system of Orientalism (1995: 160).

To highlight the colonial discourse of the primary texts in this thesis, my focus will be on the colonial practices that the white characters expose on their journeys to different terrains, which reinforces the colonial discourse. At its core, Joseph Conrad's *Heart of Darkness* demonstrates the Europeans' claim of civilising the Other. This pretence is reflected in the words of King Leopold II of Belgium, who claimed that he could 'bring civilisation [to Africa to diminish] darkness [that enveloped the] entire populations' (Najder, 1983: 123). Ironically, he ordered his soldiers to cut the natives' hands who were unable to bring enough ivory and rubber. The Belgians decided to construct the Free and Independent State of the Congo and claimed it as theirs. This declaration came as a reaction to the British and other European forces who started to control the major routes of trade in the Congo. They sent myriad of accountants to the state and connected it with Europe by cables to facilitate the process of draining the land's resources and enslaving its people.

Based on that, a detailed discussion is conducted to highlight the inverted ideology of lightness and darkness in *Heart of Darkness*. I will explore the colonial journey of Marlow and Mr Kurtz in the Congo on which the flow of incidents is based. I will question the colonial identity of the white characters to approve whether Said's conception of Conrad's text is an imperialist one or not. I will analyse the text to expose the European colonial plots and practices that were put in place to tame the Dark Continent. Fiona Moolla asserts that the 'transformed ideas of [....] [the] self and form of political organization, imposed on Africa through modern forms of colonialism have produced [....] the [image of] heart of darkness' (Moolla, 2013: 289). Moolla's argument reflects the reality of the heart of darkness of the white colonisation that I will thoroughly discuss.

E. M. Forster's *A Passage to India* follows the Conradian steps in exposing the essence of the colonial discourse and the colonial perception of the conquered Indians. Mohammad Ayub Jajja affirms Said's point that Forster's text deals with politics from the 'perspective of Empire'. In this line of argument, the text is written from the colonial standpoint; it is a 'colonialist representation' of the Other, which is overloaded with antipathy against them (2013: 39). Said's and Jajja's opinions are over generalised and vague up to some point. Jajja has adopted a new thesis accusing Forster of being 'a British propagandist' of the prevailing British ideology (2013: 41). Nevertheless, the text

ostensibly criticises the operations of the colonial discourse against the Other. Forster aims to present the Indians' subjugation to the colonial ferocity and the English deliberate negligence of them. Jouhki declares that there is a 'metaphysical thirst' for India. This desire replaces the 'earlier political' aim of Orientalism, and thus, India begins to represent a new 'realm of spirit' (Jouhki, 2006: 7). In my analysis of the colonial discourse in Forster's text, I will trace the colonial behaviour and practices of the major characters, the Anglo-Indian and the new comers to India, particularly, Ronny Heaslop, Fielding, Adela, Mrs Moore, Mrs Turton and McBryde.

D. H. Lawrence, on the other hand, believes that the colonial behaviour and self-supremacy led to the destruction of man's soul. In *The Plumed Serpent*, he tries to transcend the traditional Western epistemology and its colonial discourse to overcome the hierarchal ideology and decolonise the colonised. However, some critics like Wayne Templeton (1993) and Neil Roberts (2004) described him as the voice of colonialism in Mexico due to his colonial representation of the Mexican Other in certain corners of the text. They believe that he is blinded by his European individuality that prevented him from perceiving the Mexican Other equally. Lawrence's colonialist perception is not limited to the Mexican Other, but also to the Mexican landscape. It was unfit for the Europeans; its unfamiliarity explains that he cannot live the life of the black savages. Kate, Lawrence's protagonist, insistently explicates Lawrence's colonialist conception of the Mexican Other. She declares that the Mexicans are 'mere biological beings [….] they are nil, or next to nil' (*O*: 312).

In *Journey Without Maps*, Graham Greene presents the same colonial trajectory explored by Conrad, Forster and Lawrence. The colonial inclinations of the white man originates from the concept of the 'superior I' and its reflections on the opposing image of the inferior African Other. Greene seems to justify to himself the usage of the colonial stereotypes to fulfil the colonial goals and to safeguard the overseas colonies. The thesis will investigate the whites' brutality in using tyrannical tools of power and repression to exploit the natives. Greene confesses that 'there was a cruelty in the interior, but had we done wisely exchanging the supernatural cruelty for our own?' (*JWM*: 228). Despite Greene's endeavour to break the colonial stereotype image of the whites, he fails to create a substitutional image, for colonialism is a deeply rooted character in the European individual.

In summary, in the light of the colonial theories presented in this section, the thesis will explore the colonial inclinations of white characters in foreign territories. It will also investigate the influence of the colonial behaviour on the conqueror and the conquered.

1.2   The Theorising of Transculturation in the Domain of Travel Writing

Unimpeachably, the journey is evaluated as a human product; it forms an invaluable subject to be investigated within the domain of culture. As a discourse, it carries the ethnographic touch in exploring the Other's culture for it investigates certain people in meticulous territories. The travel texts illustrate the Other's way of living and thinking, which rest on the records of direct observations and the unconscious personal conceptions of the inner self. This section provides an overview of the possibility of any cultural interaction between the Self and the Other despite the boundaries that make it a far-fetched conception. The immediate results of colonialism were more frequent physical contact and possible cultural exchanges with the Other.

Travel writing is a part of the cultural context that creates an unconscious comparison between the traveller's culture and the visited culture. The writers, the ambassadors of their cultures, believe in the capacity of travelling to eliminate the cultural borders and create a highbrow and connected global village. Aristotle (384-322 B.C) argues that friendship cements man's relationship with the Other. He views it a virtue and a need in life (Aristotle, 2011: 167). Immanuel Kant (1724-184) conceives sympathy and communication between the Self and the Other as exemplified through the ideal friendship, i.e. the unity between people sharing love and reverence (Guyer, 2010: 140). Existentialists depart from personal experience of existence in their survey of the Self. Kierkegaard notices that the Self can be accessed through attachment and detachment, i.e. we have to be alive to it both inside and outside us (Mooney, 2007: 71). Sartre evaluates the Other as an object of scholarship; he departs from considering the Other as a man, not a thing, and the Other perceives the 'I' as an object (Sartre, 2003: 261).

The journey comprises a significant function of formulating the cultural identity by having the ability to expose societies, their cultural changes, and their representations of the Self and the Other against the backdrop of historical narratives. In 'On "cultural studies"' Fredric Jameson (1993: 33) explains that culture exists alongside another culture, for 'culture is the nimbus perceived by one group when it comes into contact with and

observes another one'. Because of the cultural interaction with the Other, many conflicting elements come into view such as identity, the inequality between East and West, the cultural clash with the Other, the entrenched ideologies of racism and self-perception (Thompson, 2011: 5-7). The 'othering' of the Other hinges upon how the Self contrasts itself with an individual from the opposing culture. For instance, the European travellers make a constant comparison between their superior culture and the Others' inferior cultures; they form the perennial grounding to distinguish between cultures, societies and traditions (*O*: 43-6). They looked at the Other through the same lenses as the anthropologists. However, they evaluate the Other as objects who live in a different time and space by putting them in 'there' and 'then' in opposition to the 'here' and 'now' of the 'anthropological discourse' (Dias, 1994: 166). The conclusive cultural disparity between the Europeans and the Other exists because of the nature of their meeting. Fanon spells out that the Self and the Other congregate in difficult conditions of antagonism and aggressiveness because of the skin colour difference, which constitutes a canon of alterity and otherness (Fanon, 2008: xviii). Therefore, travel writing is one of the considerable repositories that embed the idea of European superiority. They perceive that the natives of the remote places beyond the European borders 'only exist [...] as shadowy absences at the edges of the European consciousness' (Ashcroft & Ahluwalia, 2009: 96). Jameson remarks on the impossibility of making true statements or representing other cultures since their relationship is superficial and unnatural:

> The relations between groups are always stereotypical insofar as they must always involve collective abstractions of the other group, no matter how sanitized, no matter how liberally censored and imbued with respect. (1993: 35)

The European relationship with the Other is based on struggle and violence. Along with this line of discussion, Pratt explains that travel writing has introduced 'the rest of the world' for European readerships at particular points in Europe's expansionist trajectory (1997: 5). Due to the fetters that are imposed by the superior culture, there is a real difficulty in finding a solid ground for any intercultural relationships. For this reason, Memmi suggests to decolonise the concept of the oppressor and the oppressed that left its long-lasting mark on both parties by disregarding the cultural stigmata of the other group (2003: 194). In the light of this discussion, it is understood that the journey generates a

new form of colonialism, which is called 'cultural colonialism'. Holland and Huggan point out that:

> Travel writing has capitalized on exotic perceptions of cultural difference: it has made a virtue of, and […] profit from the strangeness of foreign places and cultures, delivering up to its mostly white metropolitan reading public. (2000: 48)

In the domain of colonialism, the colonisers imposed their cultural and ideological systems on the colonised Other as 'an instrument of ideological domination' (Lodge, 1992: 160). It is a predetermined method of analysing the Other to find a satisfactory way of dominating and ruling them. According to the concept of Orientalism, an underlined cultural detachment between the dominant West and capitulated East occurs since their relationship is that of power:

> I myself believe that Orientalism is more particularly valuable as a sign of European-Atlantic power over the Orient than it is as a veridic discourse about the Orient. The major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity as the superior one in comparison with all the non-European peoples and cultures. There is [….] the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness. (O: 6-7)

Fanon asserts that the relationship of power and cultural domination maps the colonial trajectory of the West (Fanon, 2008: xviii). In turn, the colonised people have to prove their identity through repudiating the colonisers' enterprise of colonisation using whatever tools to accomplish their counterpart enterprise even by using violence (2008: xxii). The conflict with the Other, however, is a 'source of contact' with the Other (Levenson, 1991: 162). It further maps the social classificatory system (Hall, 1997: 234-38). The study of the cultural interaction with the Other, as Said expresses in *Culture and Imperialism*, 'is not just a way of understanding an unequal relationship between unequal interlocutors, but also a point of entry into studying the formation and meaning of Western cultural practices themselves' (Said, 1994: 230). The relationship with the Other is unidirectional because the Orientalist thinks, imagines, and judges on their behalf.

According to Benedict Anderson's *Imagined Communities*, '[c]ommunities are to be distinguished, not by their falsity/genuineness, but by the style in which they are

imagined' (Anderson, 1991: 6). Depending on Anderson's argument, the stereotyping of the Other assists in constructing symbolic and imagined cultural boundaries, and thus assign them as different and abnormal. In *Representation: Cultural Representations and Signifying Practices* (1997), Stuart Hall argues that:

> [Stereotyping] excludes or expels everything [,] which does not fit, which is different [...]. It facilitates the 'binding' or bonding together of all of us who are 'normal' into one 'imagined community'; and it sends into symbolic exile all of Them – 'the Others'– who are in some way different – 'beyond the pale'. (258)

Despite the post-colonial views of the impossibility of any cultural interaction with the Other, some critics believe that the journey in its simplest form implicates a sense of an 'inter-zone'. The term 'inter-zone' is coined by Levi-Strauss to stress the rapprochement between the traveller and the visited people (Arshi et al., 1994: 225-26). This simple concept is followed by a sophisticated term, which is coined by Pratt who presents it as the 'contact zone' or 'anti-conquest/colonial frontier'. In *Imperial Eyes: Travel Writing and Transculturation*, Pratt argues that the 'contact zone', which is a geometric term, symbolically sites the generated relation in the colonial frame (1997: 225-26). The 'contact zone' examines the master-slave relationship in the perspective of 'copresence, interaction, interlocking understanding and practices' (1997: 7). She further defines the term saying that:

> A pace of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict. (1997: 6)

Pratt intersects with Fanon's and Said's views of the impossibility of attaching the Other culturally. She believes in the possibility of uniting the East and the West in one global village. She reassesses the imperial relations by building a bridge of understanding between the centre and the peripheries to be met in the domain of the 'contact zone', which is one fundamental pillars to this thesis besides Orientalism and colonialism. She uses the term 'transculturation', which is borrowed from ethnography to demonstrate '[h]ow the subordinated or marginal groups select and invent from materials transmitted to them by dominant or metropolitan cultures' (1997: 6). She further considers the influence on the writers' intellectual side that results from their direct communication with the Other the most significant issue in the journey. The evolution of the European

planetary consciousness after the discoveries of the interior explorations and naturalist writings naturalises and reshapes the milestone components of modern Eurocentrism and its global relations (1997: 29). Thus, the travellers acclimatise their behaviour and identity in compliance with the new cultural differences. The relationship with the Other is not necessarily peaceful or friendly because it rests on hostile colonial attitudes. She believes in the possibility of reciprocity, which is associated with the desire to achieve equilibrium through an exchange (1997: 80). The journey, according to her, augments the reciprocated understanding between different races and the probability of their unity depending on how far they are geographically and/or historically from each other. The writing with the Other's words is an approach to bridge the gap between cultures. Young emphasises that cultural progress is accomplished by educating one nation about the other via migration and mixing (1995: 41).

Similarly, reading Bhabha's *The Location of Culture* (1994) brings forth new substance that corresponds with Pratt's conception of the 'contact zone'. Despite his ideological compatibility with Fanon and Said about the reality of colonialism, Bhabha presupposes a new structure of the colonial relationship. He discusses the possibility of the human interaction between the conqueror and the conquered. He concentrates on the fact that the colonial discourse is built on a paradoxical mode of representing the Other. The fixity of its paradoxical ideology constitutes an impediment form that liberates itself from disorder, degeneracy and domination (Bhabha, 1994: 66). However, he focuses on a particular standardised colonial discourse, which takes an inverted and constant reading of the Other, to reveal the diversity of the colonial and cultural discourses in describing the Other:

> The black is both savage (cannibal) and yet the most obedient and dignified of servants (the bearer of food); he is the embodiment of rampant sexuality and yet innocent as a child; he is mystical, primitive, simple-minded and yet the most worldly and accomplished liar, and manipulator of social forces. (1994: 82)

Bhabha's postcolonial ideology re-evaluates the relationship between the centre and the periphery. He argues that the dichotomy between the Occident and the Orient should be overcome by configuring a bridge of understanding between them. His conception is established by rejecting the centrality of a monoculture and the calling for cultural interaction. He claims that the fulfilment of this understanding leads to the equality with the Other, despite the suspicion about the form of the desired equality. He

states that the 'colonial mimicry is the desire for a reformed, recognisable Other, as a subject of a difference that is almost the same, but not quite' (Bhabha, 1994: 86). This new form of relationship surpasses the cultural limitation, which turns out to be a tool of unity rather than an element of detachment. He falsifies the concept of the one-direction imperial binary by proclaiming the two-way movement direction. Therefore, his ideology meets Pratt's in the form of the 'transcultural influences' or the 'cross-cultural exchange' (Ashcroft et al., 1998: 24). The non-Europeans, in Bhabha's ideology, are not the inferior Other, rather they are the partners, who share the Europeans' qualities that put them on the same level of humanity. They are envisaged as the source of originality since they are uncontaminated by the concepts of modernity.

Bhabha seeks out what he coined as the 'cultural hybridity' that 'entertains difference without an assumed or imposed hierarchy' (1994: 4). The concept of 'Hybridity' occupies a decent space in Bhabha's cultural theory that he views as a developmental stage of the 'contact zone'. It is aimed at creating a new form of communication and a creation of a new 'cosmopolitanism' (Coombes, 1994: 181). He mingles Levi-Strauss' term of 'inter-zone' and Pratt's 'contact zone' to describe a compounded psychological and cultural phenomenon, which is coined as 'diaspora' or 'in-betweeness'. According to him, 'cultural hybridity' assists cultures to recognise their beings through the 'projection' of 'otherness' (Bhabha, 1994: 9). It transcends the Self and the Other's borders signifying a moulding into the third space of a 'new culture' within colonial relations. However, the 'in-betweeness' describes an intricate […] state of the individual who is '[c]aught between two cultures yet belongs to neither rather than both' (Tyson, 2006: 421). The new space reshapes identity as the 'difference of space returns as the Sameness of time, turning Territory into Tradition, turning the People into One' (Bhabha, 1994: 149). With the possibility of the appearance of the 'colonial hybridity' in the in-between space, a new meaning of cultural interaction will exist:

> Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects [....]. [It] is the articulation of the ambivalent space where the rite of power is enacted on the site of desire, making its objects at once disciplinary and disseminatory [....] a negative transparency. (1994: 112)

According to Bhabha in the quotation above, the interaction between people of different cultures reforms and crystallises identity since it is not a matter of inheritance that is acquired by nature. It is a contentious issue of complex relations that first start within the Self and develops gradually through understanding its nature and its relationship with the Other.

Based on the theoretical informative scholarship discussed above, the thesis attempts to spot situations in which there is a possibility of cultural interaction between the white characters and the Other. Conrad's *Heart of Darkness* presents a seed of this kind of interaction with the African Other despite the profoundly colonial inclinations of the whites. The thesis will trace Marlow's relationship with his assistant, the helmsman, who is perceived as a real man to work with. Forster's *A Passage to India* shows the possibility of implanting Conrad's seed of cultural interaction in the Indian soil. Forster assures the possibility of the cultural attachment with the Indian Other through the friendly relationship that Dr Aziz holds with the British newcomers to India and with the Anglo-Indian people. In Lawrence's *The Plumed Serpent*, the thesis will trace how Conrad's seed of cultural interaction grew to become a fruitful tree through the mixed marriage between Kate Leslie and Cipriano, the Mexican Other. However, in Greene's *Journey Without Maps*, the thesis will consider how the African soil is unfertilised for any cultural interaction since it is polluted with whites' ideology of racial superiority, which perceives the Other unequally. The theme of cultural interaction, thus, enacts a cyclical progression back to the initial stage.

To conclude, the present thesis endeavours to reveal Western literary representations of the interracial relationship between the European and the Other in the selected novels.

1.3 Geographical Contexts: the Lands and Cultures visited

The various places that are reflected in the four primary texts under investigation serve similar ideological functions. These destination - namely the Congo, India, Mexico and Liberia - are distinct entities, yet there are similarities in their portrayal stemming from the ideological context of Orientalism. A survey of the historical and political climates of the visited cultures at the time when Conrad, Forster, Lawrence and Greene arrived

provides an important backdrop against which the authors' representations may be considered.

Conrad's *Heart of Darkness* reflects the Belgian Congo at a time when colonisation was entering one of its ugliest and most rapacious phases. At the turn of the twentieth century, the time of the rise of Empire in Africa, the Europeans established standards for ethics, morality and spirituality. According to these criteria, Africa was perceived as inadequate and different. Colonisation advanced the white man's values and diminished the Africans as a result. The 'enlightened' white man, therefore, perceived himself as existing at the pinnacle of the human hierarchy while placing the Other at the bottom (Young, 2005: 6). Ironically, the most sinister of European values was carried into the African heart of darkness as the white man justified the conquest and murder of the Other. European advancement and so-called progress could not happen without genocide, barbaric slavery and colonisation of most of the world by European powers. These acts were brought centre-stage by the atrocities of Belgian colonists under the rule of King Leopold II (1865-1910) leading to the deaths of about 10-15 million people (Emerson, 1979). King Leopold forced the Congolese into labour and slavery within a highly profitable rubber industry. He abused, mutilated and killed the workers who could not meet the production quotas. Belgium was not the only colonial power to exploit Africa as all Europe scrambled for African natural resources (Hochschild, 2006: 3). Therefore, by the time Conrad visited the Congo there was systematic abuse of the natives under the Belgium regime; thus, he reflected the cruelty of European Orientalism and colonialism in his text.

British colonialism in India was heralded by the formation of the commercial East Indian Company in 1600. The company was essentially set up to foster and expand trading in East India and the Far East, but it progressed towards colonial repression (Dalrymple, 2015:1). The British built roads, stationing soldiers as well as British residents in India to facilitate the exploitation of natural resources. The trading company became the political power in India and started ruling the country. In India, the British learned the art of Imperial power. India was decisive, giving Britain the resources, the market, the workforce and the prestige to build a worldwide Empire (Dalrymple, 2015:2). The British colonisers worked feverishly to secure their dominion. However, in 1857, fired by decades of resentment, Indian troops rose up and killed their British officers, while

servants attacked British families. The regime of British imperial power was shaken to its core by the first Indian war of independence, or what is known as the Indian Mutiny. However, in the story of Empire, rebellion was always met with savage retaliation: the British showed no mercy as they executed thousands of the natives. A combination of enterprise, cunning and brutality had turned India into the biggest and most significant colony: it was described as the crown's jewel.

On 13th April 1919, a tragedy occurred as the British killed 375 Indian during a peaceful protest against the British colonial practices. This incident shocked India and raised the natives' awareness of politics and potential independence. Mahatma Gandhi was the key figure who led a protest against the British atrocities. In his movement of Independence, he asserted the belief that if something was unfair; you should fight to change it peacefully without any violence (Maclean, 2015). Forster approached India during a political climate of intense antagonism to the British colonial presence, which he endeavoured to reflect in *A Passage to India*.

In *The Plumed Serpent*, Lawrence did not explicitly represent the recent history of conflict in Mexico. It could be argued that he approached the country carrying his Orientalist British perspective, which prevented genuine engagement with the alien land; more likely, he wished to focus on mythology and primitivism in the sphere of human relationships rather than contemporary political struggle. However, in *Mexico: from the Beginning to the Spanish Conquest,* Alan Knight asserts that Mexico also suffered from the imperial and colonial hunger of the West (2002: 193). As soon as Mexico was discovered, it was made subject to Spanish colonisation, which sought to dominate the newfound land. The Spanish were motivated by imperialist notions of God, Glory and Gold; the invasion was known as the Spanish conquest of the Aztec Empire (1519–1521) which ended with royal control over the indigenous people and the construction of the Kingdom of New Spain. In late 1861, Mexico witnessed another process of colonisation, which was known as the second French intervention in Mexico. It was supported by the United Kingdom and Spain, searching for trade and silver to finance their Empire (Moreno: 2011: 15). However, there was resistance against the French presence that obliged them to withdraw from Mexico in 1866. Spanish and French colonisations revealed the brutality of the West against the indigenous Mexican people (Moreno: 2011: 4). The colonisers adopted the same Orientalist conception of the Other culture as evident in the domination of India and Africa. Mexico, according to them, was a source of

mystery, fear and a wellspring of primitive energy. These are all elements which Lawrence reflects in *The Plumed Serpent*, though revealed through his subtle evocation of the spirit of place rather than any colonial agenda.

In the case of Liberia, the political climate was analogous to that of the Congo, India and Mexico when Greene arrived there in 1935. It was established in the nineteenth century by the American Colonisation Society, growing into a colony before achieving its independence in 1847 (Ricks, 2003). The society encouraged descendants of the freed slaves in the United States to migrate to West Africa (Sundiata, 1980: 7). Like the Congo, India and Mexico, the Orientalist and colonial discourses perceived Liberia as the Other. Freetown was a city of tin shacks, which had no roads, and there was no accurate map of the Liberian countryside. It was for this reason Greene published his work under the title *Journey Without Maps*. Liberia appeared as an ancient, remote and reclusive space. Moreover, it was perceived as a land of epidemic diseases and death, which seemed to widen the lacuna between the actual body and the physicality of Africa. Furthermore, the European representation depicted the natives as cannibals, who stood for the savage and primitive nature of the land. Such a portrayal displayed Liberia as a land, which was ripe for conquest. The British government built a railway line that ran into the interior of the country to facilitate the looting of Liberian resources. They looked for intelligent spies who could undertake missions to collect information concerning ways to control the place and enslave its people in the form of human trafficking (Butcher, 2010: 4a). It is possible to explain Greene's role in these terms, though this would detract from the depth and complexity of his resulting travelogue.

The account above indicates distinctive features and specific political contexts pertaining to the places visited by Conrad, Forster, Lawrence and Greene. However, my argument is that the ideology of Orientalism works similarly across these geographical boundaries.

1.4   Focus and Purpose of the Study

The key feature of this thesis is to explore the nature of the journeys and self-displacement in the Others' territories. It focuses on the writers' autobiographies and their influence on their narrations. It investigates the evolution of the Western representations of the Other by studying the dichotomy of the Self and the Other. It also handles the

writers' reflections on the places and people they met and visited. The scope of the study embraces a concentration on Orientalism, colonialism and the hotly-debated issue of interculturation that had left their marks on the selected works of Conrad, Forster, Lawrence and Greene. These issues are reflected in the characters' utterances, actions and behaviours. I seek to study the whites' self-exploration through investigating their relationship with the Other and its influence on them. It traces the protagonists' journeys to the Congo, India, Mexico and Liberia respectively. It discloses how the authors reveal the tyranny of Orientalism and colonisation, which have been transferred into the European individuals' conception of *othering* the non-Europeans by examining the terms 'savage' and 'primitive' through studying the European and the Others' behaviour even-handedly. It further tackles the authors' key move to rebut the traditional view of seeing the non-European as the subaltern Other so as to decipher the dichotomy of the European imperial ideology. To paraphrase Rudyard Kipling's line 'East is East, and West is West, and never the twain shall meet' ('The Ballad of East and West', 1889) is sufficient to summarise the essence of this thesis, for it traces the possibility of any cultural interaction with the Other. Therefore, the thesis explores how the writers subscribe to and deviate from the prevailing European Orientalist and colonial legacy of their time. It takes a close look at the discourse of the centre and the involvement of the writers in the colonial discourse that empowers them. It further carries out the process of tracing the characters' psychological states in different terrains, which serve as typical psychoanalytical laboratories, and on their way back home.

Moreover, the dilemma of the white women, who suffer from the European patriarchal society, which strips their rights and mutes their voices, will be addressed. The thesis will trace the characters of Adela, Mrs Moore and Kate, the protagonists in Forster and Lawrence's texts, who displace themselves in foreign lands to pose the question of marginalised and victimised femininity. Besides addressing the implications and complications of women's position in patriarchal society, their comprehension of the Indian and Mexican Other will be traced by investigating their superior ideology as civilised white women.

Thus, the thesis aims to answer the following questions to validate my argument:

- How do the Orientalists look at the Other?

- What are the mechanisms that Orientalism utilised to maintain the differences between the Orient and the Occident that crystallised the nature of power relations?
- How do the Orientalists represent the Other's landscape and its psychological impact on them?
- Does the dichotomy between the Orient and the Occident involve any further grave issues?
- What are the psychological influences on the displaced characters, particularly, the female characters?
- Is there any possibility of cultural interaction with the Other?

To answer the aforementioned questions, the thesis will review texts of such topicality that were respectively published between 1899-1936. It targets the principal British writers by addressing Joseph Conrad's *Heart of Darkness*, E. M. Forster's *A Passage to India*, D. H. Lawrence's *The Plumed Serpent*, and Graham Greene's *Journey Without Maps*. The selection of the texts will be discussed in depth in the following section.

1.5 Selection of Texts

The primary texts are selected because they are based on real journeys that addressed the Oriental and colonial issues by disclosing the experienced world of the high colonial period as the authors lived in the most violent and turbulent time, i.e. the period of The Two Great Wars. Therefore, the authors shared the same political, psychological and social crises, which were echoed in their characters and the theme of their works that elucidate the ramifications of wars and colonialism. They were forced to exist in an unfathomable and fragmented world, yet they looked for self-validation by displacing themselves in distant terrains. Thus, my handling of the primary texts will consider the major circumstances in which these texts were written. It is worth noting that two of these texts enjoyed a certain degree of popularity at the time of publication due to the fact that they attracted the attention of filmmakers. Luc Roeg, Rick Rosenberg and Robert W. Christiansen produced Conrad's *Heart of Darkness* as a film in 1993. In 1984, Forster's *A Passage to India* was produced by John Brabourne and Richard B. Goodwin.

The stories of the primary texts take the form of a journey as their authors embarked upon real journeys: Conrad journeyed to the Congo, Forster to India, Lawrence to Mexico and Greene to Liberia. The characters of these works revealed their uprooted state and psychological disturbance in their mission of comprehending the relationship between the Self and the Other. They discovered the cultural disparity between their mother cultures and the foreign cultures in the three different continents: Africa, India, and South America, which suffered from the British colonisation in its two phases, i.e. the direct and the indirect. Therefore, the texts criticised Western hegemony, its Orientalist, and colonial discourses as they share the Oriental representation of the conquered terrains and their inhabitants. The colonised territories appear primitive and antagonistic to the white characters, which triggered their aggressive colonial behaviour with the Other.

1.6   Chapter Structure

Bearing in mind the concept of the journey, self-displacement and the conflict between the Self and the Other, my thesis is divided into four major chapters and a conclusion. The chapters are animated by the theoretical framework and research questions presented above. They are structured chronologically depending on the time of publication of the primary texts.

The first chapter, which is entitled '*Heart of Darkness*: Self-Displacement in Mysterious Africa' is divided into five sections and a conclusion. The first section studies Conrad's motivations to embark on his African journey by reviewing his biography and letters. The second section is a textual analysis of his autobiographical work 'Congo Diary' to find the essential correlation between his real journey to the Congo and his text *Heart of Darkness*. The third section tackles the author's Orientalist representation of foreign territories. The fourth section studies the colonial orientations of the whites in Africa. The last section scrutinises the Orientalist representation of the Africans and the impossibility of having any cultural interaction with them since they are represented as degenerate creatures. As a pertinent argument, this chapter proposes to discuss the journey of Charles Marlow, the axle character on which *Heart of Darkness* turns, and his defence of the natives' obliterated identity acting as a voice for the voiceless Africans. He hunts down the colonial atrocities of the whites and the genocide of the Africans in the Congo through

his journey to the inner station to meet Kurtz, the representative of colonisation, and on his way back home.

Chapter two is entitled '*A Passage to India*: A Passage to the Self'. It falls into four major sections and a conclusion. The first section follows the same procedure as the first section in chapter one by investigating the author's key motivations to go on his journey. The second section sheds light on the Oriental representation of the Indian landscape. Section three studies the disillusionment of the English idealism in the colonised India. As the cultural relations are instrumental to my thesis, the last section furnishes an overview of the growth and decline of the relationship between the British and the Indian Other under the umbrellas of Orientalism and colonialism. It further analyses the major characters in their struggle to construct their colonial identity, particularly the female characters, who construct another dichotomy with the male Other. The section traces the Indian character of Dr Aziz and his relationship with Mrs Moore, Adela, Fielding and Ronny.

Chapter three is entitled 'Self-Displacement in D.H. Lawrence's *The Plumed Serpent*'. It falls into four broad sections and a conclusion. It examines Lawrence's collection of travel essays *Mornings in Mexico* and its thematic connection with the primary text. It follows the same procedure as the first two chapters in revealing the motives that encouraged the author to go on his journey and write his text. Moreover, it unfolds the Orientalist representation of the Mexican landscape and the Mexican Other as the British and the Mexican cultures encounter and grapple with each other. The cultural interaction with the Mexican Other is also examined through a mixed-blood marriage between Kate, the British widow and Cipriano, a Mexican native. This chapter follows Kate in her journey to Mexico and her cultural interaction with the different Mexicans. It illustrates how the empire's legacy governs the mixed marriage between the European and the different Mexican.

The last chapter is entitled 'Self-Quest in Graham Greene's *Journey Without Maps*'. It consists of three sections and a conclusion. It exposes Greene's motivation in embarking on his journey to Liberia. The second section concentrates on the running theme of the Oriental representation of the African Other and the colonial inclinations in Liberia. Although there are certain signs of interracial relationships, the discursive strategies of representing the African as the Other distort the seriousness of that meeting,

which practically takes place in Lawrence's chapter through the mixed marriage with the Mexican Other. However, the chapter addresses a more acrimonious critique of the Western hegemony and its Orientalist discourse of Othering the Africans. It elucidates how Greene allowed the voice of the indigent Liberian to be heard.

1.7   Conclusion

Largely, a journey is not just a physical motion of an individual from one place to another, but it is the journey of all his ideologies, attitudes, conceptions and behaviour. It is, then, a tool of self-discovery and self-defining as travelling exposes one's nature. Besides its function of discovering the new geographical places, acquiring knowledge and pleasure, it is a good chance to discover the Self through the Other since it is a reflection of man's internal side, orientation, abilities, aspirations and ambitions. The writers' ideologies, beliefs, and attitudes are reflected in the discourse that is utilised to convey certain thoughts and purposes as well as the authors' various inclinations.

The Orientalist conception of the Other and the tyranny of colonisation have been transferred into the European individuals and the characters of the literary texts. The Orientalist conception of the Other as a degenerate creature becomes a scientific reality, which is designed to maintain racism and hierarchy: the civilised white European sits at the apex, while the savage Other at the bottom with the apes. The ramifications of the European ideology makes the possibility of any cultural interaction with the Other an inconceivable issue.

2 *Heart of Darkness*: Self-Displacement in Mysterious Africa

> I travelled fast, in hopes I should
> Outrun that other. What to do
> When caught, I planned not. I pursued
> To prove the likeness and, if true,
> To watch until myself I knew.[20]
> Edward Thomas' The Other II, 16-20. (Motion, 1991: 39)

Initially, this chapter will discuss Joseph Conrad's short biography, 'Congo Diary'. I propose to excavate the text in connection with the colonial and Oriental journeys in *Heart of Darkness* while considering Conrad's primary motivations for journeying to the Congo. Certain points of his biography will be addressed to reveal his conflict with the colonial power that subjugated and Othered him. The depiction of the African landscape and its psychological impacts on the civilised whites' behaviour will be investigated. The chapter will also inspect Conrad's indictment of the whites' colonial practices in African territories by adopting Fanon's colonial theory and Said's attitudes towards colonialism. The nature of the European Self will be deciphered through a revelation of imperial identity and hypocritical philanthropic mission. Another primary objective of the chapter is to explore the representation of the Other. A wide-ranging examination and a critical reading of the relationship between the Self and the Other will be employed to identify any possibility of cultural attachment within Conrad's texts.

The first section of this chapter will deal with Conrad's primary motivations for journeying to Africa, particularly to the Congo.

2.1 Conrad's Motivations for Journeying to the Congo

The ingrained image of a four-year-old Joseph Conrad (Józef Teodor Konrad Korzeniowski), with which the discussion should be prefaced due to its importance to Conrad's life, began in exile after the conviction of his father because of plotting seditious activities against the Russian imperial rule of Poland.[21] The Russian government exiled

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[20] See: Edward Thomas' "The Other", II, 16-20. In A. Motion, *The Poetry of Edward Thomas* (London: The Hogarth Press, 1991), p. 39.

[21] Along its history, Poland suffered from Russia, its neighbour. Poland was a subject of the Russian imperial and colonial interests over centuries, principally in the nineteenth and twentieth centuries as it occupied huge Polish borderlands. Recently, Russia poses a threat to Poland after the occupation of Crimea. The Poland's defence minister declares that Poland must be ready for any aggression. He affirms that '[t]he situation is not over by any means with Crimea, and it will move on to the territories of other

his family to Vologda in Siberia: 'a distant province of the Russian Empire' (Najder, 1964: 6). Conrad's father addressed his son in a poem titled 'To My Son Born' in the 85th year of 'Muscovite Oppression':

> Baby son, tell yourself
> You are without land, without love,
> Without country, without people,
> While Poland–your mother [–] is entombed
> No country yours will be, no love,
> No homeland, no humanity.
> Your grief will be your only kin,
> Your only faith demanding sacrifice. (1983: 33)

After the tragic death of his parents in exile, his maternal uncle, Tadeusz Bobrowski, brought him up. Allan H. Simmons (2010: 106) writes that the gravestone of Conrad's father carried the inscription 'victim of Muscovite tyranny'. The imperialist and counter imperialist struggle between Russia and Poland influenced Conrad's childhood and adulthood. It is echoed in the political attitudes and patriotic themes of his literary works, which frequently refer to the subjugation of Poland to the colonial power. His friend, Ford Madox Ford (1873-1939), pointed out that Conrad was 'a politician above all things else' (1924: 57). Conrad's abhorrence for Russia started in his early childhood and it grew up with him. This sense of abhorrence became prominent, principally after the refusal to extend his passport. He lived through a severe struggle that made him think of committing suicide. He attempted to shoot himself in the chest using a revolver. Although some critics perceived the attempt as an accident, Paul Kirschner stresses that he did it intentionally after he had lost eight hundred francs in gambling (Kirschner, 1968: 12).

Conrad spent his next fifteen years in the East working as a seaman. The idea of becoming a seaman evolved out of his admiration for journeys and adventures. The readings of adventures and travel writing of David Livingstone, Henry M. Stanley and Frederick Maryat abetted in shaping his personality from childhood and his career after he 'resolve[d] to go to sea' (White, 2008: 58). He learned from his father how to beat

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countries, that will either be targeted by aggression or by some other measures taken by the Russian Federation, so we have to be ready'. See: A. Withnall 'Russian 'aggression' sees Poland rearm its military as minister warns 'We must be ready'. *The Independent*, 2nd June (2015). http://www.independent.co.uk/news/world/europe/russian-aggression-sees-poland-rearm-its-military-as-minister-warns-we-must-be-ready-10290706.html [Accessed 10/6/2015].

loneliness by reading; he referred to himself as an excellent reader at five (Baines, 1971: 47). The apparent reason behind his connection with the sea was not a literary subject so much as a biographical and psychological matter (Larabee, 2010: 47). He travelled to France and then to England to join the British Merchant Service in 1878. He wrote that 'I verily believe mine was the only case of a boy of my nationality and antecedents taking a […] standing jump out of his racial surroundings and association' (Conrad, 2013: 108). The standing jump testified to the adventurousness in his character to escape from the psychological depression he lived through in Poland. Although he disliked being considered a sea writer, his career endowed him with an observation of human nature that turned out to be the raw material for his writing as he became closer to the colonialist experiences in foreign territories.

Conrad's career as a sailor symbolically referred to his incessant displacement as he belonged to nowhere but seas. His experience on the seas made him able to search for his lost identity. He started to develop a feeling that Poland was his destination wherever he travelled considering his father's poem a bible to follow. He recalled his father's words in a letter to Stefan Buszcynski on 14th August 1883: 'Whenever you may sail you are sailing towards Poland!' and 'never forgot […], and never [will] forget' (Karl & Davies, 1983: 8). Recalling his father's words insinuated his divided and unstable identity, i.e. the acquired English and the nationalistic Polish identity. He stated that '[w]hen speaking, writing or thinking in English the word home always means to me the hospitable shores of Great Britain' (1983: 12).

The thinking, speaking and writing in English generated in him the crisis of identity. However, his Polish cultural ties were profoundly ingrained in him and were enhanced by his oppressed feelings as a subjugated individual. He oscillated between the European and the Polish identities finding himself in a third space: 'I had been represented [....] as an exceptional and gifted creature [...] Good heavens! [....] Something like an emissary of light, something like a lower sort of apostle' (*HD*: 59-60). The third space exacerbated his crisis as it was a compulsory sphere. It was a symptom of his psychological fragmentation, for he represented both the oppressor and the oppressed after realising the brutality of the colonial power and its zeal for expanding their territories, primarily in the Dark Continent (White, 1996: 184). His struggle to choose between the two avenues was shown in a letter to Aunt Poradowskaon on 10th June 1890:

> For, if one could unburden oneself of one's heart, one's memory [....] and obtain a new set of these things, life would become perfectly diverting. As this is impossible, life is not perfectly diverting. It is abominably sad! [....]. I now look down two avenues cut through the thick and chaotic jungle [....]. You follow one, I the other [....]. Now I am interested in another traveller; this makes me forget the petty miseries of my own path [....]. 'The absent one' will be my official name in the future. (Karl & Davies, 1983: 55-6)

However, his letter to Barrett H. Clark on 4th May 1918, explained his struggle to identify himself: 'I am always myself [....]. I am not a slave to prejudices and formulas, and I shall never be [....]. I am always trying for freedom–within my limits' (Davies, et al., 2002: 210).

Conrad raised questions about the meaning of the universe in which man could neither control his life nor define his identity. According to Watts (1969: 65), he viewed life pessimistically: 'Life knows us not, and we do not know life–we don't even know our […] thoughts'. In *The Location of Culture*, Bhabha (1994: 1) upholds Conrad's view that in the fin de siècle people find a 'moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion'. Therefore, Conrad's journey was a part of his search for a lost identity. He reflected his quest in Marlow's journey, which functioned as a transitional stage of reforming identity. In Bhabha's words, the Congo is the 'site of writing' identity (1994: 146).

The journey is both internal and external. It is internal as Conrad journeys within the Self to find its reality, and it is external through journeying in African territories. It is a journey on the real and symbolic levels, i.e. in the darkness of the heart and the jungle. Marlow proclaims that it is 'somehow to throw a kind of light on everything about me–and into my thoughts' (*HD*: 51). For that reason, Marlow appears as a Buddha figure in his search for truth in the heart of darkness as the text's title signifies.

The journey of searching for truth parallels the psychiatrist's journey in the depths of the patient's unconscious to hunt for feasible layers of meaning for man's behaviour; it is a journey for psychological therapy. It is a thorny endless mission in the intricacies of the Self and its capacity for barbarity. Garnett (2005: 141) substantiates that the 'psychological analysis of the characters' motives is as full of acumen as is the author's philosophical penetration into life'. In his review of *Youth: A Narrative, and Two Other*

Stories, he claims that *Heart of Darkness* is a 'psychological masterpiece' and its importance is intertwined in the

> relation of the things of the spirit to the things of the flesh, of the invisible life to the visible, of the sub-conscious life within us, our obscure motives and instincts, to our conscious actions, feelings and outlook. (2005: 97)

Another influential motive for journeying to Africa was Conrad's admiration for the mystic and the exotic. He loved geography and dreamt of discovering and perceiving the exotic physicality of Africa since childhood; he used to read the nineteenth-century children's stories. At the start of Marlow's journey, he mentions the maps and the 'blank spaces' of 'delightful mystery' in Africa (*HD*: 52). The mentioning of the maps echoes Conrad's childhood as he used to point his finger at the map of Africa and wish to go there:

> It was in 1868, when nine years old or thereabouts, that while looking at a map of Africa of the time and putting my finger on the blank space then representing the unsolved mystery of that continent, I said to myself with absolute assurance and an amazing audacity which are no longer in my character now: 'When I grow up I will go there.' (Conrad, 2013: 28)

Simon Gikandi (1996: 183) affirms that Africa is inscrutable, but it is a 'place of desire and it is particularly desirable when it is most dangerous' for some writers, particularly Conrad and Greene. Drawing on Gikandi's argument, Conrad decided to trace the zealous interest of his ancestors and viewed his explorations in Africa as romantically heroic to be recorded in a fictional work. Therefore, the text appears open to the readers' interpretation and various readings in finding meaning of the incidents and messages delivered. Said holds the view that Conrad intended to leave an impression that the readers might confront the opposite meaning of the message delivered (1994: 33). On 5th August 1897, Conrad wrote to Cunningham Graham that the writer 'writes only half the book; the other half is with the reader' (Karl & Davies, 1983: 370). He further referred to the novella as an 'infernal tale' that he could not finish writing as he mentioned in a letter to H. G. Wells on 3rd January 1899 (1986: 146).

The investigation of European colonialism and the nature of the relationship between the Self and the Other, as Cedric Watts in *Conrad's Heart of Darkness: A Critical and Contextual Discussion* affirms, stands as another principal mover for

Conrad's journey (1977: 67). His self-displacement in the Congo is a cry against Eurocentrism and its deteriorated ethics of Western colonisation. He published *Heart of Darkness* after a decade of claiming the African land as a property of the colonial powers in Europe. In a letter to William Blackwood on 31st December 1898, he wrote that in *Heart of Darkness*, 'the narrative is not gloomy. The criminality of inefficiency and pure selfishness when taking the civilising work in Africa is a justifiable idea' (1986: 139-40). Africa, for Conrad, represents a 'profound ideological dilemma' in discovering the moral struggle between dichotomies (McClintock, 1984: 52). Conrad tried to re-evaluate and re-define the whites' and the Africans' behaviour and study the reflected colonial image of the European travellers in the colonised terrains. John G. Peters points out that exposing the whites' psychological and moral struggle with the Other resembles the process of exposing the European exploitation of the Congo (2010: 5). He successfully documented the truth that the Europeans could not imagine the world free from Western domination. He understood the colonial motivation of the whites to venture into the wealthy territories during the wave of missionary zeal. In his comment on Kurtz's character, whose mother was 'half-English', he divulges that 'all Europe contributed to the making of the [brutal] Kurtz' (*HD*: 117). Thus, his ideology represented the antithesis of Empire that contrasted the intellectual and the literary establishment of his genre as he swam against the ideological currents (Thompson, 1993: 106). Said maintains that:

> Conrad [is] ahead of [his] time in understanding that what [he] call[s] 'the darkness' has an autonomy of its own, and can reinvade and reclaim what imperialism had taken for its own. (1994: 33)

The Congo journey caused Conrad a physical illness and a moral shock that followed his discovery of the whites' brutality whenever he landed. He went through an extended recovery period and he decided to retreat to sea to spend the rest of his life working as a sailor aboard a merchant ship. However, he left the sea to start his career as a novelist to write his colonial experience and recorded his condemnation of all colonialists.

To summarise, Conrad's journey to the Congo was motivated by many factors, at the top of which was his conflict with the colonial power that caused him a loss of identity. Like all writers who had a sense of the absurd in a meaningless life, Conrad expressed his desire to escape that feeling and searched for an escape by journeying into

the primitive African territories. Furthermore, he wished to study the relationship between the Self and the different African Other within the domain of colonisation.

The next section of this chapter will tackle Conrad's 'Congo Diary' and its relationship with *Heart of Darkness* by focusing on the biographical factors of the author to expose the whites' colonial behaviour in foreign territories.

2.2   Conrad's 'Congo Diary' as the Backbone of *Heart of Darkness*

The writer's biography is the backbone for the appropriate interpretation of fictional texts. In *Subjective Criticism*, David Bleish holds the view that the interpretation of the text is a 'symbolisation' that relies on the readers' acquaintance with the writer's biography and language system. In this case, the author is a 'real author'; otherwise, he will invent a 'symbolised author'. Bleish observes:

> If a reader is familiar with the author's language system, his biography–
> the symbolizations are governed, in part, by this knowledge. To this
> extent, he will invent an author as part of the normal activity of response
> and interpretation. (Bleish, 1978: 161)

Conrad published 'Congo Diary' to accentuate his 'authorial intention' in stressing the meaning he would like to communicate to his generation and future generation.[22] According to E. D. Hirsch, the author communicates with the meaning s/he intends to convey '[i]f the work goes beyond [her/his] original intentions' (Armstrong, 1990: 40). Conrad's text, according to this concept, explores how generations respond to the meaning of loss and absurdity that the civilised whites suffer in the far colonised territories. Barbara Hernstein Smith stresses that the authorial intention designates '[h]ow the author intended the reader to respond or how the reader assumes the author intended him to respond' (Smith, 1978: 81). Ian Watt interrogates the solid relationship between Conrad's non-fiction work of 'Congo Diary' and *Heart of Darkness*. He draws upon his

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[22] This term is debatable as W.K. Wimsatt, Jr., and Monroe C. Beardsley displayed in their article 'The Intentional Fallacy' (1946). They argued that 'the design or intention of the author is neither available nor desirable as a standard for judging the success of a work of literary art'. They based their argument on the fact that the author's intention cannot be the criterion to judge the merit of the work. They added that the reader has nothing but the text itself to testify its merits and success. Further, they argued that the work has meaning and merits because of its words that might be interpreted differently because of different experiences. However, my usage of the 'authorial intention' in this domain is to refer to the colonial practices Conrad witnessed in Africa, which never changes by neither time nor place. See: W.K. Wimsatt, *The verbal icon: studies in the meaning of poetry*, (Kentucky: University of Kentucky Press, 1954), 3-21.

insight believing in the motive that functions as a catalyst to write the 'conquest narrative' (Pratt, 1997: 157). 'Congo Diary' brings forth precise indications about Conrad's motivations for conducting his journey. It refers to certain incidents and characters that he fictionalised in *Heart of Darkness*. For instance, he mentions the name of Mr Gosse, the chief of the outer station, the fictionalised manager, the doctor of the Belgian company and the two sitting knitting women at the front of the company's entrance. Moreover, it provides some valuable insights into the imperial conceptions of his age.

In 'The end of the Night', Zadzislwa Najder (2004: 130) highlights that 'Congo Diary' provides substantial material for *Heart of Darkness*; '[i]t is the only document of its kind among all Conrad materials. [….] [It] is one of Korzeniowsk's earliest known English texts'. He thinks that Conrad restricted his observation to '[s]hort, factual notes' that assist in restructuring our accurate annotations of his journey and 'the changes of his moods'. Additionally, Najder evaluates the style of 'Congo Diary' and its abundant grammatical mistakes (Conrad, 1978: 1). The deficiency in style results from confusing Polish, his native language, French, a learned language from childhood that he mastered during his stay in France and English, which he learned and mastered in the years of his work on board French ships near the English shores. The variety of languages he learned and mastered is a symptom that exposed the loss of identity.

Conrad's real experience in the Belgian colony of the Congo in 1890 came on the heels of signing a three-year contract to work as a skimmer in African waters.[23] He spent about eight months in the Congo, where the events of *Heart of Darkness* took place. The discussion of Conrad's journey underlines the ideological differences between him, the author of the work, and Marlow, his protagonist. An assumed fusion of the author and his protagonist triggers a misreading of the work since the protagonist's journey mimics the author's real experience. However, it is necessary not to regard the protagonist's words as purely a reflection of Conrad's ideology.

Conrad displayed his desperate need to desert the white society to discover self-reality and its relation to the Other in a land of different cultures and values. It is out of the question to discover self-reality unless it is compared with the Other. This equation depends on the discovery of the world that leads to self-discovery. His existence among

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[23] Despite the fact that the Congo is never mentioned in the novella, we realise that the narrator follows Conrad's real journey to the Congo by reading his 'Congo Diary'.

his white fellows instigated an inner conflict. Such a conflict was explained in a letter to his cousin Maria Tyszkowa saying that 'I have lived long enough to realise that life is full of griefs and sorrows which no one can escape' (Karl & Davies, 1983: 57).[24] He illuminated the nature of that struggle by showing his indignation towards the whites in the Congo. The moment he arrived in Africa in a town called Matadi on 13th June 1890, he felt uncomfortable. He mentioned this fact to his aunt Mar saying that:[25] '[The whites] [were] speak[ing] ill of each other'.[26] Conrad stated that he sent her a letter to explain the evil nature of the whites. Aunt Mar is fictionalised in the text as a character with the label 'aunt' as she helped him to find the job.

He documented the evil nature of the whites who hindered him from going to the inner station. He recorded the deliberate damaging of the steamers that he would use on his journey. On Tuesday 29th July, he mentioned that he was stunned by the '[b]ad news from up river. [That] all the steamers [were] disabled'. He proclaimed that '[e]verything here is repellent to me. Men and things, but men above all. And I am repellent to them' (Karl & Davies, 1983: 62). He opposed the whites' imperial ideology and decided to alienate himself, for he felt upset with their colonial behaviour. As an exiled individual, who had lived in Europe and suffered from the tyranny of the Russian government, Conrad realised that evil haunted the nucleus of European civilisation. He could not imagine himself as a part of that culture and decided to record its atrocities against the natives. Nevertheless, Conrad's friendship with Roger Casement consoled him in his isolation. Both Conrad and Casement recorded the breaching of human rights in Africa; Conrad stated that 'the acquaintance of Mr Roger Casement, which I should consider […] a great pleasure under any circumstances [….] becomes a positive piece of luck' (CD: 99).

Conrad blamed the European policy, principally, the slave trade. On 21th December 1903, he wrote to Casement:

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[24] Conrad used to refer to Maria Tyszkowa as a sister.

[25] Conrad has no blood relation with Marguerite Blanche-Marie Poradowska. She was married to his uncle Alexzander Poradowski; however, he used to call her 'aunt'.

[26] J. Conrad (2011) 'The Congo diary'. Literature online, Internet edition, 99. Available online: http://literature.proquest.com/searchFulltext.do?id=Z001597148&divLevel=0&queryId=296792768407 8&trailId=158E8A473AB&area=prose&forward=textsFT&print=Yes&queryType=findWork [Accessed 9/9/2015]. Subsequent references to this text will be cited by short title CD and page number parenthetically.

It is an extraordinary thing that the conscience of Europe which seventy years ago has put down the slave trade on humanitarian grounds tolerates the Congo State today. It is as if the moral clock had been put back many hours [....]. [R]uthless, systematic cruelty towards the blacks is the basis of administration. (Karl & Davies, 1988: 96-7)

He further documented the primary reason for the whites' existence in Africa, at the top of which was appropriating the Other's resources. He referred to the manager of Hatton and Cookson, an English factory, and other commercial companies that were busy with collecting and importing ivory to Europe. He further alluded to the nature of his job saying that 'on 24th [June] Gosse and R.C. [European men] gone with a large lot of ivory down to Boma [....]. Have been myself busy packing ivory in casks. Idiotic employment' (CD: 99).

The text of 'Congo Diary' reveals the white's reflected divine image as a part of his Orientalist conception of the Other. Conrad unconsciously showed his godlike character when he first arrived in the Congo. He mentioned that a native carried him along the journey, which endorsed his mysterious godlike image: '[T]oday fell into a puddle. The fault of the man that carried me [....]. Getting jolly well sick of this fun' (CD: 102). On 1st August 1890, he recorded that a chief asked him to cure his thirteen year old son of a gunshot wound. The chief thought that the whites had the ability to do miracles just because they were whites. Paradoxically, it was the white man's bullet that caused his son's wound. Therefore, he believed that the one who caused death could bring life back. As a part of the colonial policy of truth hiding, Conrad did not mention any details about what caused the boy's fatal wound. In inspecting Conrad's short sentence that described the boy's injury, one may notice his conscious metonymic displacement of causality. He moved attention from the cause to the effect; 'bullet entered about an inch above the right eyebrow and came out a little inside' (CD: 108). He mentioned nothing about the boy's suffering since suffering is an indubitable fact of the natives' lives. Although Conrad was not a physician, he plied him with a little glycerine. His divine image came out of the indigenous inhabitants' fear and panic. A 'pre-literate native mind' that reckon in 'superstition and misapprehension, its "pre-formed" psychological and political pliability' (Bhabha, 1994: 204).

On 3rd July, he recorded his inspection of a dead body of a Backongo.[27] He asked about the reason for the death with a one-word sentence '[s]hot?' He said nothing else except a dreadful expression–'Horrid smell'– to describe the state of the body. Another dead native was strangely described the next day as 'dead body lying by the path in an attitude of meditative repose' (CD: 102). The description of those bodies is similar to the depiction of the injured boy. He depicts death as something that regularly happened. Linguistically, he refers to it with an economic language. His language functions as a lessening of the solemnity of the incident, and a reflection of the whites' ideology in dehumanising the Other. Conrad fictionalises this incident using a comparable language in documenting the whites' ferocity:

> Can't say I saw any road or any upkeep, unless the body of a middle-aged negro, with a bullet-hole in the forehead, upon which I […] stumbled three miles farther on, may be considered […] a permanent improvement. (*HD*: 71)

Three principal points can be inferred from these incidents, which are: 1) The assertion of the natives' naivety because they believe in those who cause them misery. Their naivety allows the whites to practise atrocities with impunity. 2) The desire of the whites to reach godly status and pretend to have knowledge and power. 3) The cruelty of the colonial whites in foreign territories in dealing with the Other.

Conrad further reveals his Orientalist conception of the Other. He dehumanises the native women who come across their camp. He describes one of them as 'Albino [….]. Horrid chalky white with pink blotches. Red eyes. Red hair. Features very negroid and ugly' (CD: 102). The deliberate dehumanisation of the native woman serves as an exposure of the Orientalist ideology in foreign territories. Memmi and Sartre (2003: 130) detect that the coloniser barely counts the colonised as 'a human being. He tends rapidly towards becoming an object'. However, Conrad recounts a significant incident that shows the humanity of the natives, which he also fictionalises in *Heart of Darkness*. On his way to the inner station, he suffered from a severe fever, headache and dysentery four times in two-months. All his fellow Europeans abandoned him fearing infection. Surprisingly enough, a native woman took care of him in her hut.

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[27] 'Backongo' or 'Congolese' are words, which refer to the people who live in the Congo.

The text of 'Congo Diary' records Conrad's consideration of the difficulty of the journey and camping, which lasted from 13th June until 1st August:

> Camp bad. Water far. Dirty [....] sleepless night [....] feel not well... Heavy cold in head. Camp[ing] place dirty [....]. Camped on an exposed hillside near a muddy creek. No shade [...]. Night miserable cold. No sleep. Mosquitos [....] very hot [....] wind remarkably cold. Gloomy day [....]. No sunshine. (CD: 100- 05)

The difficulty of the journey is aligned in detail with *Heart of Darkness* and becomes a running theme. Conrad excessively refers to the jungle as an othered place that impinges on him physically and psychologically. On 25th and 26th July, he recorded that '[he] left Manyanga at 2½ p.m-with plenty of hammock carriers [….]. Myself ditto but not lame. Walked as far as Mafiela and camped [….] a white man died here' (CD: 104-05). He dispatched a letter to his aunt on 1st [?] February 1891 to explain to her that passive influence:

> I am somewhat anaemic, but all my organs are in good condition. [....] Nothing interesting to tell you. The older I get, the more stupid I become. I would not even know how to make up any news. (Karl & Davies, 1983: 68)

Along his way to Nselemba, he described tens of graves as well as many unburied native bodies. On 29th July, he recorded his thoughts: 'On the road passed a skeleton tied up to a post. Also white man's grave–no name. [A] [h]eap of stones in the form of a cross' (CD: 106). He described the state of Mr Harow, a European companion, who was seriously ill with bilious attack and fever. Conrad suffered from 'fever four times in two months, and [...] an attack of dysentery lasting five days' (Karl & Davies, 1983: 62). He experienced difficulties to the degree that he failed to understand or even forgot later on. He wrote to his Aunt Marguerite Poradowska on 16th September 1890, that he could not stand staying in Africa and was ready to pay the cost of his journey back (1983: 63). He demonstrates the monotony of his actions that he fictionalises in the character of Marlow and other characters in *Heart of Darkness*:

> Day after day, with the stamp and shuffle of sixty pair of bare feet behind me, each pair under a 60-Ib. load. Camp, cook, sleep, strike camp, march [….]. Perhaps on some quiet night the tremor of far-off drums, sinking, swelling, a tremor of vast, faint; a sound weird, appealing, suggestive, and wild. (*HD*: 71)

The poetic language he employs by using alliteration and assonance enhances the sense of absurdity that mirrors their futile action.[28] Conrad's incoherent letter to Cunningham Graham reflects his psychological condition that explains his failure in finding meaning in his life:

> My soul suffers another kind of impotence [....] I have thrown my life to all the winds of heaven, but [….] It's a little thing–it's everything– it's nothing–it's life itself. This letter is incoherent, like my life, but the highest logic is there nevertheless–the logic that leads to madness. (Karl & Davies, 1986: 161)

The journey influenced Conrad even after his return to Europe; he told his friend G. Jean-Aubry that the journey to the Congo had physically and mentally impinged upon him. He wrote that he was a 'perfect animal' before the Journey (Knowles, 2008: 177). In a letter to his friend R.B. Cunningham Graham at a low point in December 1903, he notes '[t]hings I've tried to forget; things I never did know' (Karl & Davies, 1988: 102). For these reasons, 'Congo Diary' functions as a biography and a travel log that stands as a reminder of the nauseating incidents. In a letter to William Blackwood on 8th February 1899, Conrad wrote that he was unable to finish writing *Heart of Darkness* because it was replete with the 'African nightmare feeling' (1986: 162). In the colonial text, the writer is unable to record everything because of the countless ramifications and the sustained damaging impacts on the natives, the absence of documentation and the deliberate obliteration, which exonerates the whites of their crimes.

To summarise, 'Congo Diary' functions as a biography that underpins the validity of his experience, thesis and visions in the Congo. It is a map of Conrad's navigation in the Congo River and his route into the African landscape. Moreover, it is an assertion of his centrality in *Heart of Darkness*, for it has a significant analogy with the text. It is a memoir and a prevision Conrad's future writings. Furthermore, it provides evidence that exposes the difficulties of travelling in the late Victorian Age. Finally, it is a witness to the colonial behaviour of the whites in foreign territories.

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[28] Etymologically speaking, the word 'absurd' is derived from the Latin origin of 'absurdus'. It is formed from 'Ab' and 'surdus' means 'deaf' and 'stupid'. See: *Online etymology dictionary* (2017). Available online: http://www.etymonline.com/index.php?allowed_in_frame=0&search=absurd [Accessed 18/2/2017].

The next section will address the influence of the African landscape on the Europeans' colonial behaviour that depicts them as unwanted intruders.

2.3   Displacement and the African Landscape

The abundant reports and narratives of the early travellers that belong to different social, cultural and political backgrounds presented Africa with a bright image. They depicted it as exotic, strange and a promising opportunity because of its natural resources and raw materials. However, Christopher L. Miller (1996) in 'The Discoursing Heart: Conrad's *Heart of Darkness*' notes that Africa in the nineteenth-century Western Orientalist discourse functioned as a synonym for absence and infinity (92). This image results from the colonial missionaries and European administration that turned it into a realm of darkness, corruption and a source of terror that lacked shape and pattern. The focus on the Congo's physicality accords it solid primitive and nihilistic qualities. It is a part of the 'imaginative geography', which resides in the Orientalists' minds. The mysterious substance of Africa contradicts the whites' norms as it appeared a typical place that corresponded with the whites' criteria of unfamiliarity and brutality. Chinua Achebe critiques the Western brutalisation of Africa. He stirs the mud at the bottom of the wellspring believing that the whites' who fostered a conception of Africa as primitive and inarticulate intensified the inhumanity of the Africans. The Europeans eliminate African humanity and Africa is a place where the

> wandering European enters at his peril [....]. [There] is a preposterous
> and perverse kind of arrogance in thus reducing Africa to the role of
> props for the break-up of one petty European mind. (Achebe, 1978: 9)

Moolla (2013: 289) argues that the 'transformed ideas of [....] [the] self and form of political organization, imposed on Africa through modern forms of colonialism have produced [....] the [image of] heart of darkness'. The darkness increases the gap between the whites' conceptions of Africa and its actual body, and thereby, it is pertinent to the darkness of the recurring colonial practices. Additionally, travel writing, whether fictitious or that of real geographical dimension assists in promoting the brutality of the

African landscape, and Conrad's dramatic story of *Heart of Darkness* is no exception.[29] Pratt (1997: 215) notes that Conrad deals with Africa from the colonial perspective and transforms it '[f]rom a sun-drenched promontory into the guilt-ridden heart of darkness where European lust for dominance met up with the impossibility of total control'.

The colonial motivation is evident in Marlow's endeavour to present Africa with a sense of fantasy that stimulates the European imagination. '[Africa is one of] many blank spaces on the earth' (*HD*: 48), Marlow narrates. In 'The Woman in Black: Unravelling Race and Gender in *The Secret Agent*', Rebecca Stott (1996) notices that the nineteenth-century Western view of the Orient was fundamentally feminine and enigmatic (197). Based on Stott's contention, the Oriental feminine representation of the unbaptised free lands is an invitation to the colonial power to rape it. It also presupposes a direct provocation to demolish the Other. According to Ian Watt (1996: 32), Africa is a world dissimilar the rest of the glob. It is a prehistoric world that has supernatural characteristics. The Congo symbolises the African continent with all its darkness, primitiveness and savagery; it is the 'heart of Africa' (Youngs, 2002: 157).

The colonial powers think that their existence in Africa will bring life and imbue it with values. It will also give meaning to the absurd existence of the grotesque and inept Other. Ironically, in Conrad's terms, Africa lost its charm the moment the harbingers of civilisation arrived; '[Africa] had ceased to be a blank space of delightful mystery [....]. It had become a place of darkness' (*HD*: 52). According to Watt, *Heart of Darkness* is introduced as a journey to 'a mythic underworld, as apocalypse, as a critique of imperialism or of Western civilisation' (Straus, 1996: 52).

Anne McClintock in 'Unspeakable Secrets': The Ideology of Landscape in Conrad's "*Heart of Darkness*" maintains that the Congo of the text is a 'country of mind, a dream-world colonized for western literature where the late nineteenth-century, [....] could begin to contend with the horde of irrationals springing up around it' (McClintock, 1984: 52).[30] Marlow confesses that he used to refer to Africa as a 'place of darkness'

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[29] In a letter to William Blackwood, Conrad's friend and publisher, on 22nd August 1899, he wrote that *Heart of Darkness* has a dramatic story, unlike *Lord Jim*. See: R. Karl and L. Davies (eds.) *The collected letters of Joseph Conrad: 1898-1902*, (Vol.2) (Cambridge: Cambridge University Press), 193.

[30] The outnumber wars and calamities that Europe witnessed in the early 19th century gave birth to a new experience of man's existence in the universe and his sense of futility in a meaningless world. The European individual perceived the irrational and the absurd as transcendental phenomenon.

(*HD*: 52). What is riveting is that such conceptions existed in Marlow's mind while he was a child, which affirms that he was brought up on such a racial ideology and still reiterates it in his mind. He unconsciously creates a division between humans by discriminating against blacks as a subject race. Said considers that the Africa Conrad presents in the text is not real:

> [It] is somewhat pusillanimous and surely misleading. What we have in *Heart of Darkness*–a work of immense influence, having provoked many readings and images–is a politicized, ideologically saturated Africa which to some intents and purposes was the imperialized place, with those many interests and ideas furiously at work in it, not just a photographic literary 'reflection' of it. (Said, 1994: 67)

Marlow's journey is a journey to the beginning of creation; it is a return to the earth's centre: 'We were wanderers on a prehistoric earth, on […] earth that wore the aspect of an unknown planet' (*HD*: 95). He experiences the nightmarish atmosphere as darkness is everywhere discernible; 'the uniform sombreness of the coast, seemed to keep me away from the truth of things' (*HD*: 61). The sense of mystery exacerbates the trepidation of the unknown and the unpredictable results of a disturbed psychology:

> A landscape is not the more or less accurate description of what our eyes see, but rather the revelation of what is behind visible appearances. A landscape never refers only to itself; it always points to something else, to something beyond itself. (Paz, 1973: 15)

In his narration, Marlow utilises the Orientalist discourse to focus on the disparity between East and West and reveal the whites' Orientalist ideology of othering foreign territories. For him, Africa seems immobile where the trees are changed into stones 'even to the slenderest twig, to the lightest leaf' (*HD*: 101). His movement in the River Congo is sluggish and interminable. There are hundreds of hippos and alligators sunning themselves side by side, and millions of trees that make the forest dark and impenetrable. Marlow polemically states that 'I was going to the yellow. Dead in the centre. And the river was there–fascinating–deadly–like a snake' (*HD*: 56). The Congo River recalls the River Acheron in Dante's 'The Inferno' as it symbolises hell.[31] The jungle turns him into a 'silly little bird' in front of 'an immense snake uncoiled' (*HD*: 52). It makes him feel

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[31] The River Acheron must be crossed by the demand to reach the land of the dead. See: D. Alighieri, *The inferno*. Translated from Italian by J. Ciardi, (New York: Signet Classics, 1982), Canto III: 94-124, 45.

'very small' and 'very lost' before the featureless and shapeless nature and living in a state of trance; 'it came in the shape of an unrestful and noisy dream' (*HD*: 93).

Marlow describes the coast as 'an enigma [....] boarded by dangerous surf, as if Nature herself [...] tried to ward off intruders, in and out [....] streams of death' (*HD*: 60). Marlow's description endorses the incapability of the Europeans to penetrate it; they become dumb, deaf and unable to stomach it. Their language fails to represent it for it is 'impossible to tell' (*HD*: 74). The failure of representing the Other's landscape is a controversial issue since it has different history and culture; in consequence, no language reasonably affords it meaning (McClintock, 1984: 42-3). The acquisition of a different voice triggers a difficulty in comprehending its inhabitants who appear enigmatic (1984: 42-43). The African motivations blind the Europeans as they detached themselves from unequal Other.

Conrad displays his consideration of the African weather which is tinged with the fear of being infected with fatal diseases. His enthusiasm to get a job is hardened by the fact that the epidemic and fatal diseases are undeniable facts in Africa:

> 60 per cent. of our Company's employees return to Europe before they
> have completed even six months' service. Fever and dysentery! There
> are others who are sent home in a hurry at the end of a year […] so that
> they shouldn't die in the Congo. (Karl& Davies, 1983: 52)

Conrad's experience is reflected in Marlow's Othering of the African landscape through depicting it as a fatal epidemic landscape; it is cumbersome and sluggish. McClintock (1984: 41) avers that Africa is 'beyond the horizon of known language'. The thick fog causes the whites to lose their minds; they feel as if they were the only men on earth. The white, warm and clammy fog appears more blinding than darkness; it is 'like something solid' (*HD*: 101). It cuts the Europeans off from the outside world and prevents them from comprehending Africa, making them live in isolation:

> What we could see was just the steamer we were on, her outlines blurred
> as though she had been on the point of dissolving, and a misty strip of
> water, perhaps two feet broad [….]. The rest of the world was nowhere,
> as far as our eyes and ears were concerned. Just nowhere. (*HD*: 102)

When the fog lies, everything turns unreal; it implants fear in Marlow and his fellows. The steamer turns out to be a dreamlike object, and within it, reality disintegrates. Their thinking is frozen, they imagine death: 'We will be all butchered in this fog' (*HD*: 102).

Amidst water and jungle, Conrad was immersed in an absolute isolation. When he received some letters from Aunt Poradowska, he lived through a temporal mental freedom from such a tense psychological state. In a letter to her on 26th September 1890, he wrote 'indeed, while reading your dear letters, I have forgotten Africa, the Congo, the black savages and the white slaves (of whom I am one) who inhabit it' (a. Karl & Davies, 1983: 63). He shows a high-water mark of psychological conflict by referring to himself as a *slave*. As Marlow narrates in *Heart of Darkness*, there is nothing in the African jungle except the 'lurking death' and 'hidden evil' in the 'profound darkness of its heart' (*HD*: 92). His movement in the jungle resembles the descend into the inferno; he 'stepped into a gloomy circle of some Inferno' (*HD*: 66). Achebe (1978: 2) argues that Conrad in *Heart of Darkness* presented Africa as a 'place of negations at once remote and vaguely familiar in comparison with Europe's […] state of spiritual grace'. Thus, Africa and the Africans are brutalised and enslaved (Arendt, 1973: 215). Marlow straightforwardly declares that the journey is distant in time and place, which indicates the gap with the Other who belongs to a different world. In the following revealing extract, he admits that:

> The prehistoric man was cursing us, praying to us, welcoming us–who could tell? *We were cut off from the comprehension of our surroundings*; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We *could not understand*, because we were too far and could not remember, because we were travelling in the night of first ages, of those ages that are gone. (*HD*: 96; my emphasis)

The African landscape functions as a character, for it is a testing of the whites' psychological stability; Marlow asks 'could [the whites] handle that dumb thing or would it handle us? (*HD*: 81). The connection between the African landscape and the whites' psychological stability is to reveal their spiritual emptiness and a nihilistic world. Their emptiness and absurdity are dominant in Marlow's description of the nightmarish quality of Africa. It is 'like the dream continent; it forms itself around distortion, condensation and displacement' (Karl, 1997: 144). Marlow demonstrates images of 'unexpectedness, absurdity, mystery and chaos' that assist in exposing the whites' nightmarish world

(Peter, 2008: 38). Edward Garnett (2005: 100) in his review 'Mr Conrad's New Book' affirms that the novella is 'a struggle with phantoms worse than the elements'.

The stories Marlow hears at the start of his journey convey a preview of the nature of the psychological influence of Africa upon the whites that Said calls *Africanism*.[32] In his review 'Mr Conrad's Art', Garnett avers that Conrad's psychology 'has a special poetic sense for *the psychology of scene* by which the human drama [....] is seen in its just relation to the whole enveloping drama of Nature around' (Garnett, 2005: 130; original emphasis).

The most revealing example of Africanism is the story of a Swedish person who hangs himself in the depths of the Congo jungle. There is no reasonable justification for the Swede to commit suicide. However, the only justification Marlow hears is that '[t]he sun [is] too much for him or the country perhaps' (*HD*: 63). His decision to hang himself comes as the single action to eliminate his absurd life. The surroundings are so dreadful that men would rather die than suffer. Marlow feels too confused to give it a definite meaning '[h]ow shall I define it' (*HD*: 141). Albert Camus, who delineates the meaning of life, conceives absurdity as alienation and detachment from reality. Although he rejects suicide as a permissible act, he concludes that life was not self-evident and suicide is a real option (Sagi, 2002: 48). Broadly speaking, the atmosphere of the work is similar to the turn of the nineteenth century, which was characterised by uncertainty. The sense of absurdity brings us to the next area of discussion, which is the absurdity of the whites' actions.

The whites' existence in the African jungle does not necessarily mean that they penetrate it spiritually; they remain in exile as it is beyond the limitation of their understanding. The sense of absurdity obliges Marlow to live in isolation. There is no real communication with the whites or with the natives. He is a mere 'spectator to the remote spectacle' (McClintock, 1984: 40). He spends a long time watching the coast, which turns out to be 'savage, and always mute with an air of whispering [....] [it is] almost featureless, as if still in the making, with an aspect of monotonous grimness' (*HD*: 60).

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[32] Africanism refers to the enormous heritage of documents and stories about Africa and the Africans that are gathered by travellers and missionaries along the last three centuries. It provides an authentic peculiarity to the atmosphere of the novella that leads to discovering the characters' behaviour.

He feels the tragic predicament of the whites saying '[I]t is impossible to convey the life-sensation of any given epoch of one's existence–that which makes the truth, its meaning–its subtle and penetrating essence' (*HD*: 82). His plight echoes Conrad's, who in a letter to his Aunt on 8th February 1891 exposed his feelings of absurdity saying '[t]his same existence is monotonous enough at present' (Karl & Davis, 1983: 70).

The purposelessness of the whites' existence in Africa surfaces as Marlow comes across a man-of-war firing at an empty coastline in which there is no sign of life in the under bush. The stillness of the jungle provokes chaos on the part of the soldiers who begin to shoot without aiming. It incites a vague sense of menace as though it is a living identity. It turns out to be a prison-like thing trapping their minds: 'You thought yourself bewitched and cut off forever from everything you had known once—somewhere–far away—in another existence perhaps' (*HD*: 92-3). The stark fear of the unknown results in unpredictable actions that stand as symptoms of the psychological disorder and uncertainty.

Absurdity is lucidly shown in Marlow's mission to meet Kurtz. He is forced into emotional cocoons because he waits for a shadowy character of a hollow substance; 'a voice! a voice' (*HD*: 135). Nothingness is what Marlow gains at the end of his journey: 'I had to beat that Shadow' (*HD*: 143). His waiting resembles Vladimir and Estragon's in Samuel Becket's *Waiting for Godot* since Godot never appears.[33] His blood runs cold as he finds Kurtz weak, physically and mentally, for '[h]e can't walk–he is crawling on all fours (*HD*: 142). He narrates that 'to my mind, the terrific suggestiveness of words heard in dreams, of phrases spoken in nightmares. Soul! If anybody had ever struggled with a soul, I am the man' (*HD*: 144). He further narrates:

> Do you see [Kurtz]? Do you see the story? Do you see anything? It seems to me that I am trying to tell you a dream-making a vain attempt, because no relation of a dream can convey the dream-sensation, that commingling of absurdity, surprise, and bewilderment in a tremor of struggling revolt, that notion of being captured by the incredible which is of the very essence of dreams [....]. We live, as we dream–alone. (*HD*: 82)

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[33] See: S. Becket's, *Waiting for Godot* (New York: Infobase Publishing, 2008).

The knowledge that Kurtz acquires has deluded his soul. He lacks man's ability in expressing himself and uncovering the horrifying secrets of the Congo as though he appears out of thin air. His language is insufficient to retrieve meaning since his experience is unsayable (Brooks, 1996: 247). Kurtz whispers absurd words that make him unreal in the physical sense. The darkness of evilness silences him. His last words 'The horror! The horror!' are pregnant with meaning. Although these four words do not form a full structured sentence since it lacks subject, verb and object, they leave the readers with a sense of perplexity:

> [Kurtz] cried in a whisper at some image, at some vision—he cried out twice, a cry that was no more than a breath— 'The horror! The horror!' [….] He had summed up—he had judged. 'The horror!' (*HD*: 149-51)

Kurtz finds 'the horror' that depicts the white's menace and questions his futile existence. Marlow maintains that the inevitable isolation has driven Kurtz's soul to madness. (Gekoski, 1978: 84-5). The jungle 'looked within itself, and, by heaven! [he] struggles with himself, too' (*HD*: 144). He undergoes a conflict and 'uneasy relationship between the id and superego… [which is] associated with encountering other ways of life' (Curtis & Pajaczkowaska, 1994: 204).

Pragmatically speaking, his deathbed cry of 'The horror! The horror!' accentuates Kurtz's moral awakening after the African landscape has expelled him. He used to torture and kill the natives and steal their resources; therefore, it seems that the screams of the innocent tortured people keep chasing him until his death. In nineteenth-century literature, the deathbed scene signifies 'the moment of summing-up of […] life's meaning and a transmission of accumulated wisdom to succeeding generations' (Brooks, 1996: 246). Kurtz transmits nothing but absurdity since he discovers darkness within the Self that haunts him to death. 'The horror! The horror!' is the clarion call for Kurtz to leave Africa, which is sufficient to perpetuate hazardous mental collapse. He is collapsed both corporeally and linguistically because he finds no space to exist, for he is a slave to the African nature and his European Self. It is a cry that reflects the deformed white civilisation that Kurtz reveals in his unchecked power and insatiability; he 'wanted to swallow all the air, all the earth, all the men before him' (*HD*: 134). As a consequence of this, the words are the righteous judgement of his morals, behaviours and actions:

> [Kurtz] has something to say. He said it [….]. [He] had summed up—
> he had judged. The horror [….] after all, this was the expression of some
> sort of belief; it had candour, it had conviction, it had a vibrating note
> of revolt in its whisper, it had the appalling face of a glimpsed truth.
> (*HD*: 151)

Gene Moore claims that the text does not depict the threatening atmosphere of isolation quite convincingly (2004: 141). I believe that Moore's assumption is open to contention since the text is replete with images that invalidate her claim. Marlow utilises a variety of adjectives to refer to the 'unspeakable secrets' of the immobile and silent elements of nature:

> The high *stillness* of primeval forest was before my eyes [....]. All this
> was great, expectant, *mute* [....]. I wondered whether the *stillness* on the
> face of the immensity looking at us two were meant as an appeal or as
> a menace [....]. I felt how big, how confoundedly big, was that thing that
> *couldn't talk*, and perhaps was *deaf* as well. What was in there? (*HD*:
> 81; my emphasis)

The usage of adjectives 'stillness, mute, dumb, and deaf' as synonyms for the word 'silent' stresses Marlow's recognition of his absurd existence. They expose not only the incongruity and the irrationality of his life but also of the other characters. They bring forth a touch of absurdity on the general atmosphere of the novella because they withhold nothingness, menace, alienation and purposelessness that the characters expose in their action and language. Africa, thus, is depicted with an 'abundance of adjectival modifiers which confirm the richness of material and its semantic substance' (Stott, 1996: 196-97).

Achebe (2003) attests that Conrad's 'long and famously hypnotic sentences are mere "trickery", [and] designed to induce a hypnotic stupor in the reader'. However, I believe that Conrad's use of metaphorical language implies an excellent semantic reference to the profound peril of the journey. Due to the risky navigation, the shortage of food and the poorly equipped skimmer, his journey parallels the disciples' in their search for the Holy Grail in T.S. Eliot's 'The Waste Land'.[34] Africa is antagonistic to the colonial existence that expels it altogether, that being so, it becomes the heart of the action.

Marlow's description of the impenetrable Africa provides it with an authentic

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[34] See: *The complete poems and plays of T. S. Eliot,* 59-75.

peculiarity; it is the antithesis of Europe. Miller argues that the backward direction of the journey is to bring the 'frozen past' and the 'primitive world' forward. Semantically speaking, the expression of the 'frozen past' denotes the loss of the journey's directionality. Accordingly, the primitive Africa is the scale for measuring the European progress (1996: 89). At this stage of analysis, I recall Achebe's opinion of the text. It fundamentally criticises the passive representation of Africa, principally after Conrad's letter to Madam Poradowska on 26th September 1890. In this letter, he showed his regret for being in Africa as it instigated in him a confusion in understanding the Self or the surroundings:

> My days [in the Congo] are dreary. No use deluding oneself! Decidedly I regret having come here [....]. Everything here is repellent to me. Men and things, but men above all. And I am repellent to them. But what I regret even more is having tied myself down for three years. (Karl & Davies, 1983: 62)

The dreamy quality of life in the African landscape generates an absurd atmosphere that exposes the hollow dark substance of the whites; it is a malevolent force that ousts white invaders. The whites' incongruous and irrational life demonstrates their alienation and anxiety as a natural result of their displacement: 'Absurd? Well, absurd [….] [.] And you say, Absurd! Absurd be–exploded! Absurd!' (*HD*: 114). The emptiness, nothingness, purposefulness, frustration and menace reveal their futile existence. Tentatively referring to the return to the origin of humanity, the primitive Africa becomes a factor for recognising self-boundaries. It embraces nothingness, menace, alienation and purposelessness that is noticed in the characters' action and language.

The next section of this chapter interrogates the impact of the African landscape on the European characters' actions and behaviours.

2.4   The Colonial Journey in *Heart of Darkness*

The following questions will help shape the discussion in my attempt to dismantle the colonial discourse in Conrad's oeuvre: 1) Who establishes the privilege for the whites to be the masters of the world and spread their imperial ideology to the non-European nations? 2) Why do the whites insist on going to Africa? 3) What are the repercussions of the European colonial policy in Africa? These questions cannot be answered unless the work of the colonial practices in foreign territories is inspected.

Although Conrad is a part of the imperial system, he has his orientations that make him strike a different note from his contemporary writers. Pratt views him as the antithesis of European imperial ideology (1997: 213). Conrad reveals his revolutionary spirit through his pen; he presumes that writing has a tremendous role in forming perceptions. He thinks of his writing as a verbal dynamite through which his protest against the whites' atrocities is voiced (Najder, 1983: 297). Through Marlow, he depicts that he has a 'voice too, and for good or evil mine is the speech that cannot be silenced' (*HD*: 97). Being an anti-colonial writer, he explains his concerns about the dichotomy between East and West, and the subjugation of the Other. In 'Racism and the *Heart of Darkness*', C. P. Sarvan (1980: 10) argues the climatic influence of colonialism on Conrad arguing that '[he] was ahead of most in trying to break free' as he criticises the imperial tendencies and colonial actions. Said (1994: 32) maintains that Conrad's narrators 'think about [imperialism] a lot, […] worry about it [,] [and are] […] quite anxious about whether they can make it seem like a routine thing'. Thus, the text is a work against the dramatic increase in European colonial expansion as the industrial capitalist societies were craving wealth and power.

The whites see themselves as an epitome of light and civilisation while the Other is a symbol of darkness and primitiveness. They create the 'false light' that refers to lies, visions and illusions by which the European individual grants himself with the foundations of evaluating the Other (Peter: 2008: 138). Ian Watt has coined the term 'delay decoding'[35] to explicate Marlow's narrative technique in inserting some codes about his characters' behaviours and actions at the start of his narration to be decoded later on. Marlow introduces himself as 'an exceptional and gifted creature [....] something like an emissary of light' (*HD*: 59). The colonisers assume that '[i]f [they] leave, all will be lost, and [the colonised] land will return to the Dark Ages' (Fanon, 2004: 15). Their departure would make the natives return to their nature of 'barbarism, degradation, and bestiality' (2004: 149). Marlow's journey is then a sacramental mission 'I [have] got a heavenly mission to civilise [the savages]' (*HD*: 52). Kurtz also defends his existence in the Congo as being a part of the civilising mission: 'we whites, from the point of development […]. By exercise[ing] […] our will we can exert a power for good' (*HD*:

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[35] The 'delay decoding' is a literary technique that often reveals the subjective consciousness of the narrator's impressions of certain issues, yet the exposition of their meanings is withheld later in the narrative. See: I. Watt, *Conrad in the nineteenth century* (London: Chatto and Windus: 1980), 175.

118). Kurtz reflects the whites' ideology of creating the Other as they teach them how to think, speak, behave and express themselves since the natives are inadequate and disqualified for the task. Thus, because of the Africans' inappropriateness, the whites' existence in Africa is a necessity, and a civilising duty. Marlow also states that:

> Hunters for gold or pursuers of fame, they all had gone out on that stream, bearing the sword, and often the torch, messengers of the might within the land, bearers of a spark from the sacred fire. What greatness had not floated on the ebb of that river into the mystery of an unknown earth! ... The dreams of men, the seed of commonwealths, the germs of empires. (*HD*: 47)

Fundamentally, the paragraph elucidates the Europeans evil goals for building their Empires. It shows the call to conquer the Other's land. In '*Heart of Darkness* revisited' J. Hillis Miller (2012: 52) affirms that the conquest leads to the 'end of Western civilisation, with its ideals of progress, enlightenment and reason'. The Europeans went to Africa carrying the same ideology of the ancient Empires of controlling fathomless areas of the mysterious continent. In 'Leopold Geographical Conference', which was held in Brussel, 1876 King Leopold II unfolded his colonial plans in the interior Congo pretending to bring civilisation to the savage place:

> To open to civilization the only part of our globe which it has not yet penetrated, to pierce the darkness which hangs over entire peoples is [….] a crusade worthy of this century of progress. (Hochschild, 2006: 44)

In Africa, the Europeans carry a sword in one hand and a torch of civilisation in the other. However, the torch of civilisation functions as the sword; it is a tool for killing, destroying and burning the Other. The process of civilising the Other meshes with violence and atrocity that demonstrates the horrendous nature of the whites' mission. The oil sketch that Kurtz painted in the Central Station clarifies the idea that the white civilisation becomes a means of destruction:

> A small sketch in oils, on a panel, representing a woman, draped and blindfolded, carrying a lighted torch. The background was sombre—almost black. The movement of the woman was stately, and the effect of the torchlight on the face was sinister. (*HD*: 79)

The disempowered blindfolded woman symbolises European civilisation, which is blind to its nature and sinister in its alleged mission of civilising the Other (Schneider, 2003: 16). Thus, the torch of civilisation, the symbol of freedom, knowledge and religious

values, acquires its opposite meaning as it stands for ignorance, violence, injustice and spiritual blindness. The following portrait illustrates a blind folded naked woman carrying a torch, which represents the white civilisation.

Figure 2-1: Kurtz's Painting (watercolour), by Portraits©2010-2017 fruitdioxide.

Kurtz's character hints at the whites' contradictory civilisation and deceptive superiority: '[The] emissary of pity, and science, and progress, and devil knows what else' (*HD*: 79). In his comments on the text, Said (1994: 33; original italics) maintains that '[t]he whole point of what Kurtz and Marlow talk about is […] imperial mastery, white Europeans *over* black Africans and their ivory, civilization *over* the primitive dark continent'. Artese suggests that:

> 'Darkness' in Conrad's lexicon is emphatically not essential
> unknowability of the other. It is a trope that emerges, rather, entirely
> from the theatre of imperial penetration inscribed by organs [….] and
> from the myriad cartographic figures that have shaped the epistemology
> of empire. (Artese, 2012: 147)

At the start of his journey, Marlow puts his finger on the 'blank' spaces on a multi-coloured map of Africa to denote the colours of the European flags that occupy Africa.

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Symbolically speaking, pointing at the 'blank' spaces is an invitation to the colonial power to accomplish their mission of conquering the whole continent since the whites have strategic goals for improving the economy, increase profits in the capital-oriented societies and subjugating the Other. Fanon comments that:

> For centuries Europe has brought the progress of other men to a halt and enslaved them for its […] purposes and glory; for centuries it has stifled virtually the whole of humanity in the name of a so-called 'spiritual adventure'. (Fanon, 2004: 235)

In *To Have or to Be?* Erich Fromm (2012: 1) argues that the whites in the age of industry were 'on [their] way to becoming gods, supreme beings who could create a second world, using the natural world only as building blocks for our new creation'. Arthur James Balfour's [36] colonial speech in his attempt to persuade the British government to occupy Egypt clarifies the points of discussion:

> Is it a good thing for these great nations—I admit their greatness—that this absolute government should be exercised by us? [….] is a benefit to them, but is undoubtedly a benefit to the whole of the civilised West. (*O*: 33)

Pratt describes the colonial structure with all its missionaries and companies as 'oppressive, destructive and impractical' (1997: 215). Moreover, Hobsbawm suggests that the whites' domination of the blacks is inexcusable (1987: 37). The colonial system does not care about the Other's humanity so much as the slave labour, a fact that grossly defaces the white civilisation. The image of the reclaimed savage, the product of civilisation who guards the savages, is othered and is perceived as a traitor to his native brothers. The reclaimed savage carries a rifle –the civilisation's tool of killing– ready to kill any one of his fellow chained people. It is a stereotypical colonial image imposed on the natives. The colonial power gives this subjugated individual the husk of civilisation, after effusing his substance of humanity. The reclaimed savage is among many who are brainwashed and encouraged to kill the rebels, i.e. his fellow people. Marlow criticises the faithful natives to their masters; they are considered the 'Other' with a big 'O' as they uphold the colonisers in their task of colonising their lands. The same faithful natives, however, are viewed as traitors to their homeland, and therefore, they become the 'other' with a small 'o'. However, in presenting the character of the reclaimed savage, Marlow

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[36] Balfour (25 July 1848 – 19 March 1930), was a distinctive conservative politician and the prime minister of the United Kingdom between 1902 and 1905.

exposes the coloniser's ideology of divide and rule policy through deceiving the subjugated Other.

In the Congo '[t]he word "ivory" rang in the air, was whispered, was sighed. You would think [the Europeans] were praying to it' (*HD*: 76). To put it succinctly, the blacks are recognised as an indispensable cog in the imperial and the economic systems since they are the providers of the workforce. Fanon (2004: 2) evinces that the 'colonist derives his validity [...] his wealth, from the colonial system'. He (p. 5) adds that the economic system in the colonies is a 'superstructure' in which 'the cause is the effect: you are rich because you are white, you are white because you are rich'. Said notices that Marlow presents an 'imperialist worldview' in which the subjugated Other is ruled (Said, 1994: 26).

The European colonial inclinations unmask their fake nobility and values that trigger barbarity in its two apparatuses: exploitation and robbery. The following poster from 1927 rationalises the colonisation of Africa since it is the provider of raw materials:

Figure 2-2: Jungles Today Are Gold Mines Tomorrow, a British poster from 1927.

Fanon maintains that the colonial policy of repression is analogous to theft (2004: 172). The white civilisation becomes naked and hollow that resembles the hollowness of Kurtz, who is a victim of the imperial ideology though capitulating to his colonial enterprise. As Marlow draws nearer to Kurt's place in the midist of darkness, he is

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cognizant of the nature of his ironical remarkability. Kurtz devotes his life to collecting ivory for the company's sake 'send[ing] as much ivory as all the others put together' (*HD*: 69). Marlow overtly talks about looting the land, taking from those who have flat noses and different complexion from 'us':

> The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. (*HD*: 50-1)

Kurtz acquires his identity, individuality and power from the ivory he covets. In the wilderness, there is nothing that precludes him from killing for ivory; Marlow amplifies that Kurtz's 'soul was mad. Being alone in the wilderness, […] looked within itself, and, by heaven! [….] [I]t had gone mad. He struggles with himself, too' (*HD*: 144). He cannot walk away freely as he is a prisoner to his subject:

> [A]n ivory ball; it had caressed him, and—lo! —he had withered; it had taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own by the inconceivable ceremonies of some devilish initiation. (*HD*: 115)

The will to power demonstrates Kurtz's brutality and demonic nature. Marlow's words uncover Kurtz's criminality since there is something hidden in his unconscious that he fails to control. Marlow exposes a gloomy anticipation of a catastrophe against the Other (Kirschner, 1968: 20-1). He narrates that Kurtz 'lacked restraint in the gratification of his various lusts, […] there was something wanting in him' (*HD*: 131). Marlow is astounded by a bunch of skulls jammed on sticks that the red-handed Kurtz uses to decorate his dwelling. Marlow feels dumbfounded when he knows that the skulls are the rebels' heads:

> Rebels! What would be the next definition I was to hear? There had been enemies, criminals, workers—and these were rebels. Those rebellious heads looked very subdued to me on their sticks. (*HD*: 132)

Kurtz is wrapped up in the imperial ideology and ready to do anything to secure himself and keep the colony running. His language epitomises Said's point that 'imperialism […] is an act of geographical violence through which virtually every space in the world is explored [….] brought under control'(*O*: 3). In *Modernism and the Culture of Efficiency: Ideology and Fiction*, Conrad's figures heavily in Evelyn Cobley's analysis who discusses that the Congo obsesses Kurtz with organised criminality (2009: 95). He

grows into an ambassador of death instead of the missionary of civilisation. He lacks the sound foundation of mind that moulds the intelligent civilisation. The repetition of his name makes it universal by attaching to it mythological qualities; he 'came to [the natives] with thunder and lightning' (*HD*: 128). His megalomania underpins the European imperial and colonial inclinations in diminishing the Other to construct empires (Wolfe, 2006: 3).[37]

The traditional colonial system that makes enemies of those who are different from ourselves leads to creating arrogant systems of ruling them. Frances B. in 'Terror, Terrorism, and Horror in Conrad's *Heart of Darkness*', notes that the encroachment of the Africans' human rights is represented by European colonial agencies, i.e. Kurtz and the official crew in Africa (Singh, 2007: 202). Kurtz's report on the 'Suppression of Savage Customs' uncovers his naked brutality; he accentuates that the whites must 'Exterminate all the brutes!' (*HD*: 118). The report saliently signifies the criminality of the whites' ideology that must not be brushed aside. It deciphers the immutable violent ideology of colonialism that stands in the colonial tradition of travel writing in that period. The whites kill the natives for no crime committed save being Africans. Michael Bell in 'Modernism, myth and *Heart of Darkness*' affirms that:

> In Conrad's context, it represents Kurtz's collapse into barbarism, his discovery of the savagery lurking beneath his missionary idealism. But for a post-Freudian reader, alert to linguistic slippage and ambivalence, it may suggest the more intrinsic subtext of the civilizing mission itself: even in its supposedly benign forms, this mission will indeed exterminate these people as people. (2012: 64)

Ironically, Said (1994: 200) points out that Kurtz's premise 'does not go so far enough' in exposing the reality of colonialism. It unleashes opprobrious criticism on the oppression of the natives and oversteps their humanity and identity. Ironically, Kurtz's horrifying advice to massacre the Africans is pertinent to him as he is at the apex of the brute hierarchy. In a letter to his dearest friend R.B. Cunningham Graham on 8th February 1899, Conrad was unequivocal in his disaffection with the European society declaring

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[37] Patrick Wolfe differentiates between two faces of colonialism: the exploit colonialism and the settler colonialism. The first type endeavours to exploit the colonised people and their resources while the second destroys and disposes them of the land to establish their colonies. See: P. Wolfe 'Settler colonialism and the elimination of the native'. *Journal of Genocide Research*, 8. 4 (2006), 387-409. Available online: http://www.kooriweb.org/foley/resources/pdfs/89.pdf [Accessed 10/4/2015].

that criminality oversteps at its core:

> Society is fundamentally criminal–or it would not exist. There is no end
> to it. It's like a forest where no one knows the way. One is lost even as
> one is calling out 'am saved!' (Karl & Davies, 1986: 161)

Kurtz's bloody criminality recapitulates the brutal policy of King Leopold II in the Congo that arises from the feebleness of others. Leopold II committed genocide through killing and torturing the natives. He cut off the hands of the repudiated natives, who were unable to collect ivory or gather rubber. There is no doubt that the heart of the white civilisation resembles ivory; it is white, attractive and precious, yet it is a dead substance. It comes to signify the whites' savageness and the blacks' slavery. Conrad intends the reader to understand this issue on a symbolic level. Using violence against the Other is 'the horror!' of the white civilisation (*HD*: 149-51). The Sudanese critic Abdulmuniam Ajab Alfiya in writing his article رواية موسم الهجرة الى الشمال والنقد ما بعد الكولونيالي' (Postcolonial Criticism: Tayab Salih's *Season of Migration to the North*), declares that: [38]

> I remembered the Anglo-American poet T. S. Eliot, who chose Conrad's words 'the horror, the horror' that sealed out *Heart of Darkness*, as an introduction to his poem 'The Waste Land'. When Ezra Pound demurred, Eliot argued that Conrad's words were best suited to his theme, on this account; he gave up to his teacher's opinion of not quoting Conrad.
>
> I can say that Eliot saw Conrad's phrase as a similar topic for desolation that he expressed in his poem. Perhaps this is because it was believed that the darkness that Conrad meant had led Europe into World War I and the devastation that Eliot portrayed in 'Waste Land'. It seems that Conrad had predicted the devastation of the imperial darkness of greediness and its desire to enslave the Other and looting his natural resources. Conrad's expectation might explain the worldwide interest in teaching *Heart of Darkness*, chiefly after the European self-consciousness of their horrible actions in enslaving the Other on the pretext of civilisation, and what Kipling named as 'White Man's Burden'.[39] (Alfiya, 2009: 2-3)

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[38] The article is written in Arabic. I provide a translation of the title in the bracket to facilitate readers' understanding, as there is no official translation into English.

[39] My translation of the original Arabic text of Alfiya as shown in the following:

أثناء كتابة هذه المقالة تذكرت أن الشاعر الإنجليزي والأمريكي الأصل تي إس إليوت [...] كان قد اختار

عبارة كونراد: «الرعب، الرعب» التي ختم بها روايته، كديباجة لقصيدته الأشهر (الأرض الخراب)

The following pictures illustrate two children whose hands are severed by the Belgians, and two white men standing proudly behind three natives carrying amputated hands of their fellow men. The third picture is of a father whose name is Nsala looking at his five-year-old daughter's severed hand and foot, as he did not make his rubber quota for the day. The daughter was killed with her mother and the father was severely tortured.[40]
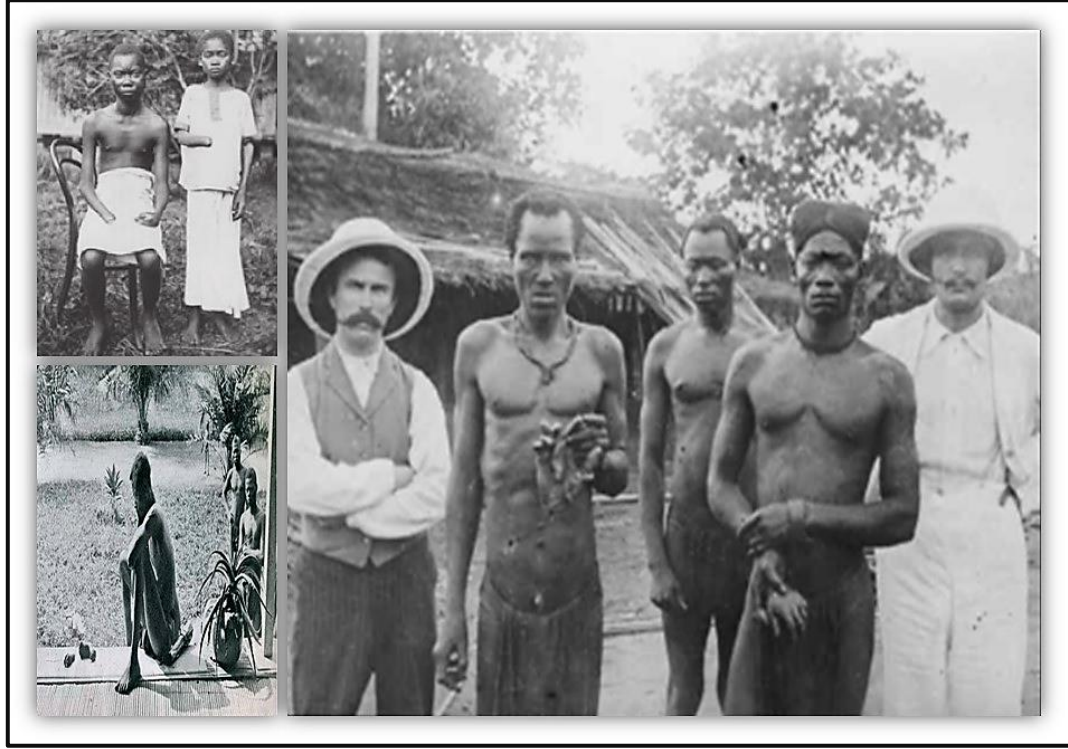
Figure 2-3: A Father stares at the severed hand and foot of his five-year-old, Belgian Congo, 1904, (Graphics) 24 January-7 September, 2014, from the Harris Lantorn Slide Show/Autograph, ©Anti-Salvery International, Liverpool.

وحينما اعترض عليه أستاذه عزرا باوند، احتج إليوت بأن عبارة كونراد هي الأنسب لإضاءة فكرة القصيدة، ولكنه تنازل أخيراً عند رغبة أستاذه وتخلى عن اقتباس كونراد.

في تصوري أن إليوت قد رأى في عبارة كونراد معادلاً موضوعياً للخراب الذي عبر عنه هو نفسه في قصيدته. ربما لاعتقاده أن الظلام الذي عناه كونراد،قد قاد أوروبا إلى الحرب العالمية الأولى وإلى الخراب الذي صوره في قصيدة (الأرض الخراب). كأنما كونراد قد تنبأ بذلك الخراب في (قلب الظلام) ظلام الجشع والطمع الإمبريالي والتكالب على نهب خيرات الآخرين واستعبادهم. ومن هنا يمكن تفسير الاهتمام بهذه الرواية وتدريسها على نطاق واسع في الغرب كونه نابعاً من عقدة الشعور بالذنب الليبرالية، ذنب استعباد الشعوب التي كانت توصف بالهمجية والبربرية باسم الرسالة الحضارية أو ما وصفه كبلنج بـ عبء الرجل الأبيض.

[40] See: J. P. Smith, *Don't call me lady: the journey of lady Alice Seeley Harris* (London: Abott Press, 2014), 72-3.

The colonial discourse strives to win the battle through imposing its authoritative ideologies on the Others. Kurtz, who is affiliated to the 'new gang–the gang of virtue' (*HD*: 79), is introduced as having power and authority that makes him appear as a godlike figure through popularising his divine image and '[a]ll [colonial powers of] Europe contributed to the making of [him]' (*HD*: 117). He is concerned about polishing his vigorous and supernatural image. He ratifies that the Europeans 'approach [the natives] with the might as of a deity. By the simple exercise of our will we can exert a power for good practically unbounded' (*HD*: 118). He seems to have supernatural powers and competency in impairing the Other, [his] soul […] knew no restraint, no faith, and no fear' (*HD*: 145). The chiefs come every day to see him, and 'would crawl' (*HD*: 131) to offer him sacrifice. The crawling and bending before the whites display a form of authority over the natives. The following painting by Thomas Jones Barker (1815-1882) illustrates an African prince bowing humbly before Queen Victoria as she is presenting him with a Bible in the Audience Chamber at Windsor. It demonstrates the mystical authority of the whites and the mystical subjugation of the blacks.

Figure 2-4: The Secret of England's Greatness, 1815-1882 (oil on canvas), by Thomas Jones Baker ©Tate Gallery, London.

However, Kurtz suffers from paranoia and insanity that ends his colonial enterprise. The power of darkness haunts him; he insanely claims everything as his property '"My ivory." [...] "My Intended, my ivory, my station, my river, my—" everything belong[s] to [me]' (*HD*: 116). Memmi and Sartre (2003: 64) deliberate that the coloniser never feels tranquillity because '[h]e participates in and benefits from those privileges which he half-

heartedly denounces'. His animalistic nature exposes itself in his movement that parallels a wild animal running into its hideout. In 'Desire in *Heart of Darkness*', Stephen Ross stresses that Kurtz is

> a victim of the impingement of Imperial economic imperatives into the libidinal life of the subject [....]. [He] goes off to become a self-made man, intending to use the machinery of capitalist social climbing as a means to the end of his libidinal desires. (2004: 79)

Drawing on the assumption of the whites' superiority, they never allowed the Other to see them as exhausted individuals. It is a nineteenth-century tradition to retire the Orientalists when they become old and degenerate. The Westerner has to see his reflected image in the eyes of the subjugated Other as energetic and rational (*O*: 42). Conrad requested his aunt not to speak of his sickness: 'I urge you by all the gods to keep secret from *everybody* the state of my health' (Karl & Davies, 1983: 63; original italic).

Like Kurtz, Marlow is perceived as a godlike figure by his assistant, the helmsman. His last glance at Marlow before his death questions this image. His desperate glance seems to ask Marlow to save his life or bring him back to life after death. However, he could do nothing because he is an ordinary human being:

> [His] lustrous and inquiring glance enveloped us [...]. I declare it looked as though he would presently put to us some question in an understandable language; but he died without uttering a sound, without moving a limb, without twitching a muscle. (*HD*: 112)

Marlow ratifies the thesis of the colonial brutality against the black race narrating that:

> Six black men advanced in a file, toiling up the path [....]. Black rags were wound round their loins and the short ends behind waggled to and fro like tails [....] all were connected [...] with a chain [....]. They passed me [....] with that complete, deathlike indifference of unhappy savages [....]. I also was a part of the great cause of these high and just proceedings. (*HD*: 64-5)

To unpack the density of colonial layers, it is important to penetrate into the stereotypical racial incident of the chained dying slaves. Arendt (1973: 158) accentuates that '[r]acism was neither a new nor [...] secret weapon'. The chained savages substantiate the brutality of the whites, which perceives the natives as wild animals. The scene of the chained savages causes Marlow a conflict since he is a part of this brutal and inhumane civilisation which is absurd in its substance. He feels chained by its ideology, yet he contrasts the 'deathlike indifference' of the chained savages with the 'high and just

proceedings' of the white civilisation. This discrepancy crystallises the convergence between civilisation and savagery. Said notices that:

> [Conrad is] both anti-imperialist and imperialist, progressive when it came to rendering fearlessly and pessimistically the self-confirming, self-deluding corruption of overseas domination, deeply reactionary when it came to conceding that Africa or South America could ever have had an independent history or culture, which the imperialists violently disturbed but by which they were ultimately defeated. (Said, 1994: xviii)

By dehumanising the Other, the whites vindicate their use of excessive brutality to overpower them. Louis Althusser defines power as a context that embraces the oppressor and the oppressed (1971: 92). Within the power relation, colonised territory is perceived as a marketplace that exposes the colonial power of subjugating the other race. The use of chains illuminates 1) The nature of the master-slave relationship that connects the coloniser and the colonised. 2) The authoritarian and the repressive imperialism that violates human rights. 3) The Other is unequal to the Self in the scale of humanity. 4) The darkness of the African jungle correlates with the darkness of colonial practices.

Michel Foucault states that the chain is one of the power structures used by the oppressors against those who oppose their doctrines to subdue them further (Demirović, 2010: 7). From my perspective as an Iraqi individual who has lived through three consecutive wars and witnessed a foreign invasion of Iraq between the years 2003-2011, I think that the colonial powers have a steadfast vicious ideology of taming and subjugating the Other. The scandal of Abu Ghraib prison in Baghdad 2003, for instance, stunned the world with dozens of pictures of piled hooded and wired naked prisoners who were systematically tortured psychologically and physically to death by their prison guards. The following pictures illustrate the brutality of the colonial power against the Iraqi prisoners that chilled humanity's blood:[41]

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[41] To see more pictures of torturing the Iraqi prisoners, see: J. Borger 'US military in torture scandal'. *The Guardian*, Internet edition. 30 April 2014. Available online: https://www.theguardian.com/gall/0,8542,1211872,00.html [Accessed 5/8/2014].

Figure 2-5: Abu Ghraib prison in Baghdad in 2003.

Due to the vicious practices of the aggressive European colonisation, the dying natives– bundles of phantoms, unknown creatures, and woolly-headed things and misshapen creatures– are left without food and water waiting for death.[42] The agony of the dying natives is analogous to that evoked in John Milton's *Paradise Lost* (1674):

> [D]arkness visible
> Serv'd only to discover sights of woe,
> Regions of sorrow, doleful shades, where peace
> And rest can never dwell, hope never comes
> That comes to all, but torture without end. (I, 62–66)[43]

The natives' image is similar to the lazy dying animals, and physiologists describe them as 'black, phlegmatic [and] lax' (*O*: 119). Marlow narrates that:

> Two more *bundles* of acute angles sat with their legs drawn up [....] one
> of these *creatures* rose to his hands and knees and *went off on all-fours*
> towards the river to drink. He lapped out of his hand, then sat up in the
> sunlight, crossing his shins in front of him, and after a time let his
> woolly head fall on his breastbone. (*HD*: 67; my italics)

The core of the colonial mission is elucidated by the reaction of the so-called pilgrims who beat a native mercilessly after a shed fire. Their savage behaviour is inexcusable; it expresses their true spontaneous affiliation with the evil civilisation. Said sarcastically criticises the West for their contradictory declaration of bringing light and democracy to foreign territories through using violence:

> Every single empire in its official discourse has said that it is not like
> all the others, that its circumstances are special, that it has a mission to

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[42] The expression 'misshapen creatures' refers to the abnormal, deformed, malformed and hideous natives' acquired image that excludes them from the human race.

[43] See: J. Milton, *Paradise lost*. Alastair Fowler (ed.), 2nd edition, (London: Routledge, 2007), 64.

enlighten, civilize, bring order and democracy, and that it uses force
only as a last resort. (*O*: xvi)

The use of corporeal torture in the hegemonic struggle is a significant factor in approving power, yet it dramatically dominates the oppressor (Demirović, 2010: 7). They use the word 'brute' in referring to the suspected native: '"What a row the brute makes!"
[....]. Serve him right. Transgression—punishment—bang! Pitiless, pitiless. That's the only way. This will prevent all conflagrations for the future' (*HD*: 80).

The rapacity of colonialism and the hollow civilisation is further epitomised in the character of the Company accountant. His existence in the sweltering heat dressed in pure white is a 'sort of vision [....] [a] miracle [....] his appearance [is] certainly that of a hairdresser's dummy; but in the great demoralisation of the land he [keeps] up his appearance' (*HD*: 67-8). He manifests the artificial vision of the white civilisation that is juxtaposed with the chained and dying natives. He shows indifference to a dying native outside his office. He becomes furious as the native's groans distract him from auditing accounts and recording the entries of ivory from the inner station: 'When one has got to make correct entries, one comes to hate those savages—hate them to the death' (*HD*: 70). He evaluates the working native materialistically; he is like a precious horse in a race, which must be eliminated the moment it breaks its leg. John Stuart Mill in *Dissertations and Discussions* confers that the soul of civilisation discriminates between the wealthy and engrossing and the inferior and barbarian individuals and nations (2008: 160). Mill's opinion leads to a better understanding that the entire structure of the white civilisation is savagely constructed.

The whites' existence in Africa has changed nothing of its reality; there are no roads, bridges, hospitals or any other sign of modern civilisation. Ironically, Marlow mentions the job titles of the brick maker and road builders, but he finds neither a single brick nor a road. There is nothing except brutality and the systematic expropriating of the natural resources. It proclaims the imperial illusory nature: 'It [i]s unreal as everything else–as the philanthropic pretence of the whole concern' (*HD*: 78). According to Said's notion of the contrapuntal reading of the text in *Culture and Imperialism* (1994), the silenced oppressed people of another culture appear to be equal to or even more

significant than the oppressor. [44] Ironically, the oppressors' brutal actions instead of silencing the oppressed, accords them a voice that displays the nature of that brutality.

After his return to Europe, Marlow continues the colonial enterprise of deceiving the Other through carrying colonial deceits to Europe. He supposes that it is essential for the individual to use illusions to survive. He tells Kurtz's Intended wife lies to deform reality and keep Kurtz's glittering image. He maintains the bright image of the white civilisation despite his recognition of its atrophy from inside. Bhabha notes that:

> As [Marlow] replaces the words of horror for the name of the Intended we read in that palimpsest neither one nor the other, something of the awkward[s], ambivalent unwelcome truth of empire's lie. (Bhabha, 1994: 138)

The colonial policy is central to Western culture and vital to keeping the engine of exploitation running. After defining the vicious force of imperialism, which makes of Africa a laboratory for its crimes, Conrad welds the darkness of the African landscape with the whites by addressing a range of colonial grievances. He succeeds in delivering a message that expresses his concern about the whites' oppression and abuses of humanity. The focus on the violence practised by the whites with the pretext of civilising the uncivilised debunks the nature of oppression. He discovers that the light of civilisation is not so bright and the primitive of the Dark Continent is not so dark.

So far, this section has focused on the colonial practices of the displaced European characters. The last section of this chapter discusses the Oriental motivations for the journey and the Orientalist visions of the white characters towards the African Other.

2.5 Orientalism in *Heart of Darkness*

Orientalism is a Western construction designed to other and dominate the non-Europeans. Said explains that the power of the Orientalist discourse derogates the Orient as the Europeans seek to own 'it'. The pronoun 'it' pragmatically refers to the Other as dehumanised creature (O: 108). The backbone of Orientalism is to evaluate the Other depending on the degree of their civilisation; it is a policy that expands the differences

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[44] The contrapuntal cultural reading of the texts means 'a simultaneous awareness both of the metropolitan history that is narrated and of those other histories against which (and together with which) the dominating discourse acts'. See: E. Said, *Culture and imperialism* (London: Vintage, 1994), 59.

between races. Said maintains that it is sufficient for 'us' [Orientalists] to establish boundaries that differentiate our mentality and territory from the Other's (*O*: 54). Unsurprisingly, the Orient *per se* is an inert fact of nature. Racism and Orientalism are part and parcel of European ideology to substantiate its cultural superiority; Ashcroft and Ahluwalia affirm that:

> The role of culture in keeping imperialism intact cannot be overestimated, because it is through culture that the assumption of the 'divine right' of imperial powers to rule is vigorously and authoritatively supported [….] [.] [T]hat the institutional, political and economic operations of imperialism are nothing without the power of the culture that maintains them. (Ashcroft & Ahluwalia, 2009: 85)

Marlow is not far away from the traditional conception of Orientalism, for he follows its conception in perceiving Africa as a creation of the West. He ambiguously dehumanises the Other through using the word 'shapes' instead of 'men' in referring to the natives. They are bodies or even parts of misshapen bodies 'long black legs', black arms', 'hands and knees' and 'heads' or as 'bodies and appendages' (Pratt, 1997: 52). Marlow narrates that:

> Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, [witth] all the attitude of pain, abandonment, and despair. [….] This was the place where some of the helpers had withdrawn to die. (*HD*: 66)

The novella, according to Fanon, presents more stories about the half human and half monster natives (2004: 171). It functions as a guide to people of colonial orientations in Africa to practise their criminality. In a lecture entitled 'An Image of Africa', which remains the single most important consideration of the text, Achebe criticises Conrad as he debates and subtracts the blacks' humanity that makes Africa the antithesis of Europe (1978: 11). Marlow narrates:

> No, [the natives] were not inhuman [....]. [That] was the worst of it–this suspicion of their not being inhuman. [....] They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity. (*HD*: 96)

The natives in the paragraph above appear to have no names; it is the racial orientations of the novella that comprise the crux of Achebe's severe criticism. Nicholas Wroe (2010) in 'Chinua Achebe: A Life in Writing', discerns that Achebe admits Conrad's portrayal

of colonialism. Caryl Phillips in 'Out of Africa' (2003) extrapolates that Achebe has read the novella through different lenses, i.e. from his perspective as a Nigerian individual, and his opinion is pertinent to his race. His criticism verifies the passive European intellectuality. He criticises Conrad because he judges that Marlow's words echo Conrad's ideology. Conrad, according to him (2003), considered Africa '[t]he other world [....] reduce [ing] [the Africans'] humanity by the smallest fraction. [....] [He] does present Africans as having "rudimentary" souls'. Achebe (2003) demonstrates that it is offensive and deplorable for the Africans to be condemned: '[a]rt is not intended to put people down. If so, then art would ultimately discredit itself. [....] We're not "half-made" people; we're a very old people'. The depiction of Africa as an inherent foil and inferior to Europe is a 'metaphysical battlefield devoid of all recognizable humanity, into which the European enters at his peril' (1975: 9). By so doing, Conrad silences the Africans through denying their humanity, history and culture.

Achebe puts forth the idea of passive representation of Africa due to his belief that Marlow is Conrad's persona who loudly echoes his ideology (Phillips, 2003). He reckons that 'Conrad didn't like black people [....]. [It is a matter] beyond doubt'. His criticism results from dehumanising and degrading the Other and his land; 'the bush began to howl' (*HD*: 101) that makes the African brutality discernible. His criticism is justifiable to a great extent since Conrad excessively uses pejorative adjectives and expressions that degenerated the African Other. He contends that the text is insignificant as a work of art:

> [Conrad is] a bloody racist. [....] And the question is whether a novel, which celebrates this dehumanization, which depersonalizes a portion of the human race, can be called a great work of art. My answer is: No, it cannot. (Achebe, 1978: 9)

Furthermore, Artese (2012: 147) states that Conrad 'imagines Africa to embody an animalism, helpless and cruel, that lurks beneath any veneer of civilization'. Nevertheless, it is a strange point of departure because Conrad was othered by the Russian for being a Polish, and in the text he defends the Africans. Consequently, the natives' issue becomes his. Said holds a view that Conrad intends to leave an impression that the readers might confront the converse meaning of the message delivered (1994: 33). Achebe sees one side of the coin; he does not take into account that the text is a sophisticated work of irony. Conrad's technique of using two narrators in the text adduces opposing messages to unfold a greater subtle complexity in the interworking ethics and

morality. This technique is a deliberate procedure to distant himself from the standpoint of his characters (Phillips, 2003). On that account, what his characters think and say do not necessarily represent Conrad's ideology.

Marlow rationalises the usage of adjectives that cite the natives as inanimate objects. He conceives them as demons whose speech makes a 'fiendish row' (*HD*: 97) and they perform the role of the 'Demonic Others' (McClure, 2005: 158). He cannot imagine putting the less evolved Other on the same scale of humankind as the whites; 'the thought of their humanity–like yours [....] Ugly' (*HD*: 96). Their dehumanisation leads to another contentious issue that has a deeper meaning. The repetition of the pejorative adjectives makes them suffer from the loss of identity as they are entirely invisible and indigent subjects to the Europeans. It is parallel to the procedure of brainwashing since the blacks believe in the image that the whites imbued them with. Hannah Arendt in *The Origins of Totalitarianism* signals that:

> The Boers were never able to forget their first horrible fright before a species of men whom human pride and the sense of human dignity could not allow them to accept as fellow-men. (Arendt, 1973: 192)

Analogously, Singh asserts that the primary motive of Conrad's usage of barbaric images is to display the Other's miserable life, which is caused by the whites' colonial ramifications (2007: 202). Accordingly, the blacks struggle to find an explanation for their unwanted image.

Marlow's journey is a 'reverse phylogeny, an unravelling of the threads of civilisation' (Brooks, 1996: 71). Fanon proclaims that the colonised individual is underestimated as a savage animal since the coloniser utilises zoological terms, Said coined the phrase 'zoological manual', in addressing the Other (Fanon, 2004: 7 and *O*: 40). Young argues that the anthropological studies of the eighteenth and nineteenth centuries classified the Africans as animals. Therefore, the enslaved Africans represent the antitheses of Europe (Arendt, 1973: 215). The Orientalist discourse places Europeans at the pinnacle of the social hierarchy while the Others are placed at the bottom. They are removed from the human hierarchy and placed in the same family of the apes (Young, 2005: 6). In a similar vein, Bhabha (1994: 70) affirms that the colonial discourse 'construct the colonised as a population of degenerate types […] [racial origin […] to justify conquest and […] establish systems of administration and instruction'.

Following the same Orientalist trajectory, Marlow addresses the helmsman as 'a dog in a parody of breeches and a feather hat, walking on his hind-legs' (*HD*: 97). Calling the Other a 'dog' vexes him, for it accentuates the master-slave relationship. The inferior Other is 'half coming out [of the earth], half effaced' (*HD*: 66). In *Testimony on Trial: Conrad, James, and the Contest for Modernism*, Brian Artese (2012: 153) observes that 'each time Conrad's prose approaches the task of representing the subjugated Other, it becomes a meditation on the mystery of European desire'. Marlow excessively uses the terms 'savage' and 'savagery' to refer to the natives: 'I had to look after the savage who was fireman' (*HD*: 97). The white man, who is enslaved by his 'superiority', is the moulder of the 'negro' Other. Thus, both 'behave in [agreement] with a neurotic orientation' (Fanon, 2004: 235). Overall, these cases I discussed are summoned to substantiate that the use of tropes is immanent in the Western racial policy of dehumanising the Other and viewing them as a vicious *enemy* that must be eliminated. In the Congo River, Marlow passes through the vortex of reiterated scenes and aggressive actions against the Africans:

> We came upon a man-of-war. [....] She was shelling the bush. It appears the French had one of their wars going on thereabouts. [....] Incomprehensible, firing into a continent. [....] There was a camp of natives–he called them *enemies*! (*HD*: 61-2; my emphasis)

Fanon (2004: 6) argues that the African Other is depicted as 'the enemy of values [....] a corrupting element, distorting everything, which involves aesthetics or morals, an agent of malevolent powers, an unconscious and incurable instrument of blind forces'. The Orientalist degrading discourse is not limited to men, but it is applicable to the native women. Kurtz's mistress, for instance, signifies the darkness and wildlife of Africa; she is 'wild and gorgeous apparition [....]. She must have had the value of several elephant tusks [....]. She was savage and superb, wild-eyed and magnificent' (*HD*: 135-36).

Marlow implements the prejudice of skin colour to discriminate against the Other. He refers to the Africans using the word 'blacks': 'One of the agents with a picket of a few of our *blacks*, armed for the purpose, was keeping guard over the ivory' (*HD*: 140). Fanon explains that the white individual is impressed with his whiteness and peculiarity (2008: 31). Although black skin screens no particular characteristics, it is a salient passive feature that defines the black individual as an alien and indefinite creature (2008: 177). The process of othering the other is not limited to the people of different

skin colour, but to the whites of a different ethnicity that exists as an undeniable reality. The manager, for instance, expresses his desire to kill the harlequin, Kurtz's Russian assistant, for no apparent reason but only because he affiliates to another race. He tells Marlow that [the harlequin] ought to be hanged (*HD*: 139).

The Western law, which organises man's life in the West, is inapplicable in Africa since they degenerated the Africans. Foucault discourses that power is a relational force in which a set of discipline is forced in any social structure to reshape the human subjectivities and desires (2005: 4). The whites' law is dramatically biased by the whites' interests; in consequence, it is discriminatory and prejudiced due to its double standards. Marlow narrates the story of Fresleve, real name Freiesleben, the Danish captain who experiences radical psychological changes by acquiring unanticipated cruel behaviour after a short stay in the Congo. He sheds his self-control and starts to lash a chieftain of a tribe severely because he thinks that he is wronged in a transaction, which involves two black hens. Ironically, no one punishes him as he demolishes all behavioural determinants. He becomes the perpetrator and the judge, yet he is the real condemned individual due to his brutal action. His brutality elucidates that the tyranny of colonialism, which is the prominent feature of the ruling empire, has transferred into his mind. Unsurprisingly, any cruelty generates a reversed violence that equals or exceeds its viciousness. The natives adjudge the flogging of their chieftain as a challenge to their pride. They covet their authentic biological image that undercuts the whites' counter image. They rise against the whites' existence on their land, an issue that stresses their belonging to the human race and proves their identity. Fanon (2004: 8) points out that when the colonised people recognise 'their humanity, they begin to sharpen their weapons to secure […] victory'. As a reaction to Fresleve's brutal action, the chieftain's son spears him to death. The following portrait shows the brutality of whites in killing the natives who have simple weapons of knives and spears.

Figure 2-6: The Last Stand at Isandlhula, 1854-1906 (oil on canvas), by Charles Edwin Fripp ©Tate Gallery, London.

After seeing and hearing the horrible atrocities of the whites against the natives, radical changes occurred to Marlow's ideology and his views of the Other. His communication with the natives bestows him with a moment of recognition that '[n]ow and then a boat from the shore gave [me] a momentary contact with *reality*. It was paddled by black fellows [....]. They were a great comfort to look at' (*HD*: 61; my italic). He feels intimate with the natives calling them the 'black fellows'. The black colour, which is deliberately imbued with the word 'fellows' to stress that blackness does not degrade the Africans' humanity. Marlow's native crew are starving as they run out of food supplies, yet they neither eat each other nor eat their white employers:

> Why in the name of all the gnawing devils of hunger they didn't go for
> us–they were thirty to five–and have a good tuck in for once, amazes
> me now when I think of it'. (*HD*: 104)

Their patience expresses a curious self-restraint and disciplined behaviour. Marlow feels perplexed towards their reaction as the Other's cannibalistic nature has been cemented in his unconscious by the previous documents and reports. Fanon considers that cannibalism functions as a 'phobia and fetish […] [which] threatens the closure of the racial/epidermal schema for the colonial subject and opens the royal road to colonial fantasy' (Bhabha, 1994: 72). Conrad explained his puzzlement in a letter to his aunt Poradowska on 19th October 1892:'One quickly gets to know oneself. The difficulty comes in knowing others'

(Karl & Davies, 1983: 119). He, therefore, alienates himself to find a space in which he can redefine the Self and the Other.

It is true that the crew ask Marlow to catch their enemy to eat him; however, eating the enemy is a part of their victorious rituals. They do not seek the enemy's flesh so much as his robust soul to secure their ultimate power. Therefore, this issue invalidates their cannibalistic nature since the whites misunderstand its impulses. Marlow confesses that the cannibals are '[f]ine fellows– cannibals– [….] men one could work with' (*HD*: 94). They conduct themselves with quiet dignity. Thus, Said criticises Conrad for being unable to inspect the Other neutrally through representing their revolutionary nature:

> All Conrad can see is a world totally dominated by Atlantic West, in which every opposition to the West only confirms the West's wicked power. What Conrad cannot see is an alternative to this cruel tautology. He could neither understand that India, Africa, and South America also had lives and cultures not totally controlled by the gringo imperialists and reformers of this world, nor allow himself to believe that anti-imperialist independence movements were not all corrupt and in the pay of the puppet-masters in London or Washington. (Said, 1994: xix-xx)

Analogously, Phillips proposes that Marlow's aim of presenting cannibalism is an invitation to scrutinise the barbaric white civilisation and its illegitimate existence in Africa (2003). In a letter to Casement on 17th December 1903, Conrad wrote that:

> I've never heard of the alleged custom of cutting off hands amongst the natives; […] I am convinced that no such custom ever existed [....]. [The pamphlet] about the commercial policy and the administrative methods of the Congo State [... is] an enormous and atrocious lie in action. (Karl & Davies, 1988: 95)

The Other's humanity is introduced in Marlow's realisation of the natives and their rituals. He views the helmsman as a human and an 'improved specimen' because he is not a 'grain of sand in a black Sahara' (*HD*: 119). In a letter to Casement on 21st December 1903, Conrad described a native saying that he 'shares with us the consciousness of the universe in which we live' (Karl & Davies, 1988: 96). The African's drum-beating equals the church's bells that call the Christians to congregate for praying; it has a 'profound […] meaning as the sound of bells in a Christian country' (*HD*: 71). Marlow's self-realisation reaches its apogee when he fully comprehends the kinship with the natives. According to Marry Louis Pratt's concept of the contact zone and Bhabha's concept of 'in-betweeness', there is a possibility of cultural interaction with the different

Africans as Marlow realises their humanity. Marlow's direct contact with the crew, particularly with his assistant, enables him to cross borders with natives. He evaluates them as real human beings; a perception that is entirely different from the traditional Oriental and colonial views of the Other. Paradoxically, the white pilgrims make a different unwholesome flaccid moral fibre that stamps them as less civilised in comparison with the natives, that being so, they represent a sense of apathy and menace. Therefore, Said states that Orientalism is nothing but a lie:

> One ought never to assume that the structure of Orientalism is nothing
> more than a structure of lies or of myths, which were the truth about
> them to be told, would simply blow away. (O: 6)

The death of the helmsman is a critical incident that serves as the climax of Marlow's self-realisation. Marlow's language expresses his inconsolable sadness and futile action. His shoes are filled with the helmsman's blood after he is speared in the chest by the natives. The incident reveals the fake superior image and vulnerability of the coloniser who could neither save himself nor the dying native. Thus, the white colour does not provide the whites with any mythical attributes. Therefore, the European 'othering-gaze' is inverted as basics to reconceptualise the Other (Stott, 1996: 199). The natives' image becomes comprehensible since they are neither criminals nor enemies but victims and slaves waiting for death feebly under trees. I have dwelt at length on these episodes to stress the fact that the Orientalist discourse is ineligible to the natives as the Oriental signifier does not match the signified, i.e. neither the whites nor the blacks represent their traditional images of civilisation and savagery. In *Notes on My Books*, Conrad stresses the natives' humanity and criticises the whites' foolishness. His criticism of the whites falsifies Achebe's assumptions that he advertently dehumanises the natives:

> I am content to sympathize with common mortals–no matter where they
> live in houses or in tents, in the streets under a fog, or in the forests [....].
> For their land –like ours– lies under the inscrutable eyes of the Most
> High. Their hearts–like ours–must endure the load of the gifts from
> Heaven: the curse of facts and the blessing of illusions, the bitterness of
> our wisdom and the deceptive consolation of our folly. (Conrad, 2006:
> 3)

The farther Marlow goes in the interior Congo, the more he detaches himself from the colonial centre and the European ideology of racial superiority. His Orientalist discourse witnessed a remarkable change along with his journey as he achieves self-

realisation through acknowledging the Self and the Other's humanity, and thus, represents them more accurately.

2.6 Conclusion

Offering an autobiographical interpretation of his fiction, Conrad's 'Congo Diary' is an engaging document that demonstrates the reliability of *Heart of Darkness*. Despite its brevity, 'Congo Diary' verifies and helps to fictionalise Conrad's journey in Africa through recording his suffering and attitudes towards the whites and the African Other. It validates Conrad's authorial accounts and inspections of colonial atrocities. For that reason *Heart of Darkness* is viewed as 'a faithful transcript of the episodes of Conrad's life during the latter half of 1899' (Jean-Aubry 1927: 117). Thus, 'Congo Diary' provides reliability for the readers and exposes the colonial ramifications, the dichotomies and the struggle between the two opposing forces of the superior Self and the subjugated Other, which Conrad documents in his fiction and non-fiction works.

Conrad, a subjugated Polish who suffered from the loss of identity, displayed his journey as a reaction to his gloomy childhood and exiled adulthood he led under Russian imperial tyranny. His journey is a psychological therapy for the depressed subjugated Self rather than a traditional European journey that seeks the exotic and strange. Ostensibly, the moment Western civilisation commences its colonial enterprise, it records its regression and deterioration through surpassing the breaking point between civilisation and barbarism. The search for natural resources and raw material poisons man's values, consequently, the unlimited power breeds universal evil. The colonial practices normalised the inevitable and unavoidable imperial ideology that utilised physical and psychological oppression to dehumanise the Other. Although Conrad criticises the imperial power and its atrocious plots, he fails to change reality or bring freedom back to the natives. Said asserts that Conrad was just a 'creature of his time' unable to swim against the colonial flow (1994: 34). Conrad's feeling of being Othered by Russian imperial power considerably resembles the African otherness, which he intends to discover. The promising Africa of the nineteenth-century Western Orientalist discourse exposes the hollow dark substance of the whites. After discovering the cruelty of the whites, Marlow was morally shocked, which reflects Conrad who suffered from a physical and psychological illness that took a long time to recover from. The farther

Marlow goes into the interior Congo, the more he breaks the traditional colonial dichotomy between the Self and the Other and reveals the possibility of the cultural interaction with the Other. He recognises the kinship with the Africans; that being the case, he feels that he no more belongs to the white race but to all humanity.

3   *A Passage to India*: A Passage to the Self

Take up the White Man's burden–
Ye dare not stoop to less–
Nor call too loud on Freedom
To cloke your weariness;
By all ye cry or whisper,
By all ye leave or do,
The silent, sullen peoples
Shall weigh your gods and you.

Rudyard Kipling's 'The White Man's Burden' [45]

This chapter will unravel Forster's motivations for embarking on a journey to India and give certain keynotes about his personality. It proposes to examine certain points of his biography that led him to write his text, *A Passage to India*. It will also focus on the traumatic influence of the Indian landscape on the displaced British characters and its role in enabling them to discover their identity. It will further highlight the disillusionment with the superior English idealism and the nature of power relations with the Indian Other in the colonised Indian peripheries. Through the lenses of Said's concept of Orientalism and Fanon's concept of colonialism, the Oriental and colonial dynamics of the displaced British characters will be examined. The conflict with the Other brings forth the following questions: 1) What is the real attitude of the British characters towards their racist imperial system and its hallmark of violence? 2) What are the colonial tools that the British colonial system used to dominate the subaltern Other? 3) What is the counter-discourse[46] of the subjugated and excluded Indians towards the British colonial system that shows the difficulty of the colonial passage to India? 4) Does the colonial mechanism attain its aims or does it unveil the fractures within the polarisation of the British Empire? 5) Finally, is there any possibility of cultural interaction with the Indians, and thus, the 'twain shall meet'?

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[45] The racist European societies ostensibly believed in their superiority among the human race giving themselves the right to occupy the Other in a consistent process of what they called a mission of civilising the Other. See: R. Kipling, *Selected poetry (1865-1936).* Raine, C. (ed.) (Cambridge: Bell & Howell Information and Learning Company, 2000), 129.

[46] The term 'counterpart' or 'contrastive' discourse is known among postcolonial writers to denote the means of resistance used by the indigenous people against the colonial practices and domination. See: B. Ashcroft et al., (eds.), *The empire writes back: theory and practice in post-colonial literature*. (2nd ed.) (London and New York: Routledge, 2002), 55.

The first section of this chapter tackles Forster's driving force for journeying to India and the reasons behind writing *A Passage to India*.

3.1 Forster's Motivations for Journeying to India

Forster is profoundly concerned about breaking the artificial walls of class and race that racial systems erected in British society. The middle-class values dominate his ideology; he believes in humanity, brotherhood, and the power of the individual. His resistance to class structures, racial systems and imperialism started in his early days while studying at Cambridge. In an interview with the BBC about Forster, Christopher Isherwood asserts that: 'When talking to such an extraordinary man', you recognise that he has all 'sorts of friends and deep relations with various people' [….]; his friendship' was unyielding *(*Cultura, 2014). Forster (1952: 237) substantiates that he 'hate[s] the idea of causes, and if [he] ha[s] to choose between betraying [his] country and betraying [a] friend, [he] should have the guts to betray [his] country'.

The hypothesis Forster puts forward in *Aspects of the Novel* revealing the writer's 'hidden life at its source' (2002: 34) could be applied to *A Passage to India*. The text is an eyewitness account that mirrors his personal life and his perception of British colonial inclinations. His experience in India in 1912 and 1921 informed his masterstroke design of the text. In his first visit to India, he looks a 'lance tourist' and wrote several manuscripts of the novel due to his long stay. He alleges that the 'gap between India remembered and India experienced was too wide' (*THD*: 155). The difference in the story between the different manuscripts and the final published version provides a sense of unknowingness and suggestiveness in interpreting his ambiguous presentation of the critical incidents that demarcate the characters' position in the novel. While on his second visit, Adwaita Ganguly (1990: 41) distinguishes that he had a 'post in a princely state' and enjoyed social interaction with the Englishmen and the high-class Indians.

Another keynote that the novel highlights about Forster's personal life is his quest for self-assertion and individuation. It mirrors the homosexuality and egocentricity he experienced during childhood. On a visit to Greece with his mother in 1901, he expressed his fascination with the myth of Demeter, a Greek goddess who adduced the possibilities of surpassing female and male distinctions of sex (Furbank, 1994: 133). In adulthood, he

struggled to find constancy between his animus and anima,[47] which became pronounced in the decade of writing the novel. He declared that his travel to India was to see Sayed Ross Masood, his student and his Indian homosexual lover to whom the novel was dedicated. Claude Summers (1983: 5) ratifies that Forster's homosexuality is 'a critical part of his art'. He had to suppress his sexual desire as it was against the law in England. Later on, he made known that: '[He] didn't go there to govern [India] or to make money or to improve people. [He] went there to see a friend [meaning Masood]' (2014). Paradoxically, in a talk given to the BBC, he admitted that he penned the novel to make money and win the veneration of people whom he respected (2013). His 'debt' to Masood was 'incalculable', for he showed him 'new horizons [,] a new civilization, [that] helped [him] understanding […] a continent' (Aldrich, 2007: 307).

Masood relationship with Forster has a shared sentiment, yet Forster viewed it as an invitation to have physical expression in acts of love (Bharucha, 1986: 108). The unreciprocated love for Masood occupied a large area in his diaries. He explained his disappointment in his diary as he wrote on 27th January that the day before leaving India was 'long and sad day' (1952). Forster's failure brought about a serious psychological disturbance which is mirrored in the heart of *A Passage to India* and the nature of the attack or non-attack/ sexual desire or sexual assault that takes place between Adela and Aziz in the Marabar caves (Galgut, 2014).

His homosexuality was sharply expressed when he travelled to Alexandria in 1915 and met Mohammad el Adl who offered him occasional physical satisfaction. Forster experienced an intense grief after Mohammad's death in 1922 that he expressed through writing him posthumous letters (Furbank, 1977, 2: 113-15). In the same year, he burnt his 'indecent short stories' thinking that they 'clog him artistically, that they are the wrong channel for his pen' (1977, 2: 106). Thus, the period of writing *A Passage to India* was difficult due to his aggravated psychological crisis. His close friends helped him 'decode his fiction and his homophilia forming the circle where he [could] recount his new sexual literacy' (Cucullu, 1998: 31). In the 1930s, his psychological state became more stable.

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[47] Carl Gustav Jung defines the inner masculine side of a woman as 'animus' while the inner feminine side of a man is defined as 'anima'. These images appear in the dreams and fantasies as a part of the collective unconscious. In connection with this, Adela wishes to fulfil the totality of masculinity. See: H. Read et al., (eds.) *The collected works of C. G. Jung (1954-67)*, (Vol. 17) (Princeton: Princeton UP, Bollingen Series, 20, 1954-67), 338.

Beauman (1994: 375) attributes his positive psychological growth to his relationship with the bi-sexual Bob Buckingham, who was his third love for the rest of his life.

For Forster, East and West should be one entity. Forster's ideology falsifies Said's concept of Orientalism that sees an everlasting disproportionate difference between the Orient and the Occident. Said (*O*: 13) argues that 'The world is made up of two unequal halves, Orient and Occident'. Forster wrote to Masood that when '[he] began the book [meaning *A Passage to India*] [he] thought of it as a little bridge of sympathy between East and West' (qt. in Furbank, 1994: 106). Bhupal Singh (1974: 221) argues that Forster's text is a 'clever picture of Englishmen in India'; it presents a subtle image of the Indians and a 'fascinating study of the problems arising from the interaction between the West and India. Further, Meyers supposes that Forster attempted to amend the personal relationship with the Other so as to comprehend them fully since Orientalism causes misunderstanding (1971: 334-35). Therefore, besides his sexual inclinations towards Masood, the cultural attachment to the Indians was another necessity.

Frederick Karl and Marvin Magalaner (1972: 119) claim that the novel is 'more than a fictional travelogue, [it is] a kind of Inside India'. It is an investigation of the human race and the chaos of modern man that is personified in India. In the aftermath of World War I, politics dominated Indian life with the rise of Mahatma Gandhi and his pacificism in 1917, the spirit of which Forester admired (Web, 1990: xiv). The political drift of the text was to reveal the relationship between hegemony and power and to criticise the British colonial situation. According to Asha Varadharajan (1995: xxv), the word 'passage' in the title evokes a dialectical image' that refers to the 'historical dynamics' of colonisation in India. The novel defies the scathing western ideology towards the hitherto exotic Orient with all its racist set of beliefs that portray the Indians and their culture. Forster attempts to cross the red line of the colonial discourse that blurs all facts and rights. Said explains that the colonial intentions are introduced by defining the 'abroad' according to the British writers' understanding:

> 'Abroad' was felt vaguely and ineptly to be out there, or exotic and strange, or in some way or other 'ours' to control, trade in 'freely,' or suppress when the natives were energized into overt military or political resistance. (1994: 74)

Forster's stay in Egypt made him better understand colonisation and its mistreatment of the natives as he worked as a volunteer for the Red Cross in Alexandria

from 1915 to 1919. This period was coincided with the Indian non-violent revolution in which more than 20, 000 Indians were imprisoned (Wolpert, 2004: 303). They revolted against the racial activities of the Anglo-Indians;[48] Masood told Forster that the 'first class passengers are usually Europeans: 'Indians who [travelled] first generally [engaged] a special carriage' (qt. Ganguly, 1990: 41). Forster expressed the Indians' revolutionary spirit against British colonisation saying that in 'Hyderabad, a friend of Masood lost his temper and had an outburst against the English: it may be 50 or 500 years, but we shall turn you out' (Damon, 2014). Ahmad Abu Baker (2006: 68) estimates that India is 'hostile to the colonisers, fighting them and intensifying their feelings of alienation and exile'. The following portrait illustrates the Indian Rebellion against the British rule during the period of East India Company rule (1857-1859), which insisted on calling it the 'Indian Mutiny' to disparage its revolutionary spirit. This company, the ultimate ruling power in India, dominated more than 300 million Indian natives and sponsored the imperial settlement enterprise by milking dry Indian resources (*O*: 1994: 11). Thus, the illegal presence of the colonisers on the conquered Indian land resulted in armed resistance by the indigenous conquered Indians to decolonise themselves.

Figure 3-1: Mutinous Sepoys dividing spoil, 1857 from Charles Ball's The History of the Indian Mutiny.

Mohammad Shaheen (2004: 191) in *E. M. Forster and the Politics of Imperialism* suggests that the focal point is not 'with the Indians, but with the Anglo-Indians. [Forster] followed [the Anglo-Indians] to see why they [were] there in the first place'. Unlike

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[48] The expression 'Anglo-Indian' is used by Forster to refer to the English people who lived under the Raj power. However, the term refers to the mixed English and Indians decent. In my analysis, I use Forster's meaning.

Conrad who explains that the economy was the key motivation for the European existence in Africa, Forster never mentions the rationale behind the British existence in India. However, the economy seems again the major motive for the colonisers to colonise India. The commercial East Indian Company conquered, subjugated and plundered enormous territories of south Asia for a century. The following portrait illustrates the power of the East Indian Company in the Mughal Empire. The Mughal emperor Shah Alam hands a scroll to Robert Clive, the Governor of Bengal, transferring tax-collecting rights in Bengal, Bihar and Orissa to the East India Company.[49] The painting shows British flags behind the British people while nothing establishes the authority of Mughals.

Figure 3-2: Concluding a Treaty in 1790 in Durbar with the Peshwa of the Maratha Empire, 1749-1840 (oil on canvas), by Thomas Daniell ©Tate Gallery, London.

Forster wanted to write a unique work after experiencing 'the tyranny of the body-politic' (Ganguly, 1990: 15). His text functions as an invitation to the British Empire to study the Indian political attitude and deal with them reasonably. In an interview with the NBC Radio, he commented that the novel is 'not a political tract […]. It is about human beings [….]. [It] dwells especially on the social discomforts, on the racial, arrogance and snobbery of the English' (Styran: 2015). He focuses on the Indian search for freedom and identity (Al Areqi & Al Bahj, 2013: 55). This fact led Benita Parry in 'Materiality and Mystification in *A Passage to India*' (1998) to argue that the novel is 'an existential meditation and liberal criticism of politics and life in British India' (177). It encourages

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[49] The finances of the colonies were set by trading Companies like The Indian Company (1600) and the Royal African Company (1672) that were initiated by the British governments.

the Indians to take action against colonialism. Thus, according to Nirad Chaudhuri (1954: 19), the novel is 'a powerful weapon in the hands of the anti-imperialists, and [is] made to contribute its share to the disappearance of British rule in India'. In short, it has a 'Gandhian spirit' (Singh, 1985: 275).

Forster's last visit to India was in 1945 after the significant changes that took place in the relationship between the Indians and the English. He demonstrated the friendliness of the Indian and the warmth of their reception. He stated that 'those who love the country, and I count myself among those lovers, will long for it to achieve internal harmony also. Just for the British to clear out is not enough' (Styran: 2015). He completed and revised the novel when he fully comprehended the political conflict with the Indians. His experience of India before and after World War I is reflected in the complexity of writing the text, which took more than ten years to be completed:

> I had a great deal of difficulty with the novel and thought I would never finish it. I began it in 1912, and then came the war. I took it with me when I returned to India in 1921 but found what I had written wasn't India at all. It was like sticking a photograph on a picture. However, I couldn't write it while I was in India. When I got away, I could get on with it. (Forster, 1953)

After publishing the novel, he decided not to write anymore. He explicated this issue saying that: 'I stopped writing [because] the social aspect of the world [had been changed] so very much' (Styran: 2015). Hunt Hawkins (1983: 63) presumes that 'Forster did not have […] confidence in the political effectiveness of literature'. Forster wrote: 'the men had no time for it'.[50] For this reason, critics described him as a dried up writer (Galgut, 2014).

The next section of this chapter interrogates the psychological impact of the Indian landscape on the colonial characters and their reaction in depicting it as antagonistic and harsh.

3.2 The Orientalist Representation of the Indian Landscape

In *E.M. Forster: The Novels*, Mike Edwards (2002: 29) emphasises that the Indian earth and sky that Forster presents in *A Passage to India* summarise the dramatic incidents

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[50] E.M. Forster, *A passage to India*, Oliver Stallybrass (ed.) (London: Penguin Books, 2005), 36. Subsequent references to this text will be cited by short title *PI* and page number parenthetically.

of the novel. The Indian landscape appears antagonistic to the British intruders. It seems to plot against their existence; it is an issue that Forster manifests in depicting their psychological plight. It resists their illegitimate presence more than the colonised Indians do making them lead an exiled life.

The text parallels *Heart of Darkness* in having a landscape that hints at a 'global vision' of the conflict between East and West. Shaheen (2004: 70) contemplates that Forster highlights the abnormality of both the climate and space that 'separates Europe [from the East] by "oceans" to embrace his global vision'. In the same way, Sara Suleri (1978: 173) posits that using abnormal geography assists in differentiating India by making it a dark, dead and hollow space; consequently, it lacks Western morality and spirituality that enables any cultural embrace (1978: 173). In '*A Passage to India*: The Colonial Discourse and the Representation of India and Indians as Stereotypes, Mohammad Ayub Jajja (2013: 44) discusses that India never appears as a 'promise but only an appeal, [that] indirectly justif[ies] the [British] Raj'. In connection with this, Said (*O*: 204) states that the Orientalist's thoughts about the Orient make of him a 'racist, an imperialist, and almost entirely ethnocentric'. He hypothesises that the Orientalist's primary job is to reformulate the Orient to 'absorb it entirely', revoke it or 'subdue and reduce its strangeness' (*O*: 87). He sees that Forster uses India to 'represent material that according to the canons of the novel form cannot […] be represented-vastness, incomprehensible creeds, secret motions, histories, and social forms' (1994: 200). The Orientalist portrayal of the Indian landscape as exotic and void appears to assist in muting its voice, and thus, fails to represent itself. Naghshbansi and Zarrinjooee presume that Western criticism of India in a work of fiction is another phase of ruling it (2014: 1722).

The Western culture seems to impose itself in describing the Indian natural world; it is described from the bird's-eye view as neither 'large nor beautiful'; it is 'no city [….] [and] charms not' (*PI*: 6). There is nothing in the city except the pungent filthy streets, shanty houses, and buzzing flies. The Orientalist discourse deliberately depicts India as fundamentally 'pathogenic' (Fluet: 150). The Ganges River is terrible; it is 'scarcely distinguishable from the rubbish it deposits so freely [….]. [It] happens not to be holy here' (*PI*: 5). The 'very wood seems made of mud, the inhabitants of mud moving' (*PI*: 5). The town's mosque is an old formless piece of architecture with a drab ruined entrance; the temple is 'ineffective' and the market is squalid.

The Indian sky dominates the atmosphere of the novel. It is dull, enormous, changing, and lacking harmony with the town, and it is 'bland and glutinous' (*PI*: 136). It increases the sense of uncertainty in the general atmosphere of the landscape. The excessive description of the sky proliferates a feeling that it dominates the characters' actions, behaviours and fate: 'The sky dominated as usual, but seemed unhealthy […] adhering like a ceiling to the summits of the precipices' (*PI*: 131). The question 'whether or not it is possible to be friends with an Englishman' (*PI*: 8) is answered by alluding to the changing colour of the sky. It exposes the refusal of intimacy between the two nations; it turns into 'angry orange' (*PI*: 128).

The Indian weather is also comparable in harshness to that in *Heart of Darkness*; it is unendurably hot like a 'frying pan' and the 'alpha and the omega of the whole affair' as it is dominant in the story and influences the characters' behaviours (*PI*: 45). It is too much for them and forces the weak individuals to leave India. Therefore, the elements of nature influence man's action and behaviour as a sign of the refusal of any unity with the Other. Edwards suggests that Indian nature is more significant than the characters (2002: 29). Oana-Andreea Pirnuta, in 'Indian Vs British Cultural Aspects in E. M. Forster's *A Passage to India*' states that:

> These images also suggest the ceaselessly, irrepressible flowing, the changeable forms and phenomena and the permanency of this dynamics of nature develops listless, although it is sometimes complementary to the human actions. (2011: 384)

These 'anti-exotic' images and derogatory words make everything seem abased, monotonous, hideous and ambiguous, hiding something beneath. Parry alleges that at the time of writing the novel, the romantic image of India no longer existed in the Western mind. India was judged as 'chaotic and degenerated sub-continent mired in irrational beliefs' (Parry, 1998: 176). The images presented result in the newcomers being 'driven down to acquire disillusionment' (*PI*: 6), and thus, India 'cannot be [something] beautiful' (*PI*: 199). Forster's description elucidates the unequivocal 'timeless vacuum' that has no 'coevals with the West' (Jouhki, 2006: 14). Shaheen and Suleri's explanations suggest that the colonial power has a proclivity to using twisted linguistic terms in describing foreign territories. Its degradation technique serves its political ends in rationalising its imperial approaches. In *The Discovery of India*, Jawaharlal Nehru asserts that the misery of the poor places in India is evidenced in the British Empire's colonial policy (1966:

255). Nevertheless, the derogatory description of the town appears to serve Forster's aim in revealing the backwardness of the Other under the arrogance of the British Raj.

Conversely, the Civil Station, the place where the Anglo-Indians live, is an entirely different place from the Indians' homes. It is in stark contrast with the reality of the Indians' life, and in conformity with the 'subject and reductive status' of the Other. It is a striking instance of the division between the British and the Indians. It prompts a direct criticism of the inattentive colonial policy of governing India, which causes the natives' agony. They bring their lifestyle to India through activities such as the horse race, cricket clubs, musical concert evenings and servants to enhance their imperialistic prejudice. Paradoxically, the nation that brings such games that involve decorum, manners and certain rules, is the same nation that begets chaos, killing and colonisation to others.

The same dirty Ganges River of the Indian part appears as 'a noble river' in the English part. The Indians regard the river as something sacred, while the British think that their domination of India is as sacred as the river. The sacredness of their power emanates from the belief that they have a mission of carrying the torch of civilisation to a destitute India. Overtly connected with the river that goes through the town, the railway alludes to the everlasting British domination that milks the Indians dry. Chandrapore is one of the two hundred and fifty colonial administrative districts in which the administrators are concerned about maintaining the power of the British Crown and collecting avenues (Ganguly, 1990: 33). The British named the streets of the town after their victorious leaders who 'had thrown over India' (*PI*: 14). They have power, knowledge and the means to 'capture, treat, describe, improve, and radically alert [the Orient]' according to their ends (*O*: 95).

Nonetheless, the newcomers and the Anglo-Indians never see India as their home; this is reflected in their behaviour and attitudes in evaluating the Other. The crammed vagueness of the Indian landscape results in their failure to recognise things around them. For instance, they fail to identify the animal that hits Nawab's car saying that it is an unknown entity:

> The road had been used by too many objects for any one track to be
> legible and the torch created such highlights and black shadows that
> they could not interpret what it revealed [….]. [It] was a buffalo [….]

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unless it was a hyena [….] [or as Mrs Moore thinks] 'A ghost!' (*PI*: 82-8)

The obfuscation in identifying the object and the possibility of it being a ghost is significant here. Forster purposely crafts the incident of the ghosts and spirits' possible existence to forecast other serious elusive issues that take place in the mysterious Marabar Caves and affirm their psychological centrality in the characters' behaviour. Jung viewed the caves as archetypal materials having a peculiarly numinous character.[51] Said (1994: 204) underscores that the novel is 'so remorselessly metaphysical' asserting prophetic elements. The prophetic incidents are ambiguous and lack reliability. The Marabar Caves, the unique characteristic of the Indian landscape, are 'older than anything in the world' (*PI*: 115). The caves Forster describes are real as he visited the Barabar Hills and Caves in January 1913, which he referred to as Marabar Hills in the novel's final version. They acquire their infinity and eternity because of their vastness (Sarker, 2007: 930). It is significant that Forster views the caves as a synecdoche for India as a whole to represent a wider geographical entity. In 'The Geography of *A Passage to India*' Suleri (1978) affirms that Forster's representation of the Indians is 'a mode of colonisation' (169). Forster depicts the caves as darker than they are in reality to make them a symbolic device for ambiguity (Kundu, 2007: 114). He describes the hills and the caves saying that:

> Here again were rocks, steps had been cut up them and in much heat and intense emptiness I climbed. The caves are cut out of the solid granite: a small square doorway and an oval hall inside [….]. [W]hatever was said and in whatever voice the cave only returned a dignified roar (Furbank, 1994: 248)

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[51] Jung defines the archetype as 'anything but unambiguous. It can be healing or destructive, but never indifferent [….]. It not infrequently happens that the archetype appears in the form of a spirit in dreams or fantasy production, or even comports itself like a ghost [….]. It mobilises philosophical and religious convictions [….]. [It] draws the subject under its spell, from which despite the most incorrigible resistance [the individual] is unable, and finally no longer even willing, to break free, because the experience brings with it a depth and fullness of meaning that was unthinkable before. See: Read, Fordham & Adler (eds.) *The collected works of C. G. Jung*, 405.
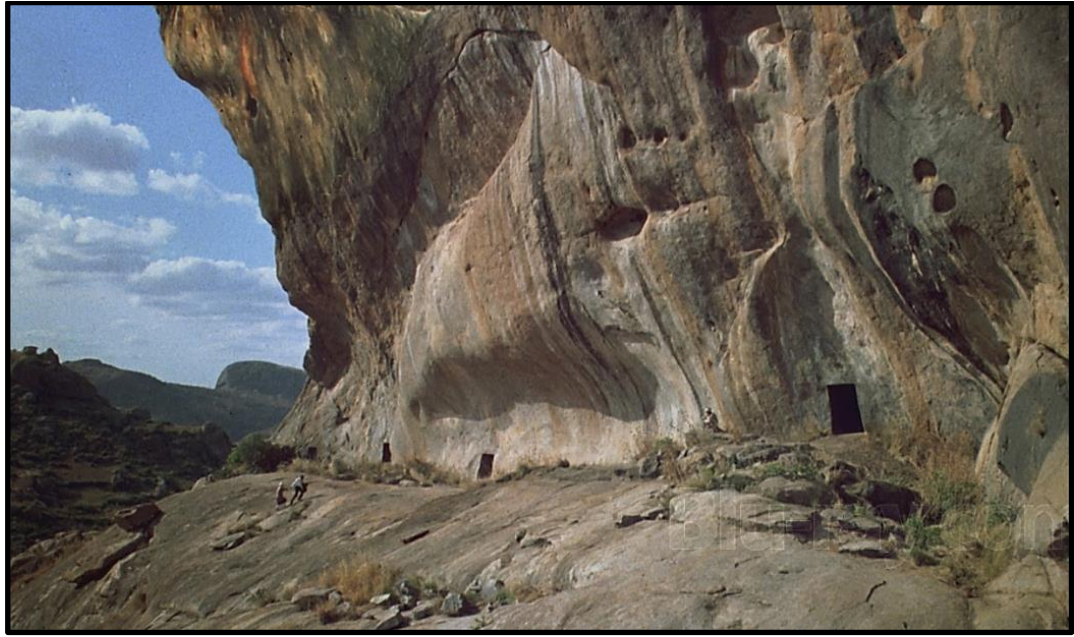
Figure 3-3: A Passage to India (1984) film still, focus features, The Marabar Caves.

The arcane nature of the caves results from the erroneous previous documents that influence Forster's imagination before his first visit to India (Edwards, 2002: 57). The cave's horrifying image parallels Kurtz's contentious and enigmatic words 'The horror! The horror!' They 'mirror […] [their] darkness in every direction infinitely (*PI*: 116). Their mystery is embodied in their remoteness: 'Nothing [,] nothing attaches to them [….]. Their reputation [….] does not depend upon human speech [….]. [They are] extraordinary!' (*PI*: 116). They stand for a 'geographical, cultural and spiritual hollowness' (Naghshbansi & Zarrinjooee, 2014: 1719). The adjective 'hollowness' represents the British failure in understanding the landscape and its inhabitants. The difficulty of understanding the Other denotes the failure of self-understanding. Parry (1972: 287) comments that the caves denote the failure of representing the 'archaic mind' of an 'aspect of India'.

Aziz warns Mrs Moore that she ought not to walk alone as there are 'bad characters about and leopards may come across from the Marabar Hills. Snakes also' (*PI*: 18). On their way to the caves, Adela thinks that she sees a black cobra, which reinforces the evilness and the vagueness of the place. The snake, according to Freud's interpretations of dreams is overpoweringly associated with phallic imagery (Petocz, 2004: 175). Accordingly, the phallic imagery alludes to the sexual assault against Adela in the cave. It also signposts Mrs Moore's search for divinity in the eternal India as the snake in Indian mythology symbolises the everlasting 'serpent of eternity' (*PI*: 196). In

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their spiritual journey, Adela and Mrs Moore displace themselves in Marabar Caves to eliminate the mundane life of Chandrapore. The town does not fulfil their ambitions in discovering the real India and the 'secret understanding of the heart! (*PI*: 17). The aphonic echoes–the universal voice and language of the inscrutable caves– represent the echoes of the unconscious self with its ramifications and limitations in recognising the Other: 'The echo [….] [is] entirely devoid of distinction' (*PI*: 137). It triggers a psychological conflict in which Adela imagines herself a victim of sexual assault. India in Forster's letters appears as 'an unexplainable muddle by introducing an unexplained muddle' (qt. Furbank, 1994: 125). When he started writing the novel, he argued that:

> Something important happened [in the caves] [,] and it would have a central place in the novel, but I didn't know what it would be [….]. The Marabar Caves represented an area where concentration can take place. A cavity. (Forster, 1953)

Adela articulates the ambiguity of the caves when the Anglo-Indians ask her about her experience in them; she answers: 'I don't know' (qt. in Furbank, 1994: 125). Forster affirmed in a letter to Dickinson, a reviewer, on 26th June 1924, that '[the novel] will remain a blur, and to be uncertain, as [he is] uncertain of many facts in [the Indian] daily life' (1994: 125). Adela expresses her failure to encounter India: 'I shall never understand India' (*PI*: 68). She replies to Aziz's question of whether she is going to stay in India saying: 'I'm afraid I can't do that […] [making] the remark without thinking what it mean[s]' (*PI*: 66).

Moreover, Professor Godbole, the wise Indian character in the text, has something to say about the caves, yet he is 'silenced' as though an unknown power 'silence[s] his mind […] no doubt not willingly, he [seems to] conceal something' (*PI*: 69). There is 'no notion how to treat this particular aspect of India' (*PI*: 132). Analogously, Mr Callendar states that he does not know India although he has been in the country for twenty years' (*PI*: 49). It is so 'abased, so monotonous [….] like some low but indestructible form of life' (*PI*: 5).

Furthermore, Fielding's experience of the Indian landscape is not far from Mrs Moore and Adela's experience. He seeks cultural interaction with the Other, yet the Indian landscape endows him with signs that prophecy the difficulty of his mission. Varadharajan (1995: xxv) states that the 'landscape dwarfs human pretensions to understanding just as the history of colonialism destroys the possibilities of friendship

between Englishman an Indian'. Forster reveals the seriousness of the racial and the cultural barriers with the Other which generates:

> A positive aversion to the empire by its unattractive picture of India and Anglo-Indian life and its depiction of Indo-British relations [….]. [It] helped the British people to leave India with an almost Pilate-like gesture of washing their hands of a disagreeable affair'. (Chaudhuri, 1954: 19)

Fielding spends five years in India, yet he fails to comprehend it. He poses a rhetorical question: '[India] "calls come" through her hundred mouths, through objects ridiculous and august. But come to what? She has never defined' (*PI*: 127). Therefore, he has no sense of the spirituality of the place that Mrs Moore has; he enters into one of the caves and 'he [is not] impressed' (*PI*: 148). Nevertheless, in the manuscript of the novel his reaction to them reveals a sense of spirituality. He talks to a tree:

> 'You want a mystery' it waved: 'human beings do, but <there is>\I announce/ no mystery, only a muddle; the universe, incomprehensible to your reason, shall yet offer no repose to your soul.' (Forster, 1978: 265)

It is the Indian nature that causes Ronny Heaslop, The City Magistrate, a change in character: 'India [has] developed sides of his character that [the Other] never admired. His self-complacency, his censoriousness, his lack of subtlety, all [grow] vivid beneath a tropic sky' (*PI*: 74). Mrs Moore is shocked to see the ill manner and the radical ideological changes that occur in Ronny's character, which affirms his imperial ferocity.

Despite Aziz being an Indian, he feels afraid of displacing himself in the caves affirming that Indian nature is antagonistic. He encounters 'trouble after trouble […] because he [has] challenged the spirit of the Indian earth, which tries to keep men in compartment' (*PI*: 119). Forster dramatises the mystical identity of the caves with that sense of 'unknowingness' and the incident of the sexual assault to compare it with the hidden colonial inclinations in India. The characters' various experience of the caves adds more to the fathomless nature of India:

> The visitor returns to Chandrapore uncertain whether he has had an interesting experience or dull one or any experience at all. He finds it difficult to discuss the caves, or to keep them apart in his mind [….], and their reputation […] – does not depend upon human speech. (*PI*: 116)

Similar to the African landscape in *Heart of Darkness*, which appears as 'a space and the symptom of an amorphous state of mind' (Parry, 1998: 185), the Indian landscape instigates a sense of displacement on the part of the Anglo-Indian characters as well as the newcomers. The elements of nature carefully shape the incidents or say the characters' words in determining conclusions. Said (*O*: 244) underpins that the Westerners are 'left with a sense of the pathetic distance […] separate[s] 'us' from an Orient destined to bear its foreignness as a mark of its permanent estrangement from the West'. The Indian nature is unbearable to the displaced Anglo-Indians.

The next section of this chapter addresses the Oriental and colonial depiction of the Indian Other and the possibility of any cultural interaction between the British coloniser and the Indian Other.

3.3 Displacement and the Disillusionment of English Idealism in the Colonised India

The British newcomers in India go through a brainwashing process by the colonial agents depending on the inauthentic codified principles of the colonial and Oriental institutions. They wish to 'control, manipulate [and] […] incorporate what [is] manifestly a different […] world' (*O*: 12). They intend to be 'gentlemen […] and are told [that India] will not do' (*PI*: 9). They are moulded on the exact colonial behaviour 'not worse, not better' (*PI*: 9) by adopting the same Oriental and colonial ideologies (Abu Baker, 2006: 73). This process maintains the ideology of colonial practices and objectives through the succession of the colonial generations.

After the rise of the Indian national voice for independence, the British Empire undertook a deception policy by instituting an appeasement policy in August 1917. The policy became an Act in 1919, yet it did not meet Indian ambitions. In 'The Birth of the Indian Nations' E. A. Crane and W.T. Roy (1971: 17) point out that the Indian 'could see beneath the veneer of democracy the continuation of autocratic rule'. On that account, they deplored the Act as it denied their nationality and their right to live freely.

Owing to the facts above, Forster focuses on the ruling class and its colonial and racial tools. In the novel, the ruling class decides to invite the Indian upper class to a Bridge party pretending that the invitation is an opportunity to bridge the vast gulf with

the Indians. JanMohamed (1985: 74) accentuates that the party is a chance 'to overcome the barriers of racial difference'. However, Parry suggests that the party gives a licence to read the novel in the light of colonial discourse (1985: 27). Her suggestion is valid as the British Club instigates a hierarchical mechanism that engraves the inseparable ideology in the structure of power relations with the Other. Graham MacPhee argues that the appearance of the 'colonial subject' within the metropolis', represented here by the English Club, 'unleashes a stream of racist imagery that 'confirms' the identity of the metropolitan subject' as the different white (2011: 102). The British thesis of superiority synthesises the legitimisation of othering the different. The English Club's invitation to the upper class people, the elite of the Indian society, is an attempt to tame them. Michael Karlberg argues that hierarchy, paramount in the racial system, is attached to oppression (2005: 11). The Anglo-Indians oblige the invited Indians to '[stand] at the further side of the tennis lawns, doing nothing' (*PI*: 35), and display them as the subjugated Other. They further tell Mrs Moore that '[She is] superior to everyone in India except one or two of the Ranis and they're on an equality' (*PI*: 38).

During the party, Mrs Turton refuses to shake hands with the Indian Other; she cannot respond spontaneously and freely to them since she belongs to a different political and social group (Edwards: 2002, 170). In *From Discourse on Colonialism*, Césaire (1993: 177) asserts that in colonisations there is 'no human contact, but relations [of] domination and submission'. Further, Said (*O*: 227) expresses that '[b]eing a White, [….] [is] a very concrete manner of being-in-the-world, a way of taking hold of reality, language, and thought. It [makes] a specific style possible'. Mrs Turton is a practitioner of the colonial and Oriental theories; she feels peevish and furious upon realising the Indian Ladies' ability to speak her language.

A concomitant point to consider is that when the Indian women speak English, it does not mean that they identify themselves with the English culture or implement its attitude, as Fanon suggests in *Black Skin, White Mask* (2008: 126). Speaking the Other's language echoes the Other's intelligence and readiness to communicate with the whites. However, the Orientalist discourse perceives all Indian individuals and sectors as inferior stereotypes. Bhabha suggests that the longing for the Other is 'doubled by the desire in language'. In the colonial domain, language makes the position of the Self and the Other partial and insufficient as it splits the ground of difference between them (1994: 50).

According to Ngugi wa Thiong'o in *Decolonising the Mind: The Politics of Language in African Literature*:

> The biggest weapon wielded […] daily unleashed by imperialism against the collective defiance is the cultural bomb […] [that] annihilates people's belief in their names, in their language, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves. (1994: 3)

The moment Mrs Turton acknowledges that the Indian women mimic her culture and speak her language, she recognises that they will go against the English 'moral power' since she is locked into the discourse of race and power relations.[52] This disruptive site exacerbates the situation by threatening her cemented position as a coloniser/master. Bhabha (1984: 126) states that the 'effect of mimicry on the authority of colonial discourse is profound and disturbing'. To be specific, the ruler/subject colonial hierarchal system or dominant/dominated Orientalist discourse becomes endangered and fragile because the enslaved Indians have anglicised themselves. The Indian women no longer stand for the recognisable colonial Other with their picaresque image. Their new image goes against their Oriental backwater image. They protect themselves from being Orientalised, for they do not stand for the cultural contestants of Mrs Turton, who loses her centrality of thought. Said (1994: 235) writes that 'thinking about cultural exchange involves thinking about domination and forcible appropriation: someone loses, someone gains'.

Mrs Turton uses imperative Urdu with her Indian guests of which she knows 'none of the politer forms' (*PI*: 38). Urdu for her is just a lingo to patronise her Indian servants. Young (1995: 62) writes succinctly that the 'racial theory was established on two initially independent basis [:] namely physiology and language'. According to Said (*O*: 115), any Orientalist mastering 'an Oriental language [is] a spiritual hero, a knight errant bringing back to Europe a sense of the holy mission'. He further adds that 'the acquired foreign language is […] made part of a subtle assault upon populations' (*O*: 293). Language, according to feminism, is an active tool for it is 'expressive of female naturalness' (Weedon, 1989: 92). Mrs Turton's offensive language and uncontrolled overspill of antagonistic emotions towards the Indian guests elucidate her commitment to her colonial

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[52] The term 'moral power' has come to be used by Said to refer to the ideas, thoughts, and behaviour of what the Westerners do, and what the Easterners cannot do or comprehend. See: E. Said, *Orientalism* (London: Penguin Books, 2003), 12.

identity. Jose Mateo and Francisco Yus (2013: 91) contented that insulting is a 'linguistic string of words which serves as evidence of the speaker's underlying intentions'. Mrs Turton addresses them by using the third person to deny their existence. Said (*O*: 122) argues that Orientalists create 'vocabulary and ideas that could be utilised impersonally by anyone who wishes to become an Orientalist'. Turton's aggressive discourse, which is reinterpreted and reborn in the new culture, is as sharp as the physical torture, for language is a means of 'spiritual subjugation'. The racial discourse reflects the whites' values and their foundation of identity (Thiong'o, 1994: 9-15). Nehru (1966: 345) observes 'India […] a nation and Indians as individuals were subjected to insult, humiliation, and contemptuous treatment'. They become willing victims of their oppressors and their imposed culture. Thus, the relation with the Indians is a relationship of power. Power is expressed by preventing the Other from recognising their interests. Steven Lukes explains that:

> A may exercise power over B by getting him to do what he does not want to do, but he also exercises power over him by influencing, shaping or determining his very wants. Indeed, is it not the supreme exercise of power to get another or others to have the desires you want them to have–that is, secure their compliance by controlling their thoughts and desires? (1974: 23)

The offensive language presents the elite Indian guests as incapable of representing themselves; they are 'stereotypes of marginalised culture' (Jajja, 2013: 38). In this vein, the focal point here is that the invitation is juxtaposed with the idea of the impossibility of embracing the Indians as humans under the umbrella of Western hegemonic discourse. Mrs Turton ignores the identity of the Indian women as she addresses them with their attributes (the short and the tall) rather than using their real names. It is a contra bonos mores issue that parallels the colonial practices in *Heart of Darkness*. The change in her mood expresses a social oppression and condescension to the Indians. Said (*O*: 207) states that Orientals are invisible; they are appraised and scrutinised not as 'citizens' or ordinary people but as 'problems to be solved or confined'. If the British coloniser degenerates the Indians and distinguishes them as mere objects, then, they are incapable of controlling their lives and their properties. She further expresses her racial belief that the Indians 'ought never to have been allowed to drive in' (*PI*: 37). Although her sentence is within a fragmented conversation, it indicates the nature of their relationship as she wants to demonise and ostracise the Indians. Throughout Mrs Turton's words, Forster conveys the

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daunting superiority of the Anglo-Indians in projecting their culture as the normative standard. Said (*O*: 108) notes that the 'Westerner believes in his human prerogative not only to manage the nonwhite world but also to own it, just because by definition "it" is not quite as human as "we" are'. If Said's line of argument is followed, it is evident from what is conceptualised that the required infrastructure of separation already exists, and the English decision to exclude the Indians is a foregone conclusion.

In Western discourse, the Indian woman has to remain silent and that formulates the whole text as a 'paradigm for complex intersection of racism, colonialism and sexual inequalities' (Silver, 1988: 89). Adela struggles against the guests' 'echoing walls of civility', but ultimately, fails to break these walls down (*PI*: 39). Inversely, Adela's representation of the natives has silenced them by constructing a cultural wall, and this is the core of Orientalism. This issue makes her question colonial standards in India and her new title as the forthcoming wife of a coloniser.

The party, then, is a colonial camouflage that examines the Indian subjugation to the colonial practices dispassionately; it follows the same technique as the appeasement Act. The British come to the 'wretched' India to hold it by force; Ronny, bluntly states that 'we don't intend to be pleasant' (*PI*: 45). Ronny's violent conception echoes Fanon's assumption that the settler is 'the bringer of violence into the home and into the mind of the native' (Fanon, 2004: 38). In relation to this, Said (*O*: 244) suggests that the whites avow that the gap with the Other can be bridged by 'superior Western knowledge and power'. Ronny's mother censures his imperial ideology of formulating a submissive Other. She rebukes him for being inhuman to the other race: 'India is part of the earth. And God has put us on the earth […] to be pleasant to each other' and 'God is love' (*PI*: 46). Based on Ronny's attitude, the party becomes synonymous with exasperating any attempt to connect with the Indians in the colonial *status quo*. He is a supporter of the British Empire and a vindicator of its colonial working overseas, who dedicates his power to police its colonial action. Thus, he warns of the peril of any meeting with the Indian Other that crosses the red lines. He presages the shadowy future of the British Empire if they keep their friendly relationship with the Indians. He speaks to his mother and Adela saying that:

> What do you and Adela want me to do? Go against my class, against all
> the people I respect and admire out here? Lose such power as I have for

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doing good in this country, because my behaviour isn't pleasant? […]
[Neither] of you understand[s] what work is [….] nor you'd never talk
such eyewash. (*PI*: 45)

Thus, the party that Forster depicts cuts across and circulates the colonial practices that increase the cultural gap exponentially. Dian Johnson (2000) assumes that in the novel, there is a bleak hope for intimacy, as 'people from different cultures rarely understand one another'. Therefore, the party is misinterpreted as a notion of cross-cultural reconciliation for it unveils the insularity of the British Club. Arun Behera (2015: 82) blames the British and their 'narrow-mindedness' for wasting the opportunity to be friends with the Indians. Frouzan Naghshbansi and Bahman Zarrinjooee (2014: 1717) claim that the novel 'serves to reiterate a patronising representation of a colony in which the imperial gaze at once takes pride in and yet refuses to offer a more forthright exchange of colonial intimacy'. The British National Anthem at the end of the party accentuates British domination and Indian subjugation. '[I]t is futile for men to initiate their […] unity, they do but widen the gulfs between them by the attempt' (*PI*: 34), Forster narrates.

Ronny, who has a quenchless thirst for colonial power and enthusiasm for applying the Western imperial codes of the British Crown and the headquarters in Westminster, expresses his animosity towards the Indians (Elham, 2012: 309). In his jockeying to enjoy more actual power over others,[53] he becomes consciously English; he states that '"India likes gods". "And Englishmen like posing as gods"' (*PI*: 45). Paul Scott (1992: 255) posits that: 'In India the English stop being unconsciously English and become consciously English'. For that reason, the Anglo-Indians signify him as 'the type [they] want [;] he's one of us' (*PI*: 22). He does not want to jeopardise his official position saying that: 'I don't want Adela to be worried, that's the fact; she'll begin wondering whether we treat the natives properly […] and all that sort of nonsense' (*PI*: 30). His officialism corrupts his ethics and morality: 'where there is officialism every human relationship suffers' (*PI*: 200). He estimates that the racial system is a down-to-earth ideology. Like any other Orientalist, he recognises the Indians as animal-like creatures through using 'zoological terms' or 'manuals', to use Fanon and Said's words, in referring

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[53] 'Power over' is known in the political and social control, social conflict and coercion that constitutes the touchstone of Western political and social sciences. It is recognised as the dominated paradigm of power. See: T. E. Wartenberg, *The forms of power: from domination to transformation* (Philadelphia: Temple University Press, 1990), 5.

to the Other. He tells his mother that 'The Pathan–[is] a man if you like' (*PI*: 36). He calls Aziz a 'bounder' making him a stereotype of these degenerate creatures. He accuses him of having the 'fundamental slackness that reveals [his] race' (*PI*: 75). Furthermore, the native women are referred to as swine: 'those swine are always on the lookout for grievance' (*PI*: 203). He is plagued by the superiority complex that triggers a dramatic change in his personality; he separates politics and morality as he 'never used to judge people like this at home' (*PI*: 29). His behavioural changes demarcate his turbulent life as he is deceived by the Orientalist way of understanding the Other. Shaheen (2004: 111) states that the 'Western values lose force', the moment they cross their borders to enhance the imperial ends. He aggressively approaches his mother and Adela when he knows that his mother speaks to Aziz. He wants them not to be contaminated by the natives' barbaric nature, and this is the core of Orientalism. He spoils his personal relations to survive with a worn out soul (2004: 15). He states that:

> Not a Mohammedan? [talking to his mother] Why ever didn't you tell me you'd been talking to a native? [….] Scratchy and dictatorial, he began to question her [….] There's always something behind every remark he makes, always something, and if nothing else he's trying to increase his izzat. (*PI*: 27-9)

Orientalism posits that '[t]he Oriental Mind' has a set of certain barbarian characteristics that never changed irrespective of the passing of time. McBryde, the British police officer, has the same Orientalist ideology of his precursors, which is defined by Said as a latent Orientalism with all its fallacious bigotry about the Eastern people.[54] He is a typical racist character, who absorbed many of the colonial traits, at the top of which are superiority and exertion of power before he even set a foot in India. He is a stereotype of the ruling elite. He pre-judges the Indians according to the nature of their landscape; 'all [Indians] are criminals at heart, for the simple reason they live south of latitude 30' (*PI*: 156). Based on imperial notions, Aziz's dark complexion is sufficient to incriminate him and shape his destiny. By so doing, McBryde seems to substantiate scientifically and genealogically Aziz's criminality. The colonial perception of Aziz makes him a traumatised character. Further, McBryde internalises his violent identity by

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[54] For Said, Orientalism is of two major kinds: the 'latent Orientalism' and 'manifest Orientalism'. In the case of 'latent Orientalism' it is the unconscious (and certainly an untouchable) positivity' mode of thought, but 'manifest Orientalism' refers to the sundry stated views of Oriental society, languages, literature, history, sociology etc. The former is permanent and deeper while the latter is temporal and superficial. See: Said, *Orientalism*, 206.

expressing his colonial anxiety, which offers a rationale for using violence to subjugate the Indians and extirpate the criminals. Therefore, as an officer, he seems to transfer colonial violence to India. Sharp notices that:

> Parodies of this sort can be read as sobering reminders of colonial retributions against a rebellious Indian population committed in the name of English women [….] it is a screen for imperialist strategies of counterinsurgency. (1991: 40)

Incontestably, the assumptions of the British community perceive Aziz as a criminal the moment Adela accuses him of sexual assault; his criminality is endorsed even before his trial takes place. His criminality is elevated to scientific fact since he does not belong to 'us'. They distinguish the assault as a racial battle; Turton asserts:

> [The Indians] ought to crawl from here to the caves on their hands and knees whenever an Englishwoman's in sight, they oughtn't to be spoken to, they ought to be spat at; they ought to be ground into the dust.[55] (*PI*: 204)

Further, they claim that Aziz's sexual assault exceeds 'the unspeakable limit of cynicism, [which is] untouched since 1857 (*PI*: 176).[56] Jenny Sharpe (1991: 29) claims that the 'accusation' of the innocent people is the nerve of 'Imperialism'. It portrays the native as a wild animal, who must be tamed. In consequence, it enhances the English domination of the turbulent and uncivilised India. The intention of the Anglo-Indians is not to be pleasant to the Indians, as Ronny explains at the outset of the novel that he will lose his position if he pleases the Other, and this is the nature of his '*work*' (*PI*: 45; my italics). His imperial ideology is exposed by saying that:

> I am out here to work, mind, to hold this wretched country by force. I am not a missionary […,] a Labour Member or a vague sentimental

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[55] The crawling order is one of the strategies that the British used to enforce obedience in India. They put pickets in the streets and enforcing the Indians who wanted to pass to crawl on fours. This order took place after the 'Amritsar Massacre' in which more than three hundred Indians were killed and over a thousand were shot as the British fired an Indian meeting of ten thousand people who called for dependence. This colonial action reveals the hysteria of the coloniser in confronting any national movement, and the fact that India, becomes a nation of slaves. See: J. Samson (ed.) (2001). *The British empire* (Oxford: Oxford University Press).

[56] The date 1857 is one of the most significant dates in the colonial records in which the Indian soldiers in the British army, known as the Sepoys, carry out a revolution against the religious outrages and economic policies of the East Indian Company. The racial crimes are committed against the innocent women and children. The mutiny is identified as the First Independence War. See: W. Dalrymple, 'Indian mutiny was "war of religion"' 6th September (2006), *BBC News*, Internet edition, 6 September. Available online: http://news.bbc.co.uk/1/hi/world/south_asia/5312092.stm [Accessed 22/7/2015].

sympathetic literary man. I am just a servant of the Government. (*PI*: 45)

Due to the colonial ramifications, the gap between the two parties can never be narrowed or filled. It is a preliminary for a more exacerbated issue that separates East and West. It appears impossible to synthesise a cross-cultural friendship. Suleri affirms that:

> Forster's discourse of friendship becomes a figure for how the imperial eye perceives race: the literal minutiae of pigmentation and physiognomy serve to rupture a more general vision of Oriental culture. (1992: 137)

The collector reflects his twenty-five-year experience in India, telling Fielding that:

> [He has] never known anything but disaster result when English people and Indians attempt to be intimate socially. Intercourse, yes. Courtesy, by all means. *Intimacy– never, never.* The whole weight of my authority is against it. (*PI*: 153; my italics)

British pride, supremacy, officialdom and their use of a hegemonic dialogue against the marginalised Indians, falsify Pratts' concept of the 'contact zone' and abort any real communication with the Indians.

The next section of this chapter is devoted to treating the influence of displacement on the major characters in the novel by tackling their colonial and personal interest in the foreign territories.

3.4   The Influence of Displacement on the Major Characters in *A Passage to India*

This section consists of three major subsections that deal with the main characters in the text. The first tackles the character of Fielding: it reveals his colonial tendencies in India despite his liberal ideology in dealing with the Indians. The second deals with the character of Adela in her search for a lost femininity in the Far East. She involves her body in the conflict with the Other through the character of Dr Aziz. The final section deals with the character of Mrs Moore who appears to have a cultural attachment to Aziz despite differences. All three sections construct my argument in investigating the relationship between the Self and the Other to find out the possibility of any cultural interaction between them is possible.

3.4.1   Fielding's Self-Displacement and the Exposure of the Colonial Character

Fielding is an English school headmaster of an Indian College. His position requires him to interact closely with the natives and comprehend them better. He points

to Forster's rational liberalism and pacificism. Nicola Beauman, Forster's biographer, observes:

> [Forster] represent[s] human liberal humanism. [His name] symbolise[s] the importance of personal relations, art, the inner life, the traditions of rural life, the individual; and hostility to the impersonal, the exploitative, the patriarchal, the capitalist and the imperialist. (1993: 368)

The character of Fielding represents Forster's voice; it is an issue that Said defends through inspecting the Indians' reaction to the British policy and the possibility of any cultural attachment between them (Varadharajan, 1995: xxvi). He mirrors his liberal and optimistic views towards life (Singh, 1974 & Jajja, 2013). However, one may disagree with this opinion because Fielding is a fictionalised character and his opinion does not necessarily replicate Forster's. However, he is a typical character in reflecting the ideology of a race-blind openness to unite with the Other. His world reflects his ideology: 'The idea that my nation is better than someone else's never occurs to me' (Forster, 1983: 294). Forster discloses Fielding's background in the manuscript of the novel:

> [He] inspired confidence among his countrymen until he began to talk to them. A regrettable waywardness then appeared. He was always going off on a side issue and not even sticking to that: suddenly he would return, flourish an argument\ in their faces/ and be off again. (Forster, 1978: 74)

Based on the description in the quotation above, Forster builds Fielding's archetypal world on understanding and co-operation with the Other through breaking all cultural barriers to attaining social connectivity. His world is 'a glob of men who are trying to reach one another and can best do so by the help of good will plus culture and intelligence' (*PI*: 57). He desires to unite with the Mediterranean believing that it is 'the spirit in a reasonable form' (*PI*: 265-66). He sympathises with the natives who suffer from the influence of British colonisation; however, his sympathy distances him from his countrymen, thus, David Medalie (2002: 56) argues, recapping the 'entire humanistic tradition'.

He holds a party for the English ladies, Mrs Moore and Adela, and invites his Indian friends, Aziz and Godbole. His invitation functions as the antithesis of the bridge party for it holds high promise for cultural interaction and border crossing of differences. It has nothing of the English political and colonial tendencies in India 'the host wouldn't

allow the [political] conversation […] take [a] heavy turn' (*PI*: 67). Aziz feels jubilant to be invited by Fielding since he socially displaces himself among people whom he compliments as well as having an impression of 'control[ing] […] his world' (Edwards, 2002: 89). Their friendship epitomises a pragmatic and 'positive model of liberal humanism' (Pirnuta, 2011: 382). It discloses the ability to outdistance the hard and fast racial distinctions with the Other through reciprocated reverence; 'they were friends, brothers [….] they trusted one another, affection […] triumphed' (*PI*: 112). They transcend race, religion, age and sex' and so forth (Edwards, 2002: 143). On the same level, Aziz demonstrates his good intentions towards Fielding by sharing with him a sense of brotherhood. He shows him his dead wife's picture; an action that surpasses the Indian Muslim culture that values the wife's belongings as something sacred.

At the other extreme of the spectrum, though Fielding's character conforms to some points raised by Singh, Jajja, Medalie and Prinuta, one could contest their assumptions that he is a true liberal because he appears to have another persona that incarnates an implicit imperial ideology. This point is made quite transparent by David Spurr (1993: 20), who deliberates that the sympathetic eye of the coloniser is a look of a controlling gaze. He writes: 'The sympathetic humanitarian eye is no less a product of deeply held colonialist values, and no less authoritative in the mastery of its object, than the surveying and policing eye'. According to this argument, Fielding seems to follow the same track that Ronny has trodden. Christensen (2006: 165) argues that Fielding is ready to defend the colonial inclinations in India, yet he is a 'conservative imperialist'. Said (1994: 204) avows that although Forster has good intentions of showing the colonial influences on the Other, he looks at the Indians with 'imperial eyes'. Said's suggestion confirms Memmi and Sartre's ratification that appears impossible for [the coloniser] not to be aware of the constant illegitimacy of his status (*O*: 52).

One question arises here: how can Fielding retain a different image of the Other? The answer to this question results from the fact that he mimics the Other, which 'emerges as one of the most elusive and effective strategies of colonial power and knowledge' (Bhabha, 1994: 85). It 'intensifies surveillance, and poses an imminent threat to both "normalised" knowledge and disciplinary power' (1994: 86). He defends the local rights to live freely, yet he admits that 'England holds India for her good' [ironically]; he 'can't tell […] why [Britain] is here or whether she ought to be here. It's beyond [him]' (*PI*: 102). Memmi and Sartre (2003: 21) believe that 'the colonial situation manufactures

colonialists, just as it manufactures the colonised'. Along with this argument, Said states that the coloniser and the colonised are the product of the power relations (1994: 20). Fielding's character is similar to Colonel T.E. Lawrence (1888-1935), who was an imperial hero in World War I and played an influential role in the Middle East. Colonel Lawrence disguised himself in the Arabic dress that formed his identity as 'Lawrence of Arabia' to deceive the Arabs that he had good intentions towards them (Smith, Brown & Jacobi, 2015: 146).

Figure 3-4: Colonel T. E. Lawrence, 1878-1961 (oil on canvas), by Augutus John ©Tate Gallery, London.

Bhabha (1994: 33) affirms that in the domain of colonisation, the master's language becomes 'hybrid' for it is 'neither the one nor the other', lacking accuracy and truth. Based on Bhabha's assumption, Fielding uses language as a solid ground to show the merits of the British Empire, and thus, intervene in the Indian life. Fielding is a real usurper who justifies the colonial privileges to govern the Other's destiny. Memmi and Sartre (2003: 53) affirm that the coloniser 'legitimises inequality' through 'upsetting the established rules' and replacing them with his own. He is a privileged being and an illegitimately privileged one'. Fielding's defence of Aziz against the mysterious, alleged sexual assault against Adela seems to be against British colonial ideology. He is ostracised by his British friends as he defends an Indian, and thus, looks a traitor to them and the 'coloniser who refuses' the colonised (2003: 63). However, this issue can be viewed through a different lens even though it looks momentarily sympathetic. Fielding's relationship with Aziz 'shared gender mediates–at least potentially–racial difference' (Silver, 1988: 96). Aziz thinks that a male 'friend would come nearer to' compensating

his wife than could 'another woman' (*PI*: 50). Robert Aldrich (2003: 9) substantiates that homosexuality in the colonial relations softens the antagonistic relation between the master and the slave into a relationship between a lover and a beloved. However, the homosexual proclivities enhance the colonial exploitation. Drawing on Aldrich's contention, it is worthy of meticulous attention to note that Forster uses 'less civilized responses' to Kanaya, his servant lover. He looks at him as a 'sex slave' and uses 'violent expression of imperial authority' against him (Matz, 2007: 33). However, he feels disgusted by the entire authority he practices over the boy through connecting his personal lust and the cruelty of colonialism in subjugating the Other (Moffat, 2010: 184). He writes that:

> I resumed sexual intercourse with him, but it was now mixed with the desire to inflict pain. It didn't hurt him to speak of, but it was bad for me, and new in me ... I've never had that desire with anyone else, before or after, and I wasn't trying to punish him—I knew his silly little soul was incurable. I just felt he was a slave, without rights, and I a despot whom no one could call to account.[57]

John Marx (1998) in 'Modernism and the Female Imperial Gaze' asserts that Fielding is not 'an enlightened representative of Britishness' so much as a prototype for a new kind of professional imperial agent (69). After marrying Stella, Ronny's sister, he becomes the school's inspector, which means he was officially a part of the colonial system that identified him as 'English and male'. It is a new stance that limits his options to interact with the Other (Silver, 1988: 99). It cultivates the ground for his new image as an exemplar of the entire British Oriental structure in manifesting the West and the rest. His new position spoils him because a notable change occurs in his attitude towards the British Raj by denying the Other's humanity. The change is not limited to his arrogant behaviour but his language; he 'no further use[s] [...] politeness' (*PI*: 305). His hostility demonstrates Said's point that colonialism for the whites is an inescapable destiny:

> One became a White Man because one *was* a White Man; more important, 'drinking that cup,' living that unalterable destiny in 'the White Man's day,' left one little time for idle speculation on origins, causes, historical logic. (*O*: 227; original emphasis)

The metropolitan power decides the fate of the Other which axiomatically generates anti-British sentiments. As an Orientalist, Fielding feels himself

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[57] E. M. Forster, *The hill of Devi, being letters from Devas state senior* (London: Arnold & Co., 1953), 324. Subsequent references to this text will be cited by short title *THD* and page number parenthetically.

'accomplishing the union of Orient and Occident' by asserting his 'cultural supremacy' that brings about the discrepancy and personal failure (*O*: 246). In his conversation with Fielding, Aziz calls him 'Oriental' affirming '[n]ever [to] be friends with the English! […] the two nations cannot be friends' (*PI*: 296). He shouts '[the Indians] hate [the English] most' (*PI*: 306). He refuses to allow his nation to be categorised as the Other, which 'deadbolt them into the discourse of 'racial rivalry' (Silver, 1983: 100). Christensen (2006: 159) emphasises that race is 'historically contingent' and essential to the 'production and reproduction of British colonial powers'. The racial discourse reduces Aziz to 'some native subordinate or other' (*PI*: 22). Fielding caricatures him 'to suit Eurocentric and Anglo-Indian sensibilities' (Naghshbansi & Zarrinjooee, 2014: 1718). He reduces him to a 'memento, a trophy' (*PI*: 303). According to Medalie, Forster uses Aziz to show that:

> The politicisation of many Indians was provoked by the Raj itself, and that it was the abuses of the Raj which dissipated the existing goodwill and thus caused widespread anti-British sentiments. (2002: 164)

Fielding's representation of Aziz is a part of the Orientalist discourse, which deforms the Indian identity to preclude them from thinking of independence. Varadharajan (1995: xxv) states that '[t]he novel's finale encapsulates the dynamic of self and historical process because the dream of a nation is inextricable from the invention of self'. If they realise their national identity and the futility of their dream in an independent nation, there will be no place for the coloniser. The coloniser's departure means he relinquishes all his privileges (Abu Baker, 2006: 81). Forster wrote that:

> The triumphant machine of civilisation may suddenly hitch and be immobilised into a car of stone, and at such moments, the destiny of the English seems to resemble their predecessors', who also entered the country with the intent to refashion it, but were in the end worked into its pattern and covered with its dust. (*PI*: 199)

Aziz's mimicry of the English is a necessity. He dresses like a Westerner 'to pass the police [….]. If I'm biking in English dress–starch collar, hat with ditch– they take no notice' (*PI*: 60). Although his mimicry is a camouflage, it identifies him as the Other. In 'The colonial Other in E. M. Forster's *A Passage to India*', Zoe Lehmann (2007: 85) ponders that the colonial Other emphasises a 'system of subjugation by legitimising a social and political hierarchy of the coloniser over the colonised'. The following portrait

shows the British colonel as the real ruler of India. He is riding an elephant, the symbol of power, intellect and wisdom in comparison with the Indian soldiers and guardians.

Figure 3-5: Captain (Later Colonel) James Tod 1817 (oil on canvas), by Chokha 1799-1826©Tate Gallery, London.

Aziz's Otherness unmasks the masked (to use Fanon's conception of black skin and white mask) for it maintains the Indian's inferiority. He is 'ridiculous' in the eyes of his fellows for undertaking the English ideology (Memmi & Sartre, 2003: 168). Fielding disdains him for not putting on his collar-stud, and thus, turns out to be the Other. He meets two of Shaheen's three foundations of cultural interaction, i.e. tolerance and education but lacks free will. Therefore, their relationship has a deficiency and cannot last forever, for the black is the 'real Other for the white man […] and will continue to be […]. And conversely' (Fanon, 2008: 124). Edwards (2002: 92) argues that the Anglo-Indian pattern of conceiving the natives and the imperialist into 'preordained categories' preclude them from 'functioning naturally'. Based on Edward's contention, the cultural gap with the Indian Other seems unbridgeable: that confirms the eternal separation between East and West.

Despite Aziz's mimicry of the English to become a modern Anglicised Indian, he is proud of his Indian nationality. Said believes that the dominated individual, or the Oriental is resisting and pushing back to counter the orientalist/coloniser. Although the Indians are presented as a subjugated people in the colonial discourse, they never appear powerless or passive. It is productive as they express their resistance to any plots against their nation through their intellectuals. Thus, any resistance against the oppressor aids in

the re-creation of the oppressed identity. Furthermore, the structure of power turns against itself. Foucault affirms that power exists in numerous forms and shapes wherever resistance exists (Goudarzi and Ramin, 2014: 2042). In the case of Aziz, he calls for freedom and unity for all India, its races, religions and sectors: 'Hindu, Muslim, Sikh, and all shall be one! Hurrah! Hurrah for India' (*PI*: 306). Aziz's words uphold Fanon's conception that the oppressed becomes the oppressor. Aziz displays Fanon's conception through his revolutionary patriotism, and thus, the idea that the white man is the centre of power is finally being challenged. He starts his sentence with the Hindu and ends with the Sikh putting himself in the middle to countersign the Indian unity by transcending all forms of Manicheanism. He reflects the Indian concerns and fears about their individuality and Indian identity because of their subjugation to the European ideology and its Orientalist discourse. Fielding recognises that India is an intractable nation yet he ridicules it by provocative words: 'India a nation [!]' (*PI*: 305). He tries to undermine her revolutionary spirit against the English oppressor. Said (*O*: 240-41) states that Orientalism would 'never let the Orient go its way or get out of hand, the canonical view being that Orientals had no tradition of freedom'. The Orientalist discourse criticises the Other for being unable to understand the meaning of 'self-government' the way the Orientalists do (*O*: 107). Consequently, the Orientalist discourse dislodges them from the evolutionary ladder (Dissanayake and Wickramagamage, 1993: 13). Moreover, Bhabha (1994: 62) maintains that the 'disavowal of the Other always exacerbates the edge of identification, [it] reveals [the] dangerous place where identity and [aggression] are twinned'. On this account, Aziz's Indian identity imposes itself on the colonial discourse. The Europeans took for granted that the 'Indian culture and religion […] could defeat the materialism and mechanism (and republicanism) of Occidental culture' (*O*: 115). Thus, the seed of the 'contact zone' that has been implanted in the Indian soil does not find the suitable circumstances to grow up.

According to the concept of hybridity, the colonial discourse is not in the hands of the coloniser. Hybridity shifts power from the coloniser to the colonised (Childs, 2002: 47). Aziz no longer cringes before the English Raj on the strength of the notion of the 'colonial mimicry' (Bhabha, 2001: 126). His understanding of the concept of dependence resembles Gandhi's as he followes a strategy of 'transforming ill will into affection' as the benchmark of independence (Singh, 1985: 268). It demonstrates Forster's anticipation of the Indian Independent Movement especially after his recognition of its political

situation in his second visit. Étienne De La Boetie (2008: 51) states that 'since freedom is our natural state, we are not only in possession of it but have the urge to defend it'. It is a sign that the 'Orientals hate their […] oppressors' (Meyers, 1971: 335). Aziz cries '[c]lear out, all you Turtons and Burtons. We wanted to know you ten years back– now it's too late [….]. We shall drive every blasted Englishman into the sea, and then [….] you and I shall be friends' (*PI*: 305-06). Consequently, Aziz's project of transforming hatred into friendship is thoroughly diminished as it goes against Gandhi's principles:

> We desire to live on terms of friendship with Englishmen, but that friendship must be […] of equals both in theory and practice, and we must continue to non–cooperate till […] the goal is achieved. (2013: 236)

On 24th August 1921, Forster wrote that in Hindu festival of Gokul Ashtami he dressed as a 'Hindu', yet he 'shall never become one' (*THD*: 107). He explained this issue in a letter to Masood on 27th September 1922, saying that he no more saw any possibility of bridging the gap between the Orient and the Occident since there was no serious intention about approaching the Other:

> When I began the book I thought of it as a little bridge of sympathy between East and West, but this conception has had to go, my sense of truth forbids anything so comfortable. I think that most Indians, like most English people, are shits, and I am *not interested* whether they sympathise with one another or not. (Furbank, 1994: 106; my emphasis)

His confessional statement elucidates that it is hard, if not impossible, to identify any cultural interaction with the Indian Other. Although the twain met, Forster seems to make it intentionally unsuccessful since it is grounded on a colonial basis. The British realise that 'they [are] thousands of miles from any scenery that they understood' (*PI*: 170). It is remarkable that the novel's title, which has immense insinuations and connotations, is an imitation of Walt Whitman's poem 'A Passage to India' to indicate the complex spiritual journey of understanding the essence of the universe (Kundu, 2007: 114). Whitman's poem calls for connecting the East and the West through focusing on the opening of the Suez Canal after 1869. His passage to the East has a positive intimation that the East and the West can meet through this modern achievement. Ironically, Forster's passage is an attempt at colonising the Other. Said defends Forster's decision saying that:

> Of course, Forster was a novelist, not a political officer or theorist or prophet. […]. He found a way to use the mechanism of the novel to

elaborate on the already existing structure of attitude and reference without changing it. (1994: 205)

Forster presents another symbolic incident, which is the capsizing of Fielding and Aziz's boats in the Ganges River. The incident refers to the end of any hope to be friends; in water the naked Indian body 'again [triumphed]' (*PI*: 299). However, according to the colonial perspectives, falling in the river means the purification of Fielding's sin of challenging the regulations of the British Empire and crossing the imperial red lines by attaching the Indians in the very heart of the colonial body. On another occasion, Aziz and Fielding's horses take different directions as the rocky road metaphorically demonstrates their divisive nature. This incident is a reply in a pessimistic tone to Fielding's question to Aziz: 'Why can't we be friends now? [....] it's what I want. It's what you want' (*PI*: 306). As the horses 'swerve apart', their contemporary cross-cultural contact is terminated. It is an end that Said (*O*: 244) describes as 'disappointing', which enhances the belief that friendship with the English is only possible in England. If we follow Said's line of argument, it becomes evident from what is conceptualised that the required infrastructure of separation already exists, and the English decision to exclude the Indians is a forgone conclusion. As a result, no lifelong friendship is possible since it lacks Gandhi's principle of constructing relations with reciprocity as rationale. Fanon states: 'No conciliation is possible, for of the two terms, one is superfluous' (2004: 39). Thus, '[t]he last shall be the first and the first last' (2004: 37). According to Said (*O*: 244), the Other is 'tantalisingly close to the West, but only for a brief moment' because the gap between them is unfathomable. Thus, the Western slogan of civilisation fails to deceive the Indians, and its imperial ideology buried in the Indian soil. Therefore, Parry (1985: 42) comments on Forster's discourse in the novel saying that it is an 'epitaph on liberal humanism'. Forster reflects the Indian intellectuality, who rejects any cooperation with the colonial powers:

> The earth didn't want it [...] the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House [...] they didn't want it' [....].
> 'No, not yet,' and the sky said, 'No, not there'. (*PI*: 306)

Fielding's relationship with Aziz underlines the dramatic changes in his character and language to become that of a real imperialist and Orientalist. He enthusiastically dismantles the hegemonic boundaries with the Other and treats them on equal levels, yet

he embraces an explicit political aim of sanctioning the cultural and political authority of imperialism and adheres to it.

In their last meeting, Aziz half-kisses Fielding as an indication of their incomplete relationship in the homosexual and cultural discourse.[58] Forster asked about the nature of the world that embraces a contradictory relationship with the Other in which hatred and love exist alongside each other (Varadharajan, 1995: xxvii). Ganguly (1990: 56) tries to find an explanation for Forster's state of bewilderment saying that the 'prevalent inter-racial hatred' is detrimental to any meeting with the Other for it is founded on inequality.

In summary, like Conrad's Kurtz, Forster's white characters are shaped by their racial and imperial attitudes that separate them from the Indian Other. Forster seems to trap his characters between their commitments to their Indian friends and the demands of their colonial careers. Like Ronny, Fielding is trapped between his friend, Aziz, and the demands of his job as an official administrator of a school. His loyalty to the British Empire is unnegotiable, as he cannot forget about his colonial past. For Aziz, imperialism is an internal act destructive of the individual's relationships. It results in the misrepresentation of the Other and his culture. For that reason, Aziz and his friends are doomed to live in the inexorable 'horror' of suffering that Conrad raised in *Heart of Darkness*.

3.4.2 Adela Quested: Self-Displacement and the Fractured Self

The subjugated European woman jockeying for power is unvalued in the patriarchal West, where men hold authoritative positions in European society during the late nineteenth and early twentieth centuries. She is viewed as anomalous and inept in comparison with men who have privileges for their competitive masculine qualities. Louis Tyson (2006: 83) avers that 'patriarchy continually exerts forces [to] undermine women's self-confidence and assertiveness'. Moreover, Lacan considers that a woman has an inferior position in the gender hierarchy (1985: 144). In this respect, Adela as a woman in the gender hierarchy suffers from man's domination, exclusion, ostracism and their repercussions in the West, which are incontrovertibly expedient to her opposition.[59]

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[58] This incident implicitly hints at Forster and Masood's unfulfilled homosexuality.

[59] In Greek, Adela's name means 'unclear' or 'not manifest'; it is a name that makes the reader anticipate the meeting of a complex character. See: W. Moffat, A *passage to India* and the limits of certainty. *The Journal of Narrative Technique*, 20, 3, (1990) 331-41. Published by Department of English Language and Literature, Eastern Michigan University. Available online: http://www.jstor.org/stable/30225304 [Accessed 22/8/2015].

She wants to evade the displaced social position that she has experienced in England. She finds an excellent opportunity for expressing her repressed desires to regain the feminine power in the Far East, which functions as a mirror image of the West through redefining the Self. In the West '[m]en create the world from their […] point of view, which then becomes the truth to be described'. They other the woman as a mere object, and thus, grows a 'thing and nothing' (MacKinnon, 1982: 537). Bhabha (1994: 1-2) endorses that 'moving away from the singularities of "class" and "gender" as primary conceptual and organizational categories' will result in the acknowledgment of the 'subject position–of race, gender, generation, institutional location, geographical locale, [and sexual] orientation'.

Adela finds India the ideal place to eliminate her marginalised position and her prescribed normative role in the patriarchal West. However, even in India she suffers from domination by Ronny, the man she travels to meet and marry. Ronny wishes to subdue her to be able to guard and police his patriarchal identity by negating and threatening her freedom. He looks at Adela with the same colonial perspectives on the Indian woman as being plainly for wedlock and motherhood. The tactical language he uses in his argument with Adela uncovers his dominating nature; he deprives her of voice and choice. He violates her emotionally, which exposes his ideological stance and bolsters his colonial practices. Therefore, Adela is victimised and objectified by this oppression and inferiority: 'There is only a woman as excluded by the nature of things which is the nature of words' (Lacan: 1985: 144). She is not the woman to marry for financial or political reasons and becomes a mere property of the husband. Marriage to her is an issue of free will and self-determination and the person she will marry will be according to her standards, otherwise, she will be psychologically imprisoned in the dominant patriarchal world. She deprecates the chauvinism of the Anglo-Indians, which is represented by the English Club, believing in the power of her body in challenging the hegemonic patriarchal society that evaluates women as possessions. Merleau-Ponty avows that the body is the medium for relating the individual to the world:

> I regard my body, which is my point of view upon the world, as one of
> the objects of that world [….] I cannot understand the function of the
> living body except by enacting it myself, and except in so far as I'm a
> body [that] rises towards the world. (2012: 81-7)

The inspection of Merleau-Ponty's conception of the body sheds light on Forster's principal purpose in presenting the character of Adela, who is a foreigner in her society and culture. She clarifies that using a female character functions as a site for recognising the feminine world. Against this background, Adela explains her desire to reinstate her subjectivity; she perceives her forthcoming marriage to Ronny as rape.

Her interaction with Aziz comes as a challenge to Ronny's advice to avoid speaking with the Indians. She views Ronny as tedious and repulsive in comparison with the enthusiastic and passionate Aziz. However, after talking to Aziz, she suffers from a psychological dilemma as she becomes conscious of having a female body of no sexual appeal. Aziz describes her as an unattractive woman: '[her] angular body and the freckles on her face were terrible defects in [his] eyes, he wonder[s] how God could have been so unkind to any female form' (*PI*: 62). Additionally, 'she has practically no breasts' (*PI*: 110). The language Forster uses in describing Adela determines her disturbed identity. Therefore, as a European woman, she involves her body in the conflict with Aziz/the Other to reformulate her feminine identity and assert her imperial hegemony. Her psychological crisis affirms her unconscious desires to actuate femininity, i.e. anima. Owing to her psychological dynamics, she determines to mould her body as a mere object instead of being anchored and locked to physical ugliness. It is worth noting that Adela's repression reflects the suffering of the repressed and feminised East by the Orientalist discourse.

Adela struggles to remould her othered identity and make her feminine oppressed voice in Western patriarchal society audible in conformity with her fiancé's state of power. Ronny imbues her with space of authority that makes her enjoy a considerable amount of freedom in imposing her ideology on the Other. She initiates a patriarchal attitude towards the natives through encapsulating herself in the hegemonic imperial system and the Orientalist discourse that denies the Other's individuality. According to Memmi and Sartre (2003: 91), the newly arrived immigrants, who are 'suddenly provided with a wonderful title [Adela is one of them] see the obscurity illuminated by a prestige [that] surprises even them'. Adela believes in the power of her given title, which turns her out into real 'colonialist' (2003: 91). When she first arrives in India, she tells Mrs Lesley that she avoids the Indians 'Excepting [her] own servant' (*PI*: 23). In 'Periphrasis, Power, and Rape in *A Passage to India*', Brenda R. Silver (1988) maintains that Adela has the honest

determination to communicate with the Other (100). Her words illuminate her colonial tendencies in practising power to subjugate the Other. She desires to 'see' the real Indians instead of 'communicating' with them; she 'puts her mind to the task, but not her heart' (Pirnuta, 2011: 383). The Indians appear as mere caricatures and personae. She shows her desire to dominate Aziz since he is not a full human being in the Orientalist conception. The colonial power is expressed in the light of regaining her sense of the Self that makes her an active agent of imperialism. The process of imposing her ideology of feminising the Other has a significant effect on the consciousness of the dominated Other. However, like Aziz, Adela is subdued by various powers that signify the hegemonic control in different contexts. The ingrained colonial influence thereby obliges her to live in the given consciousness.

Forster illustrates the Marabar caves that Adela experiences in 'metaphors of depth, secrecy, and sexual promise' (*O*: 22). Going to the high places of the Marabar hills bespeaks her desire to have a hard-and-fast sense of identity. Louise Dauner defines the significance of the caves:

> First, […] the caves function in a situation involving elements [that] derive, not from Forster's rational or conscious mind, […] but from the dark, ambiguous soil of the unconscious. [It]disguises its meaning in symbols, as in myths, fantasies, fairy tales[.] [S]econd, [it] is itself a primordial image in mythology and psychology, hence as an archetype, it is a constituent of the collective unconscious and not of the purely personal and conscious psyche. (1985: 146)

The caves 'look romantic in certain lights [at] a suitable distance' (*PI*: 118). Adela's sexual desire is shown as the caves symbolise the woman's vaginal opening while the Marabar Hills assert a phallic image; they 'rise abruptly, insanely' (*PI*: 116). Her sexuality is a reality of the subjugated women with all its ideological, psychological and attitudinal perspectives (MacKinnon, 1982: 539). Outside the caves, she asks the widower Aziz about his wife and the nature of their relationship while the racial discourse of her question about the Muslim Indian promiscuity of having four wives impinges on her mind. Although she wants to define herself as a real woman ontologically through seeking emotional intimacy rather than fulfilling sexual desires, she asks Aziz personal questions attempting to manipulate his emotions. Sharpe argues that the sexual repression initiates her passionate desire 'to be raped' (1991: 27). She devotes her feelings and emotions to Aziz:

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> What a handsome little Oriental [Aziz was!] [.... Adela] regretted that
> neither she nor Ronny had physical charm. It does make a difference in
> a relationship—beauty, thick hair, a fine skin. (*PI*: 143)

Aziz falls victim to Adela's 'Orientalist sexual fantasy' (Christensen, 2006: 159). Adela is grieved and engrossed by her psychological crisis; however, her psychological state prompts the interpretation that her patriarchal inclinations functions as an armour to protect her oppressed femininity in the patriarchal organisation. She feels like 'a mountaineer whose rope has broken' (*PI*: 142). Shaheen puts it succinctly:

> Adela is unable at the time to realize the reality of her [...] sexuality. In
> a kind of stream of consciousness pattern [,] the narrator provides us
> with Adela's theatrical enactment, showing us what [...] happened in
> her *mind* and the confusion resulting from engagement to Ronny and
> attraction to Aziz: one is a possible promise, the other is a certain appeal.
> (2004: 162; original italic)

She goes into 'a cave [...] thinking with half her mind', which sites the disconnection between mind and body that causes a duality in her character (*PI*: 143). The duality of her character is precisely described by Sharpe (1991: 28) saying that: '[Adela's] divided mind reveals a tension between the Anglo-Indian women's double positioning in colonial discourse– as the inferior sex but superior race'. Nevertheless, she is 'quite unconscious' of what she tells Aziz. Her mental substance upholds the ideal of her sexual being as desired feminine, whereby her physical substance aspires to fulfil its instinctive sexual desire to avenge its ugliness '[m]y body, my miserable body' (*PI*: 189).

The text provides a sexual autosuggestion on the part of Adela through Aziz's use of matches. The reflected shadowy images of the flame on the polished walls of the caves mirror Adela's conflict and 'egocentricity' (Selig & Forster, 1979: 477). She unconsciously twists her mind on the idea that she is one of the four subjugated wives of a potent Muslim husband. She attempts to break the barriers with Aziz, yet she fails to identify them: 'Don't say religion [speaking to Aziz], for I'm not religious, but something or how else are barriers to be broken down?' (*PI*: 135). However, her question denotes the anticipation of the failure of any interaction with the Indians since the 'echoing walls of civility' separates them. The shadowy sketch illustrates:

> The experience of love as a brief illumination, human life as a spark in
> the life of the universe [....] the life of the universe itself [.... is]
> considered [...] an intermission in chaos. (Edwards, 2002: 58)

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These shadowy images, however, have a different meaning to Mrs Moore. They mirror her philosophy of marriage and love and her representation inside the marriage institution that swings between materialism and spirituality. She alleges that marriage institution and domestic life reveal the woman's subjugation for it:

> [A] flame rises in the depths of the rock and moves towards the surface like an imprisoned spirit; the walls of the circular chamber have been most marvellously *polished* [….]. A *mirror* inlaid with lovely colours divides the lovers. The two flames approach and strive to unite, but cannot because one of them breathes air, the other stone [….]. The radiance increases, the flames touch one another, kiss, expire. (*PI*: 116; my italics)

Regarding Adela's experience in the caves, Aziz serves as a double-reflecting mirror, i.e. the reflecting glass of Adela's subjugated feminine identity at one level, and the colonial identity that inclines to rule the subjugated Other. In other words, she enacts the role of the victim and the victimiser. Further, Aziz also reflects Adela's unattractiveness, and her oppressed sexual desire. He stands as an agent of her suffering and a catalyst of self-discovery. He becomes a western frame with an Oriental view while Adela becomes an 'archetypal virginal white women […] whose sexual purity is under siege by Aziz' (Christensen, 2006: 167). She imagines that her body fascinates him and tries to distract his attention from his engraved memories of a dead wife. She succeeds in preoccupying his mind and emotions as a part of the feminine domination over the masculine Other. Her attempt to have appropriate physical existence is aborted by the sense of feminine subjugation to males in the West and now in the East. Nevertheless, she fails to find space for her divided substance; in consequence, her efforts go in vain because she is a mere object living in an abject state. She neither affirms her alleged supercilious identity to encounter the inferior Aziz in the domain of power nor fulfils her sexual desire. Her sexual desire is enveloped with her collective fears of being in direct contact with the Indians that may dishonour her reputation as an English lady. Thus, her colonial arrogance urges her to be aggressive with Aziz, and thus, accuses him of sexual assault. Bhabha (1994: 138) states that Adela delivers to India 'the next lie, the next lie and the next'.

Aziz is objectified as he entered the woman category through being figuratively 'raped' by the rape accusation (Silver, 1988: 97). Hawkins states that the British have to betray any friendship with the Indians to prove their mastery (1983: 56). On that account,

Adela betrays Aziz's friendship after suppressing her emotional turmoil: 'I'm not fit for personal relationships' (*PI*: 186). Thus, the reality of the assault is described as 'repressed fantasy' that cannot be fulfilled (1952). Additionally, Sharp (1991: 26) suggests that the accusation is an exposure of Adela's desire for sex rather than Aziz's.

Adela runs out of the cave crying as she experiences a trance of hallucination while the material and the psychology of the assault is haunting her mind. She is uncertain about the reality of the sexual assault, which is a mystery that parallels the empty caves. Moffat argues that to Forster, ambiguity is a 'protective stance, for he realises 'how much experience one person's certainty excludes' (1990: 339). She further criticises the novel for it necessitates 'conscientiousness' of its readers while it disdains that of the characters (1990: 332). In the novel's manuscript Forster mentions that '[Adela] had not, <she>\and was not to have, <<any sex-<stirrings>\attraction \>>\sexual-feelings [sic]/towards < [Aziz]>\ the young man/, but he <had touched>\ did touch/her imagination and <impress>\her with power' (Forster, 1978: 176). Forster seemed to modify the story to widen the readers' interpretation of Adela's emotional state. The minutes of Adela's experience are interpreted as a fantasy of raping in the unconscious that causes her sexual hysteria. However, her hallucination can be explained in the light of the geographical distance that the Orientalist suffers. She refuses to be under obligation to the imaginary husband. She wants to be sexually independent as a right of self-determination and emancipation from the domestic sphere, yet she becomes a permanent sexual object with its psychological ramifications.

Undeniably, the sexual assault occupies Forster's mind in writing the novel's manuscript. He wrote that '[Adela] struck out and [Aziz] got hold of her other hand and forced her against the wall, he got both her hands in one of his and then felt at her <dress>\breasts/' (1978: 242-43). Therefore, the physical assault appears to be real and not an imaginary one. The change of the incident's plot affirms Forster's recognition of the political changes in India, and thus, presents an irredeemable situation. It recalls his relationship with Masood, who refuses to kiss or touch him to fulfil his homosexual desire; it triggers him to depart India after visiting the 'Barabar Caves' the next morning (Forster, 1952).

From the political perspective, the sexual accusation justifies the British domination of India as a backward country that needs to be civilised. The attempted rape,

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thus, is a 'transgression of boundaries that enacts the rivalries [….] upon the body of [an English] woman' (Silver, 1988: 88). As a colonialist, Adela's admiration of Aziz is prohibited, and thereby, her repressed feeling turns violently against herself as she could not find an outlet for her desires (Galgut, 2014). The inscrutability of the catastrophic sexual assault points to the nature of master/slave relationship for 'the system of power […] has the bodies of women as its object of privileged appropriate' (Plaza, 1981: 27). The first interracial meeting with Adela leads to Aziz's imprisonment on a false accusation; in consequence, it escalates the colonial tension and exposes the 'sexual and chivalric codes, which are implicated in the practice of colonialism' (Medalie, 2002: 176). It maintains Adela's imperial ideology in perceiving the Other as a barbaric creature having a lustful bestiality.

The caves, therefore, run in the political texture of the novel to echo a passive retraction of any potential harmony with the other race and the demise of any possible relations. They represent the 'nullity at the heart of the universe and the sense of alienation and incomprehension felt by the Westerners in India' (Childs, 2002: 37). Christensen (2006: 174) affirms that Adela's quest is a 'form of imperialism' and another facet of ruling India'. It is the rocks that are raped but not Adela (Moran, 1988: 602).

Figure 3-6: A Passage to India (1984) film still, focus features, Adela and Aziz in the cave with a guide.

The conflict with Aziz thereby is a conflict between the dominant colonial power and the curbed idealism of the educated Indian whose name and reputation are stained by

the accusation. Unquestionably, Aziz's counter-discourse is obvious in showing honesty and faithfulness to his English friend through his liberal character notwithstanding the cultural differences. '[Those] two [Mrs Moore and Adela] [have] strange and beautiful effects on [Aziz] – they [are] his friends, his forever, and he theirs for ever; he love[s] them so much that giving and receiving become one' (*PI*: 133), Forster narrates.

Adela's attempts to identify herself through her body detach her from the Anglo-Indian society: 'she [is] no longer examining life, but being examined by it' (*PI*: 230). Displacing herself in the caves, makes her character more 'complex and unpredictable' than ever before having an inadequate vision and self-knowledge (Medalie, 2002: 168-69). Bhabha (1994: 49) states that displacement solidifies the image of identity as a 'liminal reality', is a 'metaphoric substitution, an illusion of presence [….] a metonymy, a sign of its absence and loss'. She feels a sense of emptiness, and thus, loses her sense of existence; 'there was no more virtue in her' (*PI*: 218). Even with the fact that the caves function as a metaphorical passage towards comprehending the Self and the Other through providing a new level of self-consciousness, her self-displacement in such a wider space is pointless. She fails to re-identify herself mentally, spiritually, and corporeally; she is on the brink of collapse. Once she embarks on the quest for feminine identity and independence, she apprehends that it is at odds with the conventions of patriarchal English society, which causes her a social ostracism.

The corporeal involvement with Aziz–though illusionary–has ruined her reputation as an English lady and that of British colonial society. Monica Sjoo and Barbara Mor (1987: 200) state that: 'Women's sacred right is to control their bodies'. The power of Adela's body destabilises both the authority of her fiancé on male discourse, and the power of the British colonisation. The bottom line is that she is no longer the subjugated body to her fiancé–at least on the mental level–since she asserts, though passively, that her subjectivity for him is no more dominant in her. However, she finds no space among the Anglo-Indians that causes her corporeal suffering as 'everything now [is] transferred to the surface of her body, which [begins] to avenge itself' (*PI*: 182). She becomes aloof from reality as she 'didn't think what happened or even remember in the ordinary way of memory, but she returned to the Marabar Hills and spoke from them across a sort of darkness' (*PI*: 214). The pain experienced in her body is an explanation for the lack of rationality, which results from her mental substance. It is a sign of the

body's struggle to uphold its ordinary physical existence. June Perry Levine (1970: 289) substantiates that Adela seeks to be 'desirable and this, rather than her desire for Aziz, motivates her behaviour'. Adela's body turns out to be a vehicle to express her feminine identity that she ultimately fails to attain. She stays in bed suffering from the injuries caused by the cactus while the cave's echo persists in her head.

Figure 3-7: A Passage to India (1984) film still, focus features, Adela suffering from injuries.

The echo she hears symbolises her dissociation and the absurdity of her experience due to the siege of her unconscious. The cactus are not merely physical objects, but another jolt of her inability to affirm her feminine identity. Indisputably, the spines that pierced her body involve a hidden sexual image that exacerbates the texture of her psychological state. Her body's vengeance is not confined to veritable time and space; it is limitless and immeasurable. From the colonial perspective, Adela's profound coma is designed to discipline her with sickness, pain and loss for her transgression of the British Empire's regulations because of her convergence with the different Indian. Her meeting with Aziz turns her life into a nightmare to prevent any border crossing that might contaminate the Empire's reputation.

The court for Adela, the frail woman, is another shock that equals her derangement in the caves though in a reversal clash. Her 'body resented being called ugly […] and trembled' (*PI*: 206). As a consequence of this, her suffering is a symptom of self-liberation from the body-confinement. Consequently, Adela's struggle is of two

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contradictory dimensions proving the anima and the animus. She realises that what happened in the caves is something vague as she fails to articulate the identity of the object that follows her and tries to rape her–if there was one. The sexual assault, then, is a mere illusion that evolves out of the psychological conflict about her body, subjugated femininity and her lost identity. Moreover, the name of Mrs Moore that the Indians repeat outside the court awakens her unconscious and encourages her to withdraw the accusation against Aziz. Mrs Moore's telepathic power makes Adela hear her voice saying: 'Doctor Aziz never did it' (*PI*: 214). Thus, she frees herself from self-confinements saying that the accusation is a figment of her imagination: '[Aziz] never actually touched me once. It all seems such nonsense' (*PI*: 183).

In her critical situation, the English others her when she withdraws the accusation '[In] hard, prosaic tones that she said, "I withdraw everything" [….]. They think that she 'renounced her […] people' (*PI*: 218). The Superintendent stares at [Adela] as though she is a broken machine asking: "Are you mad?' (*PI*: 216). He blames her for causing trouble to the English Empire: 'After all, it's our women who make everything more difficult out here' (*PI*: 202). She becomes a victim as they silence her, making her issue more vital than the colonial and racial relations with the Indians. Therefore, she is othered by her fellowmen. The gaze of the Superintendent proffers her no chance to elucidate the sense of uncertainty as he does not want to use her as a scapegoat. She is deprived of her humanity and awakening rationality; she is a 'mad person'. Indisputably, her confession is perceived as a disaster to British bourgeoisie as their superior image is panoramically flawed. She gathers her bravery and frees her ego from the siege of the unconscious, which enables her to recognise that she backs the wrong horse by adopting a colonial strategy in dealing with the Indian Other. However, her realisation comes too late as she loses her corporeal and mental battle as well as that with the Indians.

Socially, she becomes an outsider since everybody abandons her. Ronny decides to break his engagement with her as the Anglo-Indians feel that he is 'a martyr; he [is] the recipient of all evil intended against [him] by the country [he] trie[s] to serve' (*PI*: 174). Ironically, he is indifferent in providing evidence for Adela's sexual purity as much as he concerns himself about not losing his social position among the Anglo-Indians. His attitude towards her alludes to the fragility of the infrastructural social segments of the

displaced English society. Thus, the fast-paced events flatten her character; she is collapsed corporeally and linguistically:

> [The joyous Indian crowds] shook hands over her shoulder, shouted through her body–for when the Indian does ignore his rulers he becomes genuinely unaware of their existence [….]. [S]he pass[es] on into the sunlight without speaking. (*PI*: 218)

Adela and Aziz seek refuge in their groups. Each group repudiates the other vehemently, which highlights the impossibility of any cultural attachment with the Other, and in the meantime, deconstructs the colonial structure of the coloniser and the colonised. Bhabha explains the nature of the cultural difference from Indians stating that:

> Cultural differences, as Adela experienced it in the nonsense of the Marabar caves, is not the acquisition or accumulation of additional cultural knowledge; it is the momentous […] extension of the recognizable object of culture in the disturbed artifice of its signification, at the edge of experience. What happened in the Marabar caves? There, the loss of the narrative of cultural plurality; there the implausibility of conversation and commensurability. (1994: 126)

Adela becomes entirely silent after the trial. Her silence could be interpreted as an escape from confronting reality due to the lack of self-uniqueness and certainty. Her silence is a microcosmic representation of her Indian journey that bears a resemblance to Kurtz's silence after experiencing the 'horror' in the Congo. Forster asks: 'How can the mind take hold of such a country?' He then comes up with an answer that: 'Generations of *invaders* have tried, but they remain in exile (*PI*: 127; my italics). Her silence, by the fact of her gender, approves the real victimisation of her character in the social discourse. Her sympathetic state of a cerebral and corporeal paralysis is echoed in her lack of any possible space in India; Fielding asks her: 'Where are you going, Miss Quested? She replies 'I don't know' (*PI*: 218). If Adela is regarded as a victim, then, she is a passive victim in the sense that she hurts those around her since her plan carries the unyielding ideology of dominating the feebler race. She disappears in the rape discourse 'she had raised […] so much more important than she was herself that people inevitably forgot her' (*PI*: 204). However, Forster makes Adela and Aziz's case the case of everyone in India, and perceives the assault as a crisis while denying Adela's individuality: who seems 'only a victim' (*PI*: 174).

Adela becomes an emotionless fragmented individual with crumbled identity as all her attempts to re-identify the Self and its English standards are doomed to failure. She is ruined and suppressed on all levels after losing her social position and belongingness. However, her self-displacement enabled her to contest the traditional imperial image of the white woman in foreign territories as passive and subjugated, yet she disrupts the colonial legacy of degenerating the different Indian throughout her relationship with Aziz. In theory and practice, she could not eliminate her inevitable racial identity for it is a part of her unconscious even with her hindsight recognition of the falsity of her perception of the Other. Her collapse sums up the intricacies and the tragic consequences of the opposing meeting between the twain since it is constructed on a colonial basis.

The last section aims to interrogate the character of Mrs Moore who displaces herself in India in searching for a possible cultural attachment with the Indian Other.

3.4.3 Mrs Moore's Self-Displacement: A Passage to More than India

In her journey to India, Mrs Moore aims to investigate the nature of the relationship that connects the Self and the Other. Dissimilarly to Adela's role, the agent of repression, the character of Mrs Moore is life-giving. According to Parry (1998: 179), she appears to have many personae in the text, she is 'a sibyl and seer, and a spokesperson for an India of empire'. Parry's opinion stems from the fact that Mrs Moore is the axle character on which *A Passage to India* turns.

To understand the British self, Mrs Moore detaches herself from the English Club and displaces herself in the mosque, the place of the Other, the place where she meets Dr Aziz. The meeting between Mrs Moore and Aziz is the antithesis of the violent meeting between Adela and Aziz in the Marabar Caves. She praises the mosque believing in its spirituality that stands as a yardstick of intimate relation with the Other. She shows kindness that is 'all the more astonishing to him and all the more gratefully received' (Medalie, 2002: 165). Her morals are not contaminated by the Anglo-Indians' position. Therefore, she symbolises the bright side of the British Empire. She sympathises with Aziz for being a 'complete novice' when seeing a new English comer (2002: 165). The moment of sympathy exposes man's nature through surpassing boundaries of race, religion, age, and sex (Edwards: 2002: 143).

Nevertheless, her representation of Aziz adds sympathy to his character; he appears a wavering and irrational individual. She interprets his courtesy as a submission to the power of the English woman. Her procedure of achieving feminine domination differs from the traditional matriarchal Amazon warrior women in the Greek cultural horizon.[60] Her power is ideological rather than corporeal. Her social state, education and experience are the tools of power over male characters in the text, chiefly Ronny and Aziz. She personifies the colonial and racial system taking a non-traditional form of imperialism. The educated Aziz is supposed to have a high social status, yet he falls into the subordinated intellectual category and appears as a naïve Indian. He admits that the Indians are subordinated people and accept humiliation including himself; 'I am just a subordinate' (*PI*: 20). According to Said's concept of Orientalism, Aziz is portrayed as an exotic servile Oriental, for '[t]here is no such person in existence as the general Indian' (*PI*: 251). Therefore, Mrs Moore attains her feminine power and vitality out of Aziz's passive masculinity. She believes in Ronny's prejudgment of Aziz, which depicts him as a tricky Indian. She states that Ronny's description is 'all true' as she believes that deception is a part of the Indian character. By so saying, she displaces Aziz's culturally as the Other. Said (*O*: 39) accurately puts it saying that the Orientals are '"lethargic and suspicious", and in everything oppose the clarity, directness, and nobility of the Anglo-Saxon race'. Sigurd N. Skirpekk (2008: 262) asserts that 'prejudgment […] makes one see only the negative side of those labelled as "them" […] while seeing all that is pertinent to "we" as positive'. Mrs Moore's presence wipes Aziz's consciousness, and thus, his existence. When she leaves India, he suffers a nihilistic feeling that explains his panoramic submissiveness.

Another persona of Mrs Moore is uncovered through the space of hybridity, which endows her with a matriarchal leading role. Tracing the Other's discourse, she softens the sharpness of her colonial nature and bestows her univocal meaning (Young, 1995: 22). Bhabha (1994: 33) debates that 'in every practice of domination, the language of the master grows hybrid–neither the one thing nor the other'. Aziz views Mrs Moore as having 'eternal goodness' (*PI*: 297), for she 'understands [Aziz]' and 'know[s] what [he]

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[60] Etymologically speaking, the word 'Amazon' means 'without breast'. The Amazon warrior women used to cut off one of their breasts to facilitate using the bow in wars or hunting. They lived at parts of the world to which the Greek had travelled. They appeared kin to monsters or marvellous beings. See: *Online etymology dictionary*.

feel[s]' (*PI*: 20). He frankly tells her that she is 'Oriental' (*PI*: 296). Edwards (2002: 146) understands Aziz's statement as a praise because there is a possibility to reconcile heart and head. He assigns mythological elements to her character even her name becomes 'very sacred in mind' (*PI*: 304). Her character displays Forster's ideology of uniting humanity through understanding and love. The mention of her name in the court persuades him to give up his claim for compensation: 'If [Mrs Moore] advises me to pardon [Adela]; I shall do so. She will counsel me nothing against my real and true honour' (*PI*: 238). Her synchronous presence 'burst[s] on the court like a whirlwind' (*PI*: 210). Summers (1983: 217) affirms that Mrs Moore is 'function[ing] on a mythic level as a redemptive figure' in this precise scene.

Mrs Moore's self-displacement in the claustrophobic Marabar Caves exposes the nature of her relationship with the Indian Other. It is a spatial-temporal journey to the prehistoric era where everything is chaotic. The first impression of the caves sounds positive; it boosts an upswing in her relationship with the Other. Forster's contemporary, Virginia Woolf (1882-1941), evaluates the caves as the 'soul of India' (1994: 496). Woolf's opinion is compelling if the caves are conceived as a space of spirituality: 'elevated meditation, contemplation, self-search or search for truth' (Kundu, 2007: 113). It is an impression that examines the mysticism of Mrs Moore's Christian faith, 'limitation' and the inadequacy of the universe (Levine, 1970: 286). Forster comments: 'today she [feels] this with such force that it seem[s] itself a relationship, itself a person, who [is] trying to take hold of her hand' (*PI*: 126). However, she experiences their passivity as she feels 'something very old and very small. Before time, it was before space also' (*PI*: 196). From the mystical religious point of view, the miasma caves represent the wombs of evil, 'love [,] and authentic relationship' can never meet (Brijrah, 1980: 48).

Figure 3-8: A Passage to India (1984) film still, focus features, Mrs Moore in the lower cave of Marabara.

In the novel's manuscript, Mrs Moore appears to have a peculiarly numinous character. She thinks that the caves trigger hatred among people that they are '[h]armless in [themselves], they […] <<<put>\sucked/human beings into a position where>>\pitted human beings against each other until/ they went mad' (Forster, 1978: 234). She feels as though something strikes or bites her face: 'For an instant she went mad, hitting and gasping like a frantic. For not only did the crush and stench alarm her; there was also a terrifying echo' (*PI*: 137). Their echoes are hideous and similar to that of the beast of undefined nothingness; 'echoes generate echoes, and the cave is stuffed with a snake composed of small snakes, which writhe independently' (*PI*: 137). The caves mirror the failure of her 'good will' in searching for a divinity as she is imprisoned by her egocentricity. The dilemma of self-incarceration averts her from 'reaching outward[s] to others and […] God' since they ridicule her egocentricity' (Selig & Forster, 1979: 481). They indicate her collapse into chaos and nothingness that entails 'the repudiation of all voices and all languages. Their power aggravates the sense of absurdity: 'Everything exists; nothing has value' (*PI*: 139). She feels that 'outside the arch there [is] an arch, beyond the remotest echo a silence' (*PI*: 47). Ironically, it is not the echoes that threaten her as much as the silence that follows. Silence is the catalyst that makes her look 'sulky and stupid' (*PI*: 147). The arches and the echoes represent self-boundaries. She goes silent as no language can explain her Conradian horror. Millicent Bell (1986: 106) associates the caves with Samuel Beckett's writing as 'nothing relates to anything else' and

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'language has no referents'. She is dejected by horror and profound malaise, and thus, decides to enter no more caves. She confuses things for she realises 'nothingness' comes from 'all' (Edwards, 2002: 60).

Mrs Moore is in part Forster's spokesperson. Like Forster, she dares to say that 'to be one with the universe', is a far-fetched dream. Forster intends to dislodge her from the main action through putting her in a state of psychological trauma and a nervous breakdown to bring an end to the temporary reconciliation with the Other. She fails to communicate her ideas with the Other, which makes her existence meaningless. She realises her lack of belongingness and decides to leave India. Like Marlow in *Heart of Darkness*, she recognises that she is a part of the colonial system. The Marabar's 'fists' and 'fingers' in the collective unconscious function as metaphors that suggest antagonism and accusation. In her passage back, she realises that she cannot view the Indians as equals to the whites because she is preoccupied with the colonial prejudice of dominating the Other race; 'everyone fails, but there are so many kinds of failure' (*PI*: 47).

Mrs Moore represents the romantic Christianity of Western mysticism that is unsettled after her experience in the caves. Forster calls her 'a withered priestess' (*PI*: 196) because she loses trust in the vague language of religion while searching for the soul. Her collapse can be explained as self-limitation, which causes her to lose faith and idealism: 'The human relationship is not a matter of conscious thought or stern duty; rather it depends on the ebb and flow of the soul' (2002: 144). The rationale behind her sudden departure is that her Christian impulses cannot survive with the hard experience of imperial ideology. Her silence affirms the obscurity of her attitude towards colonialism by standing in the grey area. Forster shifts to 'valorising silence' as the ideal method to define her baffling psychological state since 'words are inadequate' (Kazan, 1987: 211). She is repressed with the double vision of the universe, for 'the horror of the universe and its smallness are both visible at the same time–the twilight of the double vision in which so many elderly people are involved' (*PI*: 195).

The meaning of Christian mysticism that Mrs Moore develops enables her to transcend the Anglo-Indians' experience. She has the 'capacity for moving beyond the range of her experiences that sets her apart from other Europeans, and that makes her collapse at the more disturbing of its implications' (Edwards, 2002: 170). In the novels'

manuscript Forster writes that she 'understand[s] [the caves], only too well, and [is] never again deceived by them' (Forster, 1978: 276). He further writes:

> [She] awoke with a definite and alarming feeling all over her body. She <had been>\was /ill. Or <something connected with her was>/ was something greater than herself\ill. Heart, nerves, or suppressed gout, the doctor [,] had called <the>/ such a/ symptom <in England>, but <here> she <knew>\ believed/ that it was spiritual, that the soul can stray out of its kingdom and be caught [….]. [S]he had forgotten, <something>/ but\ that underlined the loneliness of human life. (1978: 185)

The synchronicity of her ill feelings and recognition of the cave's evilness is a symptom of the growth of the ego that manifests itself in a specific time and space.[61] The growth comprises the moral problem of bringing the dark evil side of personality to consciousness. The caves offer insights into the Self, yet she senses them intellectually rather than spiritually. She goes silent after discovering their secrets speaking to nobody even her son: 'I'll retire […] into a cave of my own' (*PI*: 188). Shaheen (2004: 75) attests that the experience of 'alienation', which resides 'outside humanity', explains the 'impossibility of reconciliation'. Never followed by recuperation, her collapse is a paralysed gesture that exposes an insinuation of failure on the part of the British Raj in attaching the Other. Young (1995: 18) maintains that although people are physically intermingled, each […] retains his differences. She rejects any attempt at any cultural interaction; she '[doesn't] want to communicate with anyone [….]. She los[es] all interest, even in Aziz' (*PI*: 139-40). She culturally detaches herself from the Other; 'though people are important, the relations between them are not' (*PI*: 126). Her old age refers to the Anglo-Indian relationship that is already withering.

Mrs Moore's death is a spiritual rebirth, which is echoed in the Other's self-discipline. Her individuation continues through her spirit, which resides in the fictional world of India. Godbole and Aziz continue to love her and recall her in their prayers irrespective of the lack of any sound foundation of understanding with the British. Therefore, she possesses a sense of immortality as she represents 'Esmiss Esmoore Esmiss', as they confuse her name with that of a Hindu goddess; she is 'the Alexandrian figure of Wisdom, the Sophia' (Bloom, 2005: 34). Aziz thinks that she deserves to be 'adored' (*PI*: 297). Moreover, Fielding states that 'people are not […] dead until they are

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[61] Synchronicity is a meaningful compatibility between psychic and physical events. See: M. Stein, *Jung's map of the soul* (Chicago: Open Court, 1998), 210.

felt to be dead. As long as there is some misunderstanding about them, they possess a sort of immortality' (*PI*: 239). The Indian chant in the novel's manuscript enhances her stature by providing her with 'posthumous/vitality' (Forster, 1978: 395). She energises a 'patterning force that can restructure events both in the psyche and the external world' (Combs & Holland, 1996: 74). Her immortality can be attached to the perpetual secrets of the Marabar Caves. Thus, her individuation was developed while she was alive in her prophetic and instigating character and after death through her influence on Aziz's trial. Her role is ended in the bottom of the Indian Ocean for she belongs to nowhere. Although her ethical obligations assists her in understanding the different Indian, she feels uncertain about the nature of this relationship. Her uncertainty cannot be overcome; it is explained through her passive silence and sudden disappearance, which ends the transient cultural attachment with the Indians. However, the Indian Other perceives her as the embodiment of divinity and grace despite her failure in finding repose in different terrains. On the other hand, her death can be interpreted as a catastrophic ending that allows by the author to show the imperial discipline for those who rebel against regulations of the British Empire. Forster seems to say that when the conflicting twain meet, doubts, sickness, insecurity, loss and death are the absolute counterproductive outcomes. Mrs Moore's death, according to the imperial discipline, is a necessity as she encounters and violates the imperial values of the British Empire. Therefore, it is better to live in separate worlds since any cultural interaction with the Other is impossible.

3.5   Conclusion

Forster' biography and letters are authentic documents that appear to validate the reliability of *A Passage to India*. They display his attitudes and liberal mind in introducing the concept of the Self and the Other. The cultural interaction with the subjugated Indian Other unveils the cruelty of British colonial practices. The passive portrayal of the Other counterfeits the Western insinuation of India. The Indian landscape, which is supposed to offer phantasy similar to what the whites read in the stories of their ancestors, adds a sense of absurdity to its general tormenting atmosphere and inaccessible nature. It compromises the core of the inscrutability and disharmony between East and West. The supremacy of the British Empire and the insistence on utilising a highbrow tone in its hegemonic dialogue widen the cultural gap with the Indians. The British Oriental and colonial

practices are considerably apparent through the way they conducted their lives. They fail to attach the Other culturally as in the case of Fielding, Adela and Mrs Moore. On the other hand, the Indian Other represents the moral parameter of self-recognition and self-discipline. Adela, for instance, although too late, recognises her fragmented Self through the character of Aziz. However, the interaction with the Other catalyses Mrs Moore dramatic ideological changes as well as pain and death. For her, India is an impenetrable spiritual entity that cannot be deciphered. It is not a fantasy for the Orientalists, but a fact on which they based their judgement.

4   Self-Displacement in D. H. Lawrence's *The Plumed Serpent*

This chapter inspects Lawrence's collection of travel essays *Mornings in Mexico* and its thematic connection with his travel text *The Plumed Serpent*, which he describes as real novel of America' that he likes more than any other works he wrote (Letters, 4: 457). Critics read *Mornings in Mexico* as an autobiography and a map that rationalises Lawrence's self-displacement in Mexico; its significance lies in its validation of his experience and observations of the environment. I will scrutinise Lawrence's reasons for choosing Mexico as a destination through studying his biography. It is my aim to locate him within the post-colonial and postmodern genre of travel writing through tackling his sense of self-displacement. I will apply a postcolonial reading of the text to expose how Western colonial intellectuality and Orientalists evaluate the Mexican landscape and the Mexican Other.[62] Similar to Forster in *A Passage to India*, Lawrence in *The Plumed Serpent* presents the woman's body as a potent tool through which women fight for their independent identity. I will underline the neo-colonial conflict of the European women with patriarchal society through which they find their lost voice.

The first section of this chapter highlights the relationship between Lawrence's *Mornings in Mexico* and *The Plumed Serpent*.

4.1   *Mornings in Mexico* and *The Plumed Serpent*: Biographical and Thematic Connections

In *D. H. Lawrence and the Literature of Travel*, Billy Tracy (1983: 1) substantiates that critics highly esteem Lawrence's travel writing, for they mirror his biography and self-displacement, particularly in foreign territories. Like Conrad's 'Congo Diary', Lawrence's *Mornings in Mexico* functions as a diary that proposes an accurate apparatus for Lawrence to bring forth his authentic experience in Mexico. He travelled the world, and his journeys formed the foundations of his primary novels. *Aaron's Rod* (1922) documents his travels around Italy, *Kangaroo* (1923) reflects his visit to Australia, *The Plumed Serpent* (1926) and *Mornings in Mexico* (1927) echo his experience in

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[62] Lawrence uses various words like (the Mexicans, the natives, the dark natives, the Indians, the indigenous people, the savage) to refer to the natives. In this chapter, I will refer to the natives using the expression 'the Mexican Other'.

Mexico. As the locale of *The Plumed Serpent* and *Mornings in Mexico*, Mexico is the focus of this section. Frieda, Lawrence's wife, dispatched a letter to Adela Seltzer mentioning that Lawrence thought he 'might write his American novel there—You know he would like to write a novel of each continent—if possible'.[63] Lawrence envisages the spirituality of the local places that compromises the primary motivation for its representation in his geographic border-crossing works.

Mornings in Mexico is a case in point, for it is the backbone of *The Plumed Serpent*. *Mornings in Mexico* is an autobiography that takes a series of discrete essays based on three years of observation and description of the North American Southwest, predominantly Mexico from 1922 to 1925. Lawrence chose Mexico as a destination for his journey because it offered him an escape from the prison-like England during World War I into which he felt ideologically locked. Fussell (1980: 11), who regards Lawrence as a part of a post-war phenomenon of travel writing, asserts that war amplifies Lawrence's 'Philistinism' in that nobody could 'equal him in [the] intensity of perception, emotional violence, and the conviction that he had been deeply wronged'. He adds that Lawrence was 'the vanguard of the British Literary Diaspora, the great flight of writers from England in the 20s and 30s'. His revolutionary nature is exposed by his choice of Mexico as a destination for self-displacement as it had a revolutionary history against the atrocity of Spanish rule in 1821.

Like Conrad, who was exiled and othered by the Russian government, the British government also exiled Lawrence. He was ordered to leave his wartime home in Cornwall as the British government accused him of being a spy because he was married to Frieda, a German whose cousin was a renowned fighter in the German air force.[64] Both Conrad and Lawrence held that evil resides at the core of European civilisation, and thus, rebuffed it. Despite Lawrence's suffering in exile, he felt that his contact with foreign territories vindicated his revolutionary spirit as an anti-European. In *Mornings in Mexico*, his Mexican servant, Rosalino, merits Lawrence's consistent observation through sharing a similar experience of suffering and persecution from the police, who accused him of

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[63] Lawrence, D.H. *The Letters of D. H. Lawrence*, 8 vols., eds. James T. Boulton, et al., (Cambridge: Cambridge University Press, 2003), vol. 4, 385. Subsequent references to this text will be cited by short title, *Letters*, volume number, and page number parenthetically.

[64] See: M. M. Brunsdale, *The German effects on D. H. Lawrence and his works 1885-1912*, (Bern: Peter Lang, 1978), 15.

disloyalty. The police beat and torture him severely due to his refusal to be recruited into a revolutionary army and his resistance to the opposing faction. He mirrors Lawrence's opposition to British policy during World War I. Said observes that:

> The intellectual is beset and remorselessly challenged by the problem of loyalty. All of us without exception belong to some […] national, religious or ethnic community: no one, no matter the volume of protestations, is above the organic ties that bind the individual to family, community, and of course nationality. (1996: 40)

It is worth noting that Lawrence acknowledges some similarity between himself and Rosalino; he says that he is 'one of those, like myself, who have a horror of serving in a mass of men, or even of being mixed up with a mass of men'.[65] Harrison sees that Rosalino,

> a central unifying point for the collection's dual structure, focalizes many of the disparate aspects of the work's racialized cultural inquiries and stands as a crucially atypical Lawrence figure resulting from the author's sincere attempt at an understanding slightly beyond his totalizing comprehension. (2011: 91)

Lawrence consoled himself that he preferred a free life away from England to staying in a world ruled by a repressive system. In a letter to Forster on 10th September 1924, he penned that 'England […] is tight to [me] like a box' (*Letters*, 4: 116). Mexico was a place by which he was absorbed. In his letter to Cynthia Asquith on 25th November 1916, he wrote that he preferred to live in exile so that he could 'flee from the chaos and the orgy of ugly disintegration which is to come' (*Letters*, 3: 146).[66] Therefore, his exile might be viewed as an ideological one, for it exposed the brutality of European civilisation. In his poem 'The Red Wolf', he displayed the difficulty of returning to England as well as his sense of self-displacement. He drew some similarity between himself and a homeless dog; he referred to himself as an Indian demon:

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[65] D. H. Lawrence, *Mornings in Mexico*, *A Project Gutenberg Australia eBook*, (2011), 3: 28. Available online: http://gutenberg.net.au/licence.html. [Accessed 6/1/2016]. Subsequent references to this text will be cited by short title *MM*, section number and page number parenthetically.

[66] People, literary men and publishers rejected Lawrence because of his novels, largely *Sons and Lovers*. The text made the public conscious about changing their names on the strength of the disgraceful themes of the work. In 1919, he went into self-exile from England that he profoundly loved forever. See: K. Sargar, *D.H. Lawrence: a calendar of his works* (Manchester: Manchester University Press, 1979), 82-98.

And I'm a pale-face like a homeless dog
That has followed the sun from the dawn through the east
Trotting east and east and east till the sun himself went home,
And left me homeless here in the dark at your door.
How do you think we'll get on,
Old demon, you and I? [….]
I have no home, old father,
That's why I come. (Lawrence, 2002: 331-32)

Carolyn M. Jones (1995) in 'Male Friendship and the Construction of Identity in D. H. Lawrence' affirms that Mexico for Lawrence is a place of confrontation with the Other and his own Otherness (77). He discards the homogenising Western industrialists' attempt to harness the Other. According to Oh Eunyoung (2007: 23), Mexico uncovered Lawrence's inner conflict as a civilised individual who rejected white civilisation, his parents having been brought him up in the 'dark satanic mills' and streets of Eastwood, Nottinghamshire. Magali Roux (2012) in 'Emotions and Otherness in D. H. Lawrence's Mexican Fiction' demonstrates that Lawrence displaced himself in the Mexican land to regenerate the discarded emotions that modern industrial society destroyed (215). Bill Harrison (Harrison, 2011: 91) argued that the closer an individual gets to modern industrialised civilisation, the more mechanical and abstracted s/he becomes. Lawrence attempted to 'overcome the "finiteness" of human existence' (Widmer, 1977: 196). What concerned him, as an individual from a proletarian background, was the mechanised geometric individual and any form of state that mechanised and geometrised him.

Lawrence was anxious about self-recovery from the preoccupation with money and machines in the age of capitalism. He had apocalyptic concerns that he perceived as irresolvable personal and national dilemmas. This issue made him fiercely criticise Western colonial expansion through a persistent search for a society unpolluted by modern materialised industrialism (Clark, 1976: 311). He displaced himself in Mexico, the ancient and primitive culture, to escape the heavy burden of the age of mechanism:

> When the writer has installed himself in Mexico, 'programmes' tend to
> take over, rhetoric grows flamboyant, the Mediterranean spirit vanishes.
> Anger and frustration mount […] and things grow forced and simplified.
> (Fussell: 1980: 59)

The Materialist and rationalist forms of colonisation worked upon Lawrence's responses to the historical sense of Mexico. He wished to 'revitalize the declining Western civilization'. He felt that the civilised and the uncivilised individuals were victims of

Western mechanical civilisation, and they must be spiritually revived (Oh, 2007: 9). He stated that the ancient culture could regenerate a modern world; it was the wellspring of 'cultural reinvigoration of the West' (Smith, 2002: 23). He perceived that every place in the world enjoyed unique characteristics, which he coined as the 'spirit of place'. The term 'spirit of place' implies that the individual's physicality and spirituality are involved in his interaction with the Other. Without realising the sublime relation of the 'spirit of place', the individual's existence grows impotent and meaningless. This concept is meticulously assigned to the marginalised ancient and primitive places:

> Different places [….] have different vital effluence, different vibration, […] chemical exhalation, […] polarity with different stars […]. But the spirit of place is a great reality. The Nile valley produced not only the corn […] but the terrific religions of Egypt. China produces the Chinese, and will go on doing so. The Chinese in San Francisco will in time cease to be Chinese, for America is a great melting pot. (Greenspan, Vasey & Worthen, 2003: 12)

The 'spirit of place' functions proficiently in laying bare man's psychological state. In many cases, Lawrence's comprehension of 'spirit of place' is interrelated with a postcolonial conflict between 'the old inhabitants' and 'the new-comers'. In the following quotation, Lawrence presents the conflict between the Red Indians, the original inhabitants of America, and the European newcomers because it enhances the aim of revealing the nature of the colonial conflict:

> No place exerts its full influence upon a new-comer until the old inhabitant is dead or absorbed. So [is] America. While the Red Indian existed in fairly large numbers, the new colonials were in a great measure immune from the […] demon, of America. [….] [the] demon of the place and the unappeased ghosts of the dead Indians act within the unconscious [….] soul of the white American, causing the[m] grouch, the Orestes-like frenzy of restlessness [….] to madness, sometimes. (Lawrence, 1977: 40–1)

Drawing on this quotation, Charles Rossman (1985: 183) finds that the return to the indigenous culture is 'a cyclical return to the past that could liberate the [European] future'. Thus, the Europeans imitate the primitive Mexican world to gain integrity of relations with the Other in an alternative or a hybridised world. Lawrence's vision of the new world demonstrates his challenge to the 'centrality of Western Christian civilization throughout his later works, rather than to propagandize the superiority of the 'cultural monopoly of Western Christianity' (Oh, 2007: 2-3). It further expresses a maturing

resentment of 'the Christian church as an agency of colonialism in [an] unholy alliance with colonial exploitation' (Kinkead-Weekes, 2006: 71). His criticism of Christianity develops into deliberate intransigence that exposes his intention to replace Christianity with a new religion. Przybylowicz (1985: 304) explains Lawrence's resentment of the Christian church by saying that Western religion destroys man's vitality as it makes the individual a passive being by accepting his 'present misery' while dreaming of a better life hereafter. On the other hand, these critics present the Mexicans as anti-Christian people. This issue harks back to Lawrence's earlier beliefs in the vitality of the senses and danger of reason that display his desire to go back to simplicity. In a letter to his mother-in-law, he stated that the whites in Mexico are unlike the Mexicans, for they 'don't like to work [....] and are 'attached only to money and possessions' (*Letters*, 4: 452). Christianity does not suit the Mexicans, for it is a religion of one way. Namely, if a man is not a Christian, he will go to hell, and there is no room for mythology and superstitions (Oh, 2007: 135). In another letter to his mother-in-law, Lawrence explains the influence of Western Christianity on the natives, which he portrays as another phase of suffering from European colonisation:

> If [the Mexicans] only had a new faith, a new hope, they would perhaps
> be a new, young, beautiful people. But as Christians [,] they don't get
> any further, are inwardly melancholy, live without hope, become
> suddenly cross, and don't like to work. (*Letters*, 4: 452)

He lays bare Western imperialism and its plans of using Christianity to control the Other's religion. The civilising missionary texts which are written in the name of the 'father and the author [....] suggest the triumph of [colonialism]' (Bhabha, 1994: 102). Lawrence writes that:

> Quetzalcoatl has gone. Even his star has departed. We must listen to
> this Jesus Ramon, who speaks in a foreign tongue. So, they learned a
> new speech from the priests that came from upon the great waters to the
> east. And they became Christians. (*PS*: 239)

Based on the quotation above, it is worth noting Lawrence's concept of 'spirit of place'. Donald Gutierrez views Lawrence's 'spirit of place' through the philosophical lens that questions the colonial binary opposition between the Self and the Other. For him, the encounter with the Other is a dynamic process that goes beyond the colonial duality. It is 'a powerful interchange of not only the subject and object but that of the subject and subject' since 'humanity and place acquire a dynamized subject-subject relationship'

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(Gutierrez, 1991: 41-8). In another letter on 4th July 1924, Lawrence wrote that it is necessary to reconcile with the old vision of life instead of the ferocious conflict:

> I know there has to be a return to the older vision of life, but not for the sake of unison. And not done from the will. It needs some welling up for religious sources that have been shut down in us: a great yielding, rather than an act of will: a yielding to the darker, older unknown, and a reconciliation. Nothing bossy. Yet the natural mystery of power. (*Letters*, 5: 68)

Lawrence describes the natives as more religious than Christian Europeans alluding to his denunciation of Christianity as a 'religion of the spirit' (*PS*: 280). He thinks that Ramon's new creed will offer him a 'sensual fulfilment of [his] soul' (*PS*: 290). He believes in multiple gods that are 'iridescent, like the rainbow in the storm' (*PS*: 60); his belief indicates his call for the restoration of the ancient Quetzal religion and its authoritative hymns to replace Christianity and the Bible. Kate Leslie, Lawrence's central character in *The Plumed Serpent*, differentiates between the Mexican and the Christian gods by saying that 'different peoples must have different Saviours' (*PS*: 382). The freedom of choosing an appropriate religion is fulfilled when men are 'obeying some deep, inward voice of religious belief [and] when they belong to a living, organic, believing community, active in fulfilling some unfulfilled, perhaps unrealized purpose' (Lawrence, 1977: 6). Paradoxically, he commends the spirit of place, for it unites the individual with the land. He suffers from exile: 'My way is not thy way, and thine is not mine. /But come, before we part /Let us separately go to the Morning Star, /And meet there' (*PS*: 468).[67]

The immersion in an ancient culture means association with its ancient religion. Presenting close and cogent readings of Lawrence's travel works, Camelia Raghinaru affirms Lawrence's admiration of the ancient Mexican religion of Quetzalcoatl. She signals that the involvement with the mysticism of ancient religion indicates Lawrence's enterprise to 'uplift the human soul from its materiality and unite it with the divine' (Raghinaru, 2014: 23). He chooses Mexico to be the setting of his texts because he wishes to go beyond the 'visible' (Edwards, 2010: 198). It is worth noting that Lawrence showed his interest in Quetzalcoatl after his first visit to the ruins of Teotihuacan in Mexico when

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[67] The metaphor of 'The morning star' will be explained in details in section 4.3. See page: 167.

he first arrived in 1923 (Roberts, 2004: 139). The following picture illustrates the ancient city of Mexico:
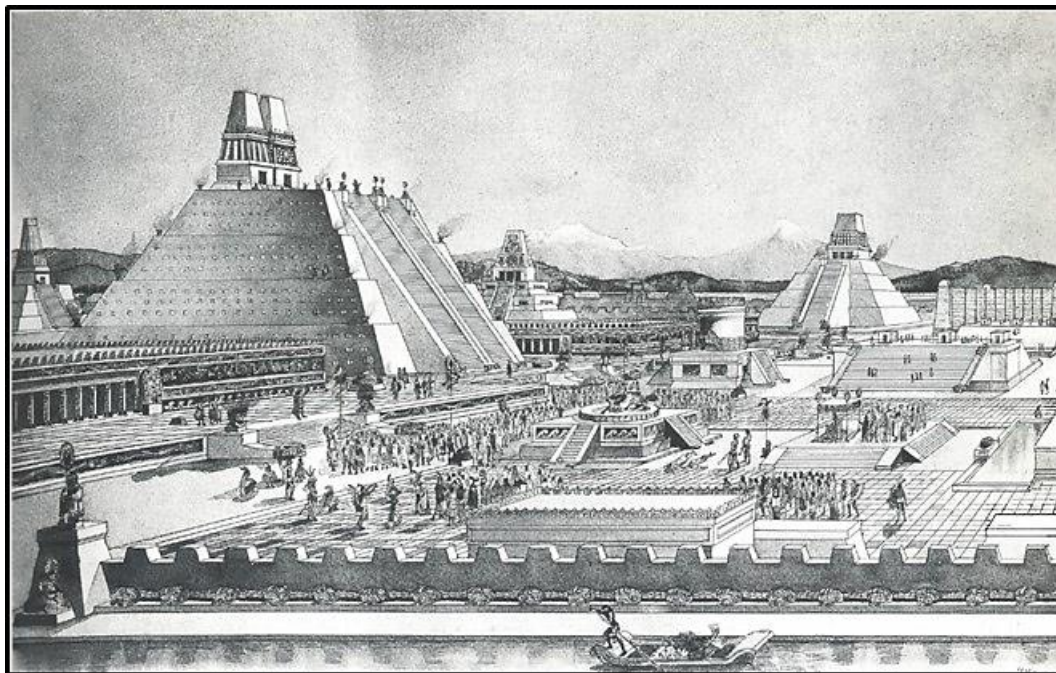
Figure 4-1: The ancient city of Mexico, from Mary Miller and Karl Taub's, An Illustrated Dictionary of the gods and Symbols of Ancient Mexico and the Maya.

Representing her creator's repulsion through expressing his ideas,[68] Kate 'made up her mind, to be alone, and to cut herself off from all the mechanical widdershins contacts [….] not to be touched by any, any of the mechanical cogwheel people' (*PS*: 109). She feels that Mexico plucks 'at the created soul in man, till at last it plucked out the growing germ, and left him a creature of mechanism and automatic reaction' (*PS*: 80). She values the Indians as 'figures of the pathos of the victims of modern industry and capitalism' (*PS*: 52). These sentences imply that mechanism and capitalism divide society into class hierarchies. It makes the coloniser decadent and devitalised. F. R. Leavis (1976: 26) articulates that Lawrence feels anxious about how to rescue the individual from atomisation and inner mechanisation since it threatens his creativity. He professes that the cogwheel of the machine age is the overarching reason for social fragmentation that

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[68] It is necessary to associate Kate's beliefs with Lawrence's as she sometimes speaks 'disparagingly and sometimes sounds racist'. See: D. Edwards, 'Locating D. H. Lawrence in *the plumed serpent*', *The Midwest Quarterly*, 3, 2 (2010), 189. Available online: https://www.questia.com/library/journal/1G1-217772416/locating-d-h-lawrence-in-the-plumed-serpent [Accessed 9/6/2016].

fabricates man as its tool of dehumanisation. In a letter to Edward Garnet on 5th June 1914, he wrote that:

> You mustn't look in my novel for the old stable ego of the character. There is another ego, according to whose action the individual is unrecognisable, and passes through, as it were, allotropic states which it needs a deeper sense than any we've been used to exercise, to discover are states of the same single radically unchanged element. (*SL*: 78)

Lawrence delved deep into the conscious religious and cultural perception of the place and its inhabitants, the native Indians of the American Southwest and the Zapotec Indians in Mexico. Lawrence finds an analogy between the Mexicans' ideology and his. In *Psychoanalysis and the Unconscious and Fantasia of the Unconscious*, he conveys the living contact of man with nature and the universe. He articulates that '[r]eligion [is] right and science is wrong' (Lawrence, 2005: 15). He argues that he '[finds] hints, suggestions for what [he] say[s] [….] in all kinds of scholarly books [….] [he] only remember[s] hints–and [he] proceed[s] by intuitions'. (2005: 54). He affirmed his religious attitudes in his letter to Edward Garnett on 22nd April 1914 saying that '[p]rimarily I am a passionately religious man and my novels must be written from the depth of my religious experience' (*Letters*, 2: 165). He longs for freedom from the dragon in Mexico, for the Mexicans do not believe in the 'division [between] Spirit and Matter' through which man profoundly approach the universe (*MM*: 7: 52). He feels depressed by the dichotomies of the age of the machine. The Hungarian scholar Sandor Radnti in *Mass culture* elucidates that:

> An artist is one who says 'no' to the world for he does not recognize his home in it, an artist is one who can say 'no' to the world for he creates a new one. (1981: 30)

Lawrence explores the belief that faith in the ancient gods will create a newly developed world and save humankind. He praises the Mexican ritual snake dance because it unites people;[69] he narrates that there is no 'distinction between actor and audience' (*MM*, 5: 43). The ritual dance is 'generic, [and] non-individualized'; it can be viewed as an expression of the 'human bloodstream' (*MM*, 5: 39). Thomas R. Whitaker (1961: 221) takes for granted that man will exceed borders if the ego descends and attaches the 'darkly

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[69] As a traditional ritual in Mexico, dance embraces the meaning of concordance and order in the world as it is a part of weddings, which is always choral and communal. See: M. Ferber, *Dictionary of literary symbols* (Cambridge: Cambridge University Press, 2007), 50-1.

inferior and destructive [Other]'. The songs and dances of the natives in the market mirror the bloodstream unity with the Other. The market is more than a place for buying and selling; it is a place for 'exchanging', above all things, culture (*MM*, 4: 32). In *The Plumed Serpent,* Kate joins the nocturnal ritual dance; she minimises the racial gap with the Other by exceeding the orbit of Western individualism, In 'Volkisch Organicisim and the Use of Primitivism in Lawrence's *The Plumed Serpent*' Jad Smith assures that Kate's dancing is a spiritual renewal with the natives (2002: 16). Lawrence narrates that:

> [Kate] felt her sex and her womanhood caught up and identified in the slowly revolving ocean of nascent life. [….] Herself gone into her greater self, her womanhood consummated in the greater womanhood. And where her fingers touched the fingers of the man, the quiet spark, like the dawn star, shining between her and the greater manhood of men. (*PS*: 38)

Michael Bell and Neil Roberts (1992: 184 & 2004: 186) maintain that Lawrence feels enthusiastic for cultural diversity through 'a peculiar temptation' of the Mexican Other. In *D. H. Lawrence, travel and cultural difference* Neil Roberts (2004: 167) sees Lawrence's works as the 'culmination of [his] imaginative engagement with travel and cultural difference'. Lawrence realises that the contact with the Other is 'the spark of exchange'; it is a reconciliation with the Other that is confirmed in *The Plumed Serpent* through the image of the 'Morning Star'. The 'Morning Star' symbolises the exchange between the Self and the Other for it mingles two different entities, i.e. day and night. The unity with the Other is the 'first step to a new accomplishment' (*MM*, 5: 38); and in a further developed stage, it takes the form of a ghost that sees 'both ways'. The identification with the Mexican culture is beyond any racial differences; it is established by using racial pronouns of 'us', 'our' and 'they' reversibly as he commences to reflect the Other's perceptions. The reversed use of racial pronouns echoes his state of empathy for the Other set against the inhuman political system of the whites to which he belongs. The Mexican Other acquires a new image because they are no longer objects for whom the whites have sexual desires, but 'clothed darkness, faces of night, quickly, silently, with inexhaustible energy' (*MM*, 4: 32). Marianna Torgovnick (1990: 159) suggests that Lawrence sees the 'primitive peoples as the [noble] idealized […] savages, something to be emulated', an idea that he acquired from the nineteenth century. Nevertheless, Lawrence is conscious of belonging to neither way: 'The mind is […] merely […] a servant, to keep a man pure and true to the mystery, which is always present' (*MM*, 5:

43). He endeavours to comprehend the substance of a 'pre-Colombian identity' within the 'modern Mexican psyche' (Bell, 1992: 185). Thus, he has to look 'round the invisible sun of [the European's] being, amid the strange wandering array of other hearts (*MM*, 5: 41). The Other's vitality and its imperishable spirit offer him a culture, a geography and blood consciousness, which are seductive to envision. It enables him to project many of his most radical fantasies and anxieties (Gilbert, 1997: 293).

On the other hand, Lawrence's self-identification with the Mexican Other evokes a cultural gap that cannot be bridged since he acknowledges various boundaries with the Other. For him, Mexico demarcates the unprecedented phase of understanding the Self and the Other in spirit and truth. He sees the Other as a noble savage while he is an 'idiosyncratic figure working against the grain of the prevailing culture' (Bell, 1992: 191). He writes that:

> The Indian way of consciousness is different from and fatal to our way of consciousness. The two ways, the two streams are never to be united [or] reconciled. There is [….] no canal of connexion. [….]. [To] express one stream [regarding] another [….] is false and sentimental. [….] [Man] cannot belong to both ways. (*MM*, 5: 38)

The difference from the Other becomes visible in a town called Huayapa. Lawrence presents the natives as alien creatures as though they were left in the dim area of white man's consciousness. He envisages that there is a 'gulf of mutual negations' between the European and the Indian cultures (*MM*, 7: 62). They have no 'spirit' save the 'richness of the flesh' (*MM*, 2: 20). He feels confused about the alien values of their Aztec gods. The 'other dimension' or what Lawrence calls the 'cage', articulates Lawrence's unquestionable separation from his indigenous servant; he asks: 'What will come, in other dimension, when we are superseded?' (*MM*, 1: 8). The Indian Other is impenetrable and causes the Europeans to live in alienation: 'Among the Indians it is not becoming to know anything, not even one's own name' (*MM*, 2: 9). Mexico, then, becomes the background of European self-consciousness.

Lawrence's representation of the Other in *Mornings in Mexico* and *The Plumed Serpent* is controversial for expressing contradictory views that make the reader an integral part of the experience. In a letter sent to his mother-in-law explaining his objectives in writing the Mexican novels, he substantiates that 'Mexico is very interesting,

a strange folk. Most are pure Indians [....]. The men have got the strongest backbones in the world [....]. They are half civilized, half wild' (*Letters*, 4: 452). This letter conveys a fascination for the dynamic nature of Mexico and the vitality of the Mexicans stressing Lawrence's idea through using the phrase 'half civilised, half wild'. He assumes to live the duality of affirmation and negation, hope and despair and separateness and conciliation (Walker, 1978: 77). The letter evinces his sentimentality and dislike of the Indians through inspecting the nature of their beliefs, religious practices, manners, and place. These contradictory attitudes are the grass root of both works under investigation:

> It is almost impossible for the [whites] to approach the Indian without either sentimentality or dislike. The[y] feel [...] a certain native dislike of these drumming aboriginals. The highbrow invariably lapses into sentimentalism like the smell of bad eggs. (*MM*, 5: 38)

Through Lawrence's 'gazing', he encounters the reality of his 'otherness' as an outsider individual and that of the racial Other. Mexico becomes the site for his personal conflict, and thus, what applies to his personal life is truly pertinent to the plethora of his travel works, for they are 'metaphors [of] his inner struggle' (Roberts, 2004: 77). In conjunction with this, David Cavitch (1969: 139) signals that the admission of his preoccupation with the Mexicans results from 'the basis of family organisation, the conjugal relationship, [which has...] excluded him' that [makes] him feel like an outsider. Further, he adds that:

> The difficulty in acting out [Lawrence's] resolution to go to [Mexico] was partly the [challenge] of facing the most personal and troubling issues that lay behind its symbolic attraction for him. (1969: 3-4)

Roberts (2004: 124) views the process of othering as a 'projection of Europeans' and Mexicans' angst. He argues that the Mexicans' destiny is 'instrumental to the correction of European consciousness'. Lawrence praises the natives' standards while he disapproves [those] of the whites'. He describes the whites as devils and monkeys; it is all about correcting the Europeans' consciousness of the Self and the Other. However, there is a dissenting voice against the English atrocity:

> So long as the devil does not rouse in us, seeing the white monkeys forever mechanically bossing, with their incessant tick-tack of work. Seeing them get the work out of us, the sweat, the money, and then taking the very land from us, the very oil and metal out of our soil. [The white monkeys] do it! They do it all the time. Because they can't help it. (*MM*, 3: 24)

In conclusion, *Mornings in Mexico* is a road map to the narrative of *The Plumed Serpent*. It reveals Lawrence's attitudes to the Other as he furnishes the reader with his concrete and realistic journey to Mexico. It foregrounds a vision of possible peaceful cultural co-existence with the Mexicans through overcoming the imposed racial hierarchies and barriers. It also reveals Lawrence's quest for purity and simplicity against the age of mechanism and capitalism.

The next section of this chapter is allocated to discussing the representation of the Mexican landscape in the Orientalist discourse and its psychological impacts on the European characters.

4.2   The Orientalist Representation of the Mexican Landscape in *The Plumed Serpent*

Upon his arrival in Mexico and with a genuine contact with the Mexican Other, Lawrence revealed his fascination for the Indian landscape to the extent that time for him passed quickly. The connectedness with the primitive landscape stems from the fact that he entirely discards the values of his culture (Eggert, 2006: 170). He describes Mexico as possessing 'the perfect, soft, high blue sky overhead, where the hawks and the ragged-winged *zopilotes* sway and diminish. A long, hot way home' *(MM*, 2: 20).

After three years staying in Mexico, Lawrence nonetheless expressed his unfamiliarity with the Mexican landscape. Pratt (1997: 135) hypothesises that the European texts conspire against the non-European landscape to cut the natives off from their cultural history. The Europeans 'obliterate the conquered inhabitants of the contact zone as historical agents who have living continuities with pre-European pasts and historically based aspirations and claims on the present'. Lawrence depicts Mexico as a source of mystery, fear and a wellspring of primitive energy. It is 'something so heavy, so oppressive, like the folds of some huge serpent' (*PS*: 22). Its 'spirit [is] cruel, down-dragging, and destructive' (*PS*: 50). Like other Orientalists who displace themselves in foreign territories, Lawrence nonetheless fails to establish a harmonious relationship with the Mexican landscape. Cipriano condemns the Oriental aggressiveness of the European self-centred approach and its preoccupation with the idea of 'a complete self, a complete soul, an accomplished I' (*PS*: 111). The following dialogue between Cipriano and Kate

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discloses the hostility of the European Oriental self-centred principle in perceiving the Mexican moon, which seems alien and threatening:

> 'But the moon,' [….] 'isn't lovely and friendly as it is in England or Italy'.
>
> 'It is the same planet,' [Cipriano] replied.
>
> 'But the moonshine […] isn't the same. It doesn't make one feel glad as it does in Europe. One feels it would like to hurt one.'
>
> [Cipriano] was silent for some moments. Then he said:
>
> 'Perhaps there is in you something European, which hurts our Mexican Moon.'
>
> 'But I come in good faith.'
>
> 'European good faith. Perhaps it is not the same as Mexican.'
>
> Kate was silent, almost stunned.
>
> 'Fancy your Mexican moon objecting to me!' she laughed ironically. (*PS*: 249)

According to the dialogue above, the Orientalist discourse embarks on representing Mexico as exotic and threatening. Further, it represents the Other with exteriority (*O*: 21). Kate tells Cipriano that the 'bobbled', 'crazy', 'ugly', 'drab' and 'lousy' Mexico is an unbearable country:

> You see, Mexico is […] a bit horrible to me. And the black eyes of the people […] make my heart contract and my flesh shrink. There's a bit of horror in it. And I don't want horror in my soul. (*PS*: 252)

Kate's description of Mexico in the above quotation emphasises Said's criteria in determining the identity of the Orientalist. Said (*O*: 11) avers that the Orientalist 'comes up against the Orient as a European or American first, as an individual second'. Kate seems to follow Conrad's Marlow in utilising the same Orientalist discourse in describing foreign territories. The placement of a civilised narrator in a primitive landscape results in a hyperbolic description that deforms truth and reality. The sun of Mexico, for instance, is the emblem of agony and despair instead of ecstasy and hope (Veitch, 1978: 107). Kate describes it as 'dark and sinister'. The 'monstrous' sun 'give[s] men powerful bodies, but […] weigh[s] the soul down and prevent[s] its rising into birth' (*PS*: 143). The sun and the rain turn out to be the apparatus of disintegration. Kate recognises how hard it could be (and is) to adjust herself to the Mexican weather, for it is 'horrible uncreate elementality, so uncouth, even sun and rain uncouth, uncouth' (*PS*: 234).

Wayne Templeton (1993: 15) argues that Lawrence is 'a representative of a colonialist sensibility and his [conception] is the popular colonialist image of Indians'. Roberts (2004: 76) views Templeton's opinion from a different perspective; he thinks that individuality has blinded Lawrence, which results in a failure of comprehending Mexico. Templeton and Roberts' opinions are up to a point even-handed in the sense that Kate approaches and represents Mexico racially through advocating a European self-centred principle (Oh, 2007: 150). She falls into the darkness of the primitive landscape that generates her severe isolation: 'The white man has fallen helplessly down the hole he wanted to fill up. Seeking to save another man's soul, the white man has lost his own' (*PS*: 81). The darkness of the 'horrible, horrible' Mexican nights reinforces its evilness that turns Mexico into a 'sort of demon-world'. At night, Kate listens to the

> noises [….] then to the silence and the strange, grisly fear that so often
> creeps out on to the darkness of a Mexican night. Away inside her, she
> loathed Mexico City. She even feared it. In the daytime [,] it had a
> certain spell—but at night, the underneath grisliness and evil came forth.
> (*PS*: 27, 8)

Based on the psychological impact of Mexican nature that Kate describes in the above quotation, Kinkead-Weekes (2006: 71) sees that Mexico challenges Lawrence's imagination to grave depths and disturbance. He shows this challenge in his other writing. In 'The Woman Who Rode Away' (1928), for instance, he affirms that when any European travels to [Mexico], s/he felt a sense of disillusionment: 'And now, [the protagonist of the work] neared, more or less, her destination, she began to go vague and disheartened'.[70] Thus, there is a dramatic alteration in Lawrence's attitudes towards the Mexican surroundings:

> I do not like having the big, unbroken spaces [a]round me. There is
> something savage unbreakable in the spirit of place out here—the
> Indians drumming and yelling at our campfire at evening. —But they'll
> be wiped out too, I expect—school and education will finish them. But
> not before the world falls. (*Letters*, 5: 47)

On 10th September 1924 and while Lawrence was in Mexico, he wrote a letter to Forster informing him about the 'great strange' spirit of the 'savage' American continent:

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[70] D. H. Lawrence, *The woman who rode away and other stories*, D. Mehl & C. Jansohn (eds.) (Cambridge: Cambridge University Press, 1995), 45. Subsequent references to this text are to this edition and will be cited by short title WHRA and page number parenthetically.

> You asked me if I found 'individuals' out of England […] since I don't find' em in. No, I don't […]. But one does find a great strange spirit of place, and a different race impulse out here. It seems much bigger, with open gaps that go away into the unknown. (*Letters*, 5: 116)

Commenting on Lawrence's letter in the quotation above, the Mexican landscape seems pivotal in causing a sense of displacement. Kate, for instance, feels like 'a bird round whose body a snake has coiled itself' (*PS*: 74). This image is equivalent to Conrad's in *Heart of Darkness* in which Marlow feels a small bird in the dark African jungles in front of an uncoiled snake. The rattlesnake is huge and coiled in the Heart of Mexico like the Congo River that provides a mythical element to Conrad's Africa. Pinkney (1990: 160) corroborates Conrad's Africa and Lawrence's Mexico arguing that Mexico 'initially threatens to operate upon Kate as disastrously as Conrad's Africa upon Kurtz'. The description of Mexico is assigned to animalistic features that add more to its primitiveness. The lake, for instance, has 'filmy' water, the 'lymphatic milk of fishes' (*PS*: 102), and 'behind the fierce sun the dark eyes of a deeper sun were watching, and between the bluish ribs of mountains a powerful heart was secretly beating' (*PS*: 114). The mountains encompass 'some grisly skeleton, in the cage of his death-anatomy' (*PS*: 112). Further, the church's roof is depicted as a 'crouching animal', and its 'twin towers […] holding up its two fingers in mockery' and so forth (*PS*: 234).

In *D.H. Lawrence: Language and Being*, Michael Bell (1992: 171) argues that the depiction of the landscape is connected with the given 'psychic quality'; it is instituted by the 'sensibility' of his characters. Like the African and the Indian landscape, the harsh nature of the Mexican landscape makes the whites live in menace; there is 'the dark undertone, the black, serpent-like fatality all the time (*PS*: 51). The menacing feeling generates absurdity; it is a sense that Lawrence records in *Mornings in Mexico* saying that 'our alien presence in this vacuous [Mexico], is like the sound of a drum in a churchyard' (*MM*, 2: 14). He alleges that 'the sense of nowhere is intense, between the dumb and repellent living fence of cactus' (*MM*, 2: 13).

Like Conrad, who determined to pay the cost of his journey back to Europe as he could not stand the heavy burden of the unbearable Congo, Lawrence decided to leave Mexico imminently; a decision of which he was not certain. In a letter to Edward Marsh on 21st April 1923, he wrote that 'I tip-toe for a leap to Europe, and then hold back–don't know why' (*Letters*, 4: 430). He further dispatched a letter to his Mexican publisher,

Idella Purnell, on 3rd March 1925, informing her that neither he nor his wife would stay anymore in Mexico: '[Frieda] now hates Mexico: and I no longer like it' (*Letters*, 5: 219). He explained the same passive attitude two months later to Eduardo Rendon saying that 'I feel I never want to see an "aboriginee" or anything in the savage line again' (*Letters*, 5: 254). Therefore, the presentation of the Mexican landscape is equivalent to the Conradian Africa; it is an idea that Tony Pinkney (1990: 159-60) tackles in *D. H. Lawrence and Modernism* arguing that the novel follows Conrad's *Heart of Darkness* in framework. Mexico exhausts the European soul because of the unfamiliarity of everything. It is hollow of all recognisable humanity, and thus, eliminates and degenerates the Mexicans. Kates informs the reader that in Mexico 'you can't keep a balance because things are so bad […] you can't be human' (*PS*: 52).

Lawrence presents Mexico as a tumultuous and degenerate country that fails to fit the English intellectual. Like Forster's India, Lawrence's Mexico proffers no sign of any community, for it is a country stuck in history. The Orientalists neglect the Orient/foreign territory because it is a 'salutary *derangement* of their European habits of mind and spirit' (*O*: 150; original italic). Lawrence's Orientalist discourse reflects back on his protagonist who longs to leave Mexico because she is horrified by its degeneracy, ugliness and backwardness. She wants to leave a space for her soul to return to the rational order of Western life. Her days in Mexico are 'stretches of nothingness' (*PS*: 326). Smith argues that Kate's consciousness 'warns' her to escape Mexico for 'safeguard' (2002: 28). She postulates that she does not belong to the *savage* landscape because she 'ultimately belongs elsewhere' (*PS*: 409). Her sentence, however, shows the impact of displacement on her psychological state, for she belongs to an 'elsewhere' that she cannot identify exactly. She is like Forster's Mrs Moore, who with some afflictions, unravels the secrets of India via Marabar Caves and mysteriously leaves India. Kate affirms that:

> '[The natives] oppress me, like a weight on my heart. They make me irritable, and I want to go away.' [….]. 'I feel I want to go away from it and never, never see it again. It is so oppressive and gruesome. (*PS*: 39)

The influence of the Mexican landscape goes beyond the reader's expectations, for it affects Kate's psychology, body and soul. Kate notices the change in her behaviour and considers it doom and evil destiny: 'Her little alter ego speaking out for once, in spite of her will to happiness. No, I don't like it. I really hate common people' (*PS*: 7). Her view of the world insinuates the behavioural change; 'the change that was taking place in the

world. Always the air had a softer, more velvety silence; it seemed alive' (*PS*: 381). Her dramatic changes divulge her consciousness of the land's dominant mystery that justifies her decision to leave Mexico:

> For it was not her spirit alone which was changing, it was her body […]
> and the constitution of her very blood. She could feel it, the terrible
> katabolism and metabolism in her blood, changing her even as a
> creature, changing her to another creature. And if it went too fast, she
> would die (*PS*: 446).

The displaced white individual, therefore, becomes a 'microcosm' of the chaotic and 'divided' landscape (Veitch, 1978: 11). They cannot win their souls as they endure the chaos that hinders their development as humans, and explains their 'residual primitivism' (Gikandi, 1996: 179). Kate denotes that:

> Perhaps something came out of the earth, the dragon of the earth, some
> effluence, some vibration, which militated against the very composition
> of the blood and nerves in human beings. Perhaps it came from the
> volcanoes. (*PS*: 55)

The suffering from the Mexican landscape is not limited to the Europeans; it transposes to the Mexicans who are presented as woeful victims since they fail to cope with its harsh elements:

> [The Mexicans], unable to overcome the elements, men held down by
> the serpent tangle of sun and electricity and volcanic emission, they are
> subject to an ever-recurring, fathomless lust of resentment, a demonish
> hatred of life itself. (*PS*: 144)

The dryness of the weather brings about a sense of horror:

> Part of the horror of the Mexican people came from unsoothed dryness
> of the land and the untempered crudity of the flat-edged sunshine. If
> only there could be a softening of water in the air, and a haze above the
> trees, the unspoken and unspeakable malevolence would die out of the
> human hearts. (*PS*: 429)

It is notable that in his last days in Mexico, Lawrence suffered from the terrible weather and malaria, which compelled him to leave the country. Lawrence followed Conrad's and Forster's steps in depicting foreign territories by espousing Orientalist and colonial perceptions. The Mexican landscape presented in the text is a land that does not suit the Europeans. It makes Kate's sense of displacement harder, for she lives in menace. It changes her behaviour and obliges her to think of leaving the country because of its unfamiliarity and exotic nature.

The next section of this chapter sheds light on the representation of the Mexican Other and the possibility of any culture attachment to them.

4.3   The Mexican Other in *The Plumed Serpent*

Lawrence reconstructs the Mexico of *The Plumed Serpent* according to his vision of the new life where a man can live freely. He writes that 'the only thing to be constant' is the living of life (*Letters*, 5: 384). He feels anxious about transcending the differences reflected within the postcolonial metaphor of the centre and the periphery through diminishing the earlier negative impressions and writings about the Mexican Other. Tracy (1983: 8) maintains that Lawrence is an 'ethnologist' whose overarching concern is to contact and build a cultural coalition with the Other. He promotes a cultural heterogeneity and locality in dealing with the Mexicans, which opposes the imperial ideology of imposing differences. The Other, appearing to have no will, 'must be processed and reprocessed as a potential sign and symbol for the self' (Torgovnick, 1990: 171).

Lawrence's depiction of the Mexican Other challenges Western epistemology of the conflict between the subject and object. It liberates the individual from the confinements of modern civilisation by challenging the hierarchal division between the centre and the periphery (Rossman, 1985: 189). According to Orientalism, Lawrence's search for a new life in the primitive 'Old World' is a return to 'Eden or Paradise' since it is closer to man's ancient contact with nature (*O*: 58). His vision of the new world makes his works fall into a new category rather than existing as colonial writings. They disclose his anti-colonial notions and become the 'metonym' for British colonial expansionist writings. In other words, his conception of the racial Other takes a different trajectory from the conventional routes of the whites' condescension (Oh, 2007: 2). MacPhee (2011: 12) recounts that Lawrence 'rejected imperialism and its outright racism and authoritarianism'. Mexico, then, grows the experimenting ground for Lawrence's vision of the new world regarding politics and the contact with the Other.

Lawrence denounces the travel writers who fail to understand the Other. For instance, he criticises Forster due to his failure in realising the Indian Other and their culture in *A Passage to India* despite admitting that the text has 'interested [him] very much' (Mehl and Jansohn, 1995: xxvii). On 3rd October 1924, he dispatched a letter to John Middleton Murry criticising Forster's misunderstanding of the Other:

All races have one root, once one gets there. Many stems from one root: the stems never to commingle or 'understand' one another. I agree Forster doesn't 'understand' his Hindu. And India to him is just negative: because he doesn't get down to the root to meet it. [….] But the *Passage to India* interested me very much. At least, the repudiation of our white bunk is genuine, sincere, and pretty thorough, it seems to me. (*Letters*, 5: 142-43)

Drawing on Lawrence's letter, JanMohamed (1985: 83-4) stipulates the possibility of surpassing the border of one's culture to comprehend the Other: the 'comprehension of Otherness is feasible only if the Self can somehow negate or at least severely bracket the values, assumptions, and ideology of his culture'. In investigating the possibility of attaching the Other, Lawrence believes that the 'true relationship [is] established between different things, different spirits' without imposing oneself on the Other (*Letters*, 2: 636). In this line of argument, Lawrence seems to say that the Mexican Other does not enjoy any sense of the whites' freedom of choice.

As an Orientalist living in the period of the interwar years, Lawrence sought what Said (*O*: 257) calls a 'cultural self-definition that transcended the provincial and the xenophobic'. Lawrence adduces, contrary to Conrad and Forster, a dynamic relationship with the Other by having a marriage in his novel between Kate and a Mexican man: General Cipriano Viedma. Due to Lawrence's success in attaching the Mexican Other, Forster praises *The Plumed Serpent* in a radio broadcast saying that it is Lawrence's finest text (Baldick, 2006: 257). In a letter to Rolf Gardiner on 11th October 1926, Lawrence affirmed that he was looking for a new relationship that surpasses all confinements:

One needs to establish a fuller relationship between oneself and the universe, and between oneself and one's [sic] fellow man and fellow women. It doesn't mean cutting out the 'brothers in Christ' business simply: it means expanding it into a full relationship, where there can be in the old dances and rituals. (*Letters*, 5: 553)

The new 'full relationship' that Lawrence seeks contrasts with the traditional postcolonial criticism that displayed a vacillating division between the centre and the periphery. For that reason, Pratt pinpoints a dynamic relationship between the periphery and the centre:

Europe was constructed from the outside in as much as from the inside out [….]. While the imperial metropolis tends to understand itself as

determining the periphery, [...] it habitually blinds itself to the ways in which the periphery determines the metropolis. (1997: 6)

In his dialogical dismantling of the Other, Lawrence recognises a paradox in the white colonisation, for it falls into self-destruction. In *Quetzalcoatl*, the early version of *The Plumed Serpent*, he kept an eye on the European colonial behaviour and their self-supremacy that led to the collapse of the white man's soul, i.e. the European intrusion into the realm of the Other led to self-destruction:[71]

> The white men have not been able to fuse the soul of the dark men into being. Instead, in his attempt to overwhelm and convert the dark man to the white way of life, the white man has *lost his* [...] *soul, collapsed upon himself*.[72]

Lawrence's views in the above quotation foreground his envisioning of potential peaceful cultural co-existence with the Other if racial hierarchies are not imposed.

One of the primary metaphors that appears with various names in Lawrence's works and supports his vision of two different worlds'-coexistence is the 'Morning Star' that I have mentioned earlier in the previous section. However, the discussion of the 'Morning Star' here is to establish a correlation with the theme of cultural interaction in *The Plumed Serpent*. It suggests the reconciliation of the 'microcosmic' and the 'macrocosmic' that unites the Self and the Other (Whitaker, 1961: 228). It appears as the 'evening star' in *Twilight in Italy* (1916), star-equilibrium in *Women in Love* (1920) and 'Morning Star' in *Mornings in Mexico* and *The Plumed Serpent*. The aim beyond introducing this metaphor is to point to the nature of Lawrence's interaction with the Mexican Other as echoed in the European Self. In *Mornings in Mexico*, the image seems elusive and superficial:

> Like the *evening star*, when it is neither night nor day [....] between the sun and the moon, and swayed by neither of them. The flashing intermediary, the evening star that is seen only at the dividing of the day and night, but then is more wonderful than either. (*MM*, 4: 36; my emphasis)

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[71] Lawrence started writing *Quetzalcoatl* in 1923 while he was in Chapala and completed it the next year. The text, however, was posthumously published in 1995. It was described as an early different draft and a preliminary sketch of *The Plumed Serpent*. It is worth mentioning that the title of *The Plumed Serpent* was imposed by his publishers.

[72] D.H. Lawrence, *Quetzalcoatl*, Louis L. Martz (ed. and intro.) (New York: A New Directions Book, 1995), 44; my italics. Subsequent references to this text will be cited by short title *Q* and page number parenthetically.

The evening star, 'when it is neither night nor day', vitally recurs in *The Plumed Serpent* as Lawrence tries to eliminate differences and reunite the inevitable opposites. It appears as 'The Morning Star', which is incarnated in the character of Don Ramon Carrasco, a distinguished anthropologist scholar and a former soldier. Kate portrays him as though he 'belong[s] to the […] old Europe' (*PS*: 219). A ghost appears to him as the 'lord of both ways' and the 'Morning Star'. Ramon, whose blood is of the 'Tlaxcalan Indians' (*PS*: 65), is a mediator between Kate and Cipriano, which means that he functions as a bridge between Europe and Mexico. His face is 'at once of a god and a devil' (*PS*: 330). He is the lord of the 'Morning Star' who mediates between the day and the night:

> The Lord of the Morning Star
> Stood between the day and the night:
> As a bird that lifts its wings, and stands
> With the bright wing on the right
> And the wing of the dark on the left,
> The Dawn Star stood into sight. (PS: 190)

The 'Morning Star', Donna Przybylowicz (1985: 297-98) argues, signals 'a balanc[e] of power, mind, consciousness, spirit, activism, and individualism vs. sensuality'. Metaphorically, 'The Morning Star' indicates Bahaba's concept of 'inbetweeness'. Lawrence succeeds in finding a third free space between the Mexicans and the Europeans in a state of 'unbelongingness'. His characters will not achieve this free space if they fail to transcend the 'ego' limitations of the 'us' and 'ours'. The character of Ramon echoes Lawrence, for he belongs to neither Europe nor American India. The third space is a good sign regarding the development of the relationship with the racial Other that neither Conrad nor Forster can achieve with the African and Indian Other respectively.

Further, 'The Morning Star' alludes to the mythical vision of Quetzalcoatl, the ancient god that crosses borders between the civilised and the primitive worlds, to configure a 'canal of connexion'.[73] It transgresses boundaries of Western epistemology and the principle of man's relations. In the epistemology of post-colonialism, it mirrors the contraposition of the postcolonial perspectives through referring to Western racial and

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[73] From the lake of Sayula (a fictionalised Chapala) near Ramon's estate, there was a ghostly prophecy that a naked man would rise telling the villagers that the old gods and Quetzalcoatl will return to earth imminently and will save Mexico. The myth represents the spirit of place as the lake of life. See: D.H. Lawrence, *The plumed serpent*, 57-9.

hierarchal ideology between the coloniser and the colonised. Through the 'Quetzalcoatl myth', Lawrence delivers a message that the mythical world is a natural world, which embraces man's soul. It is an invitation to decolonise the colonised, eliminate racial hierarchy and revitalise Western civilisation. The mythical vision of Quetzalcoatl is the thread that guides Lawrence to express his concept of 'blood-consciousness' in conceiving the physical and spiritual relationship between place and people. Lawrence identifies the ancient god as a serpent in *Quetzalcoatl*; 'I will bring back the Mexican gods with all their anger. The snake that the white men have killed I will set up again' (*Q*: 100-01). The image of the 'snake' is concomitant to the 'unconscious, mindless, and subterranean' spirit of Mexico, which is 'undistorted by imperialist Christian culture of Europe and America' (Oh, 2007: 131-32). The pictures below illustrate the Mexican serpent and the Quetzalcoatl god as one of the five supreme Mexican gods:[74]

Figure 4-2: The Mexican serpent, from George L. Cowgill's Ancient Teotihuacan: Early Urbanism in Mexico.

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[74] The Aztecs worshipped different gods for different purposes. Their three dominant gods were Huitzilopochtli, who was the war and sun god. Tezcatlipoca or the Smoking Mirror was the chief god of the Aztecs. Quetzalcoatl or the 'Sovereign Plumed Serpent' was the general god throughout Mesoamerica and it is Quetzal (eagle) and coatl (serpent). The Quetzalcoatl is a metaphor for earth and sky in the Nahua language of the Aztecs; it symbolises the rebirth after death and the life-giving union of the two divine gods that occurs every fifty two years. See: R. Kalpan, 'It's a bird! It's a snake! A history of the mysterious Mexican god Quetzalcotal', *The New York Times on the Web*. (1999), 1-4. Available online: https://www.nytimes.com/books/99/02/07/reviews/990207.07kaplant.html [Accessed 6/6/2016].
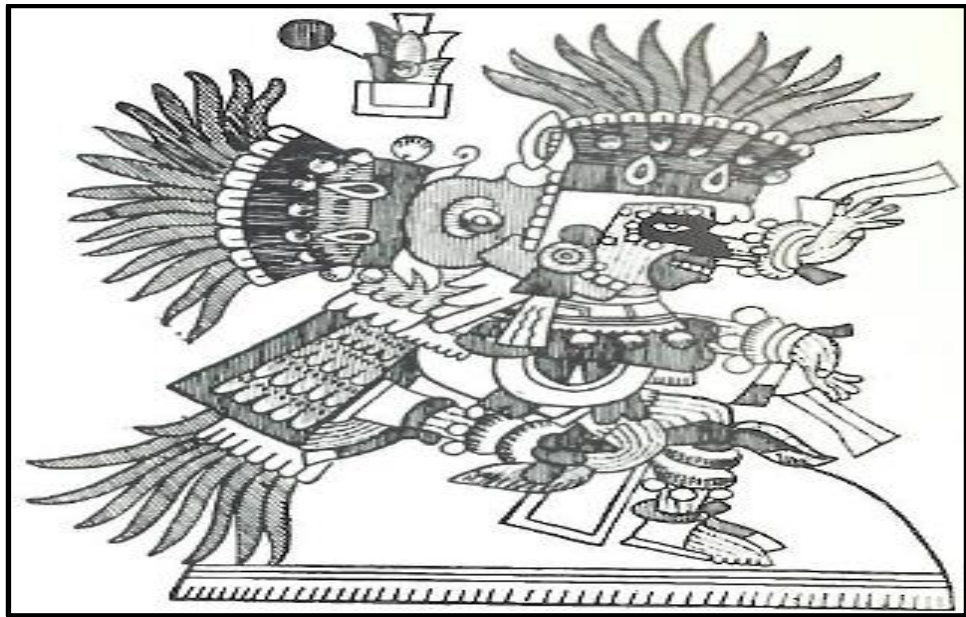
Figure 4-3: The Quetzalcoatl god, from Mary Miller and Karl Taub's, An Illustrated Dictionary of the gods and Symbols of Ancient Mexico and the Maya.
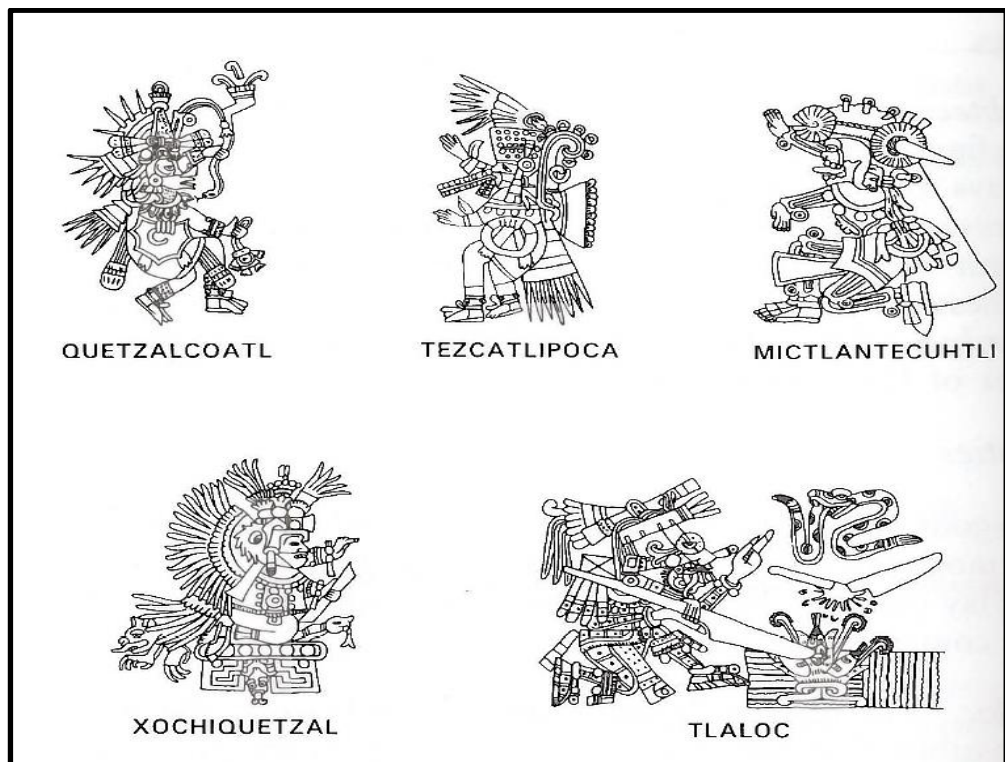
Figure 4-4: The Mexican gods, from Michael E. Smith's The People of America: The Aztecs.

However, after a two-year stay in Mexico, Lawrence recognised the Oriental understanding of the Mexican Other that distinguished him from the Europeans/us. The Orientalist discourse sees the Other as 'an "object" of study' who is classified by

physiology as 'red, choleric [and] erect', and he is genetically 'primitive' (*O*: 119-20). Orientalism regards the Other as:

> Customary, passive, non-participating, endowed with a 'historical' subjectivity, above all, non-active, non-autonomous, non-sovereign with regard to itself: the only Orient or Oriental or 'subject' which could be admitted, at the extreme limit, is the alienated being, philosophically, that is, other than itself in relationship to itself, posed, understood, defined—and acted—by others. (*O*: 97)

Based on the Oriental representation of the Other, Lawrence feels trapped between the declining British Empire and the different black Other, which compels him to re-evaluate the nature of their relationship. He fails to escape 'the root of his anxiety', which demonstrates his 'psychological split' (Oh, 2007: 2-3). For this reason, Przybylowicz (1985: 297) argues that Lawrence's philosophy is confusing for it calls neither to segregate from the Other nor to integrate within a community. On 4th of July1923, Lawrence dispatched a letter to Gardiner explaining his resentment of the European world vision:

> Myself I am sick of the farce of cosmic unity, or world unison. It may exist in the abstract—but not elsewhere. [….]. But as soon as it comes to experience, to passion, to desire, to feeling, we are different. And the great racial differences are insuperable. [….]. [People live] in the unison of avoiding one another. As for 'willing', the world into shape—better chaos a thousand times than [this] 'perfect' world. (*Letters*, 5: 67)

Grounded on the account of the above letter, the narrative of Lawrence's journey proposes a reliance on Oriental and racial assumptions (Booth, 2000: 219). His concept of composing solid ground with the Other invokes the racial hierarchy of the traditional Oriental system; it summons the European precedent of knowing the primitive societies. The Mexican Other is 'processed in Western terms' through restraining his voice by the mastery system (Torgovnick, 1990: 173). The Orientalist discourse considers them the noble savage Other, which stands as a developing theme in the text.

Spurr (1993: 21) expresses the view that the contact with the Mexican Other is subjected to the 'penetrating inspection of the 'colonial' Western [policing] eye'. The 'policing eye' turns the cultural differences from the Other into an issue of inferiority. Lawrence looks at the Mexican culture as though it is 'stopped at some point in the European past' to assure the nature of the Indians (Roberts, 2004: 77). The moment Kate arrives in Mexico, her cogwheel of civilisation spins in reverse. She asserts that the

Mexicans are 'caught in the toils of old lusts and old activities as in the folds of a black serpent that strangles the heart. The heavy, evil-smelling weight of an unconquered past' (*PS*: 143). She feels the inevitable death in those primitive people saying that 'when you got these dark-faced people away from wrong contacts like agitators and socialism, they made one feel that life was vast, if fearsome, and death was fathomless' (*PS*: 109).

According to Orientalism, 'the European culture gained in strength and identity by setting itself against the Orient as a sort of surrogate and even underground itself' (*O*: 3). In 'The Woman Who Rode Away', Lawrence explicates that '[s]avages are savages, and all savages behave more or less alike: rather low down and dirty, unsanitary, with a few cunning tricks, and struggling to get enough to eat' (WHRA: 42). Similarly, in *Mornings in Mexico*, he pinpoints that the Chilchui Indians are prehistoric savage creatures who have 'no correspondence with one at all' (*MM*, 3: 21). He further adds that even their houses are not appropriate for living that 'a dog would be ashamed of' (*PS*: 67). He accounts their misery genetically, and thus, the Otherness of the Mexicans overlaps with the Self that confronts it. He presents the same idea in *The Plumed Serpent* as he excessively portrays the natives as having an enigmatic image:

> As he gazed back at all the black eyes, his eyes seemed to have no
> expression, save that they seemed to be seeing the heart of all darkness
> in front of him, where his unknowable God-mystery lived and moved.
> (*PS*: 358)

Like the natives in *Heart of Darkness*, Lawrence presents the Mexicans as incomprehensible and having no centrality: 'The great continent of the undoing, and all its peoples [are] the agents of the mystic destruction' (*PS*: 80). Following Conrad's steps in assimilating the darkness of the jungle to the Africans, Lawrence suggests a similarity between a serpent and the natives. The image of the serpent is compelling in restoring the indigenous Mexican culture that he tries to absorb. Kate echoes Lawrence's view of the Mexican culture; she encounters the '"primitive" otherness as inherently flawed and hostile' while attempting to 'idealise it'. She adjudges it as a culture steeped in blood. Consequently, it is 'fraught with violence and death' (Smith, 2002: 24). At first, she meets a few white people among whom are the American Judge and his wife. The couple discloses the typicality of Orientalism. The Oriental prejudice blinds the Judge and his wife to the possibility of surpassing the cultural differences from the Mexicans:

> [The Mexicans] want to turn the country into one big crime. They don't
> like anything else. They don't like honesty and decency and cleanliness.

They want to foster lies and crime. What they call liberty here is just freedom to commit crime. That's what Labour means [;] that's what they all mean. Free crime, nothing else. (*PS*: 37)

Ramon is no exception to this argument, for he falls victim to the European ideology of racial superiority. Despite his study at Oxford University, like Aziz in *A Passage to India*, '[his] education lay like a film of white oil on the black lake of his barbarian consciousness' (*PS*: 85). Said (*O*: 102; original emphasis) writes that 'no matter how much a single Oriental can escape the fences placed around him, he is *first* an Oriental, *second* a human being, and *last* again an Oriental'. The narrative presents Ramon and Cipriano as absurd people, 'terrible uncouth things called *gringos*, white people, and dressed up monsters of rich people, with powers like gods, but uncouth, demonish gods' (*PS*: 235). In *Mornings in Mexico*, Lawrence presents the same issue, which affirms the difference between the whites and the Indian's consciousness:

> The Indian way of consciousness is different from and fatal to our way of consciousness. Our way of consciousness is different from and fatal to the Indian. The two ways, the two streams are never to be united. They are not even to be reconciled. There is no bridge, no canal of connexion. (*MM*, 5: 38)

Lawrence presents the difference from the Other in Kate who wishes to desert the European colonial heritage, yet she fails to overcome it. She is parallel to Mrs Turton in *A Passage to India* for being plagued by the European superiority through despising the Other's language. Language displays man's actions and orientations that constitute the core manifestation of cultural identity. Fanon presupposes that:

> To speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilisation. (2008: 8)

Exemplifying Fanon's assumption, Kate finds Cipriano's English, which is relatively fluent, annoying and disgusting. His imitation of the English Other turns him into a dummy, which demonstrates the nature of the power relation; it is a relationship of various 'degrees of a complex hegemony' (*O*: 5). The mimicry of the Other's language, Bhabha (1994: 33) affirms, makes the position of the Other insufficient and partial. Lawrence writes:

> How trivial the words sounded! That was another boring thing about [Cipriano]: his English seemed so trivial. He wasn't […] expressing himself. He was only flipping at the white oil that lay on his surface. (*PS*: 85)

Kate also defines Ramon in respect of racial and cultural discourses. Michael Ballin asserts that:

> Though Ramon is the dedicated saviour of Mexico, he is presented as culturally alien because of his education and European culture and viewed as an alien rebel by the majority as well as by his Christian wife and the Mexican bishop. (1980: 68)

Kate realises that Cipriano and Ramon would violate the racial discourse by understanding how the periphery thinks and behaves, and thus, threaten her position as a superior white woman. She ignores their identity addressing them by their qualities rather than their names to make them invisible. In 'The Red Wolf' Lawrence affirming the idea of ignoring the Other, describes the Indian Other and makes them imperceptible creatures:

> And the Indian, in a white sheet
> Wrapped to the eyes, the sheet bound close on his brows,
> Stands saying:–See, I'm invisible!
> Behold how you can't behold me!
> The invisible in its shroud–! (2002: 332)

Colouring Conrad's and Forster's texts, the detachment from the racial Other recurs in Lawrence's novel. On 30th April 1922, Lawrence wrote a letter to Lady Cynthia Asquith affirming his sense of estrangement and exposing his colonial sentimentality. Said argues that the Orientalists in their enterprise of documenting the Orient feel a sense of estrangement in the exotic culture (*O*: 260). Lawrence's letter presupposes a racial hierarchy while removing the Other from the evolutionary ladder. He asserts that he can no longer stay among the 'black savages' and live their primitive life:

> The [E]ast is not for me—the sensuous spiritual voluptuousness, the curious sensitiveness of the naked people, their black, bottomless, hopeless eyes—and the heads of elephants and buffaloes poking out of primaeval mud—the queer noise of tall metallic palm trees: ach! [A]ltogether the tropics have something of the world before the flood— hot dark mud and the life inherent in it: makes me feel rather sick. (*Letters*, 4: 233)

Kate distinguishes the vast differences from the Other in comparison with Western individuals. Said rephrases that:

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It is enough for 'us' to set up these boundaries in our own minds; 'they' become 'they' accordingly, and both their territory and their mentality are designated as different from 'ours.' (*O*: 54)

Said's assumption of the Other's differences and passivity applies to Lawrence's narrative, which accentuates the passivity of the Other by referring to 'the strange fatal indifference and that gentle sort of patience so puzzling to a stranger' (*PS*: 119). Therefore, Kate feels 'a strange feeling […] of the old prehistoric humanity' (*PS*: 439). Julianne Newmark (2010: 106) asserts that Lawrence impedes the probability of constructing any 'universal humanity' because he eventually returns to critical differences between races. Kate uses a racist trope in describing the Other that exposes the voice of the hegemonic class and an affirmation of the ego. She describes Juana and her family, her housemaid, as degenerate creatures approving their racial separateness. Like Conrad's Marlow, Kate refers to the Mexicans as 'dogs' to degrade their identity and underestimate their humanity, and thus, the Other become a term of abuse. Said (*O*: 44) notes that the 'Orientalist reality is both antihuman and persistent'. Kate narrates that:

[The Mexicans] lie down like dogs, anyhow, as if they lay down to die. I say dogs! But you will see the dogs looking for a dry sheltered place. The Mexicans, no! Anywhere, nothing, nothing! And it is terrible. It is terrible! As if they wanted to punish themselves for being alive! (*PS*: 67)

She maintains that the 'lice-picking, down people' of the 'dark races,' belong to a bygone cycle of humanity. They are left behind in a gulf out of which they have never been able to climb' (*PS*: 157). They are 'the clue to all the native life' (*PS*: 161). She tells Juana that if there are alien people with one eye, they are all 'gringos'. Likewise, she describes the Mexican men as children, demons and half-created people to dehumanise them. She, with prudishness, fears the natives: 'In the eyes of [the Mexicans], the uncreated centre, where the evil and the insolence lurked' (*PS*: 79). Said (*O*: 290) contends that 'the new Orientalist took over the attitudes of cultural hostility and kept them'. As an Orientalist, Kate appears to 'know [the Mexican Other] better than they could […] know themselves' (*O*: 35). In her mind, she places them at the bottom or even excludes them from the human hierarchy saying that they are 'uncreated, half created' people to rationalise her inherited colonial ends. She even describes Cipriano as a different being from herself:

[She] could see how different [Cipriano's] blood was from hers, dark, blackish, like the blood of lizards among hot black rocks. She could feel

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its changeless surge, holding up his light, bluey-black head as on a fountain. And she would feel her own pride dissolving, going. (*PS*: 337)

The pejorative adjectives and expressions of the Orientalist discourse accentuate the Western political vision of the Orient that splits the familiar 'us' and the stranger 'them'. Kate's Orientalist vision expresses a sense of lethal violence against the Other; 'what do I care if [Cipriano] kills people' (*PS*: 417). Said argues that to be a European in the Orient, s/he has to look at the Orient as a subjugated being ruled by Europe (*O*: 197). In the light of Said's line of argument, Kate's view of the Mexicans is similar to Fielding's in *A Passage to India*, which assumes the subjugated nature of the Indians and their inability to construct a nation since they are copulating creatures that lack self-control. Her Orientalist discourse encloses her 'in the tomb […] with […] the conquered race' (*PS*: 144). The Mexicans are 'slaves […] or they should be slaves' (*PS*: 443). Lawrence argues that the Mexican peasants are unable to take any 'historical initiative'; he adjudges them as subjugated people who need to be ruled by 'a dictator leader' as a mark of vassalage' (Przybylowicz, 1985: 299). At the end of the novel, Kate experiences loneliness as she fails to contact the racial Other within the frame of an uninhibited relationship. She alludes to Lawrence's late ideology that no one can perfectly achieve it:

> Men and women had incomplete selves, made up of bits assembled […] loosely and somewhat haphazard [….]. [The] world full of half-made creatures on two legs, eating food and degrading the one mystery left to them, sex. (*PS*: 111)

Rossman (1985: 198) sees *The Plumed Serpent* as a 'white man's version of what [the Mexic[ans] should be'. He puts Lawrence in the same square with Forster who fails to manage what he preaches. The racial representation of the Mexican Other incites Frank Waters (1968: 112) to view the text as the 'bible of crucial disunity' with the racial Other. Lawrence seems to align the two worlds regarding their barbarity. As a white man lingers on the borderline between the two worlds, his conception of the new world can be interpreted as a call to recast the racial hierarchy and re-conceptualise 'colonisation'. Kinkead-Weekes (2006: 71) affirms that Mexico drives Lawrence to challenge the superiority of the white man and his culture. In *Quetzalcoatl*, Lawrence endeavours to unite the polarities of the Old World and the New World in a 'unified image of the New

World of the soul' by providing peace and freedom (Walker, 1978: 61).[75] He is aimed at building ideal relations with the primitives who lack 'vitality'. Ironically, bringing 'vitality' to the weak race is an invitation to conquer them. Like Conrad and Forster, Lawrence 'brooded on the failure of Englishness' in the colonial territories (Deane, 1990: 9). In the light of this discussion, Sandra Gilbert (1997: 299) points out that the text is 'a new and brilliant kind of colonisation'.

Ultimately, Lawrence's text unfolds a conflict between primitivism and civilisation. His philosophical focus is laden with fears of what is primitive that affects the Orientalist definition of the Mexican Other as a primitive and degenerate creature who appear to have neither centrality nor will of their own. Thus, this issue widens the unbridgeable cultural gap between the European Self and the Mexican Other.

The last section investigates the displaced feminine voice and the struggle with the Western and Eastern patriarchal societies.

4.4   The Displaced Feminine Voice in *The Plumed Serpent*

Patriarchal European exclude women and cements their marginalisation; it causes them suffer from the superimposed exclusion that endows them with a backward position. The patriarchal upper hand appraises them as subordinated beings by 'nature and culture', for they are obsessed with maternal demonization, and thus, their voice is silenced (Ruthven, 1984: 45). In *The Second Sex,* Simone De Beauvoir (1989: xxii) deliberates the conception of women's 'otherness'. She argues that a woman is never considered 'an autonomous being […] [but] defined and differentiated with reference to man [….]. [The man] is the Subject, he is the Absolute– [the woman] is the Other'. The women are 'passive objects'/ 'the 'other' in the predominant male domain that dissuade her from self-representation. Like children, they are unable to jockey with men (Hiatt, 1977: 89). Judy Man suggests that:

> [It is] critically important for women and girls –and the men who stand
> shoulder to shoulder with them–to understand that patriarchies are
> recent, man-made social contrivances that draw their legitimacy from
> might, not divine or natural right [...]. Patriarchies are neither

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[75] There are many differences between the old and the new version of *The Plumed Serpent*, particularly in the development of his protagonist character, Kate. Unlike Kate in the old version, Kate in *The Plumed Serpent* agrees to marry Cipriano, agrees to be manifestation of the rain-goddess, and thinks to stay in Mexico forever.

immutable nor inevitable. They can be challenged, changed and replaced. (1994: 201)

In line with Man's argument, the conflict between the two parties results in the woman's loss of her feminine identity. Their subordination to the patriarchal domination deprived them of their fundamental rights in politics, law, the economic system and education. Therefore, they should be treated as rational beings 'independent of men' (Wollstonecraft, 2006: 172). Thinkers of the feminist movement and advocates of women's rights claim that women need to have their independent identity rebuffing the assumption that women are culturally inferior to men. In *Talking Back: Thinking Feminist, Thinking Black*, bell hooks proposes that:

> Feminism, liberation struggle, must exist apart of the larger struggle to eradicate domination in all its forms. We must understand that patriarchal domination shares an ideological foundation with racism and the other forms of group oppression and that there is no hope that it can be eradicated while these systems remain intact. This knowledge should consistently inform the direction of feminist theory and practice. (1989: 22)

In *The Plumed Serpent* Lawrence defends women's rights in their quest for feminine identity. His involvement occurs at an early stage of his career as a writer. In *D. H. Lawrence and Feminism*, Hilary Simpson affirms that:

> Lawrence was […] surrounded by women who were involved in the suffrage campaign […]. The general issue of women's rights was much in the public eye, and the suffrage movement featured in much of the fiction of the period. (1982: 22)

In Lawrence's novel and through the character of Kate, Lawrence coalesces his personal experiences and observations from a man's view. He ideologically and emotionally identifies himself with her (Oh, 2007: 127-28). Consequently, Kate's role undercuts 'the doctrinal pronouncements of both the author and his fictional spokesmen' (Kermode, 1973: 117). The novel charts Kate's experience of the world through revealing her self-displacement in Mexico and her conflict with the Mexican Other to assure her feminine identity. Said discusses in *Orientalism* that the main purpose of the traveller is to search and remould her/his identity. (*O*: 193). Kate proposes insights into her existence as a woman to eradicate abjection and emptiness in patriarchal Western society regarding it as a prison she wishes to escape. She is unaware how her self-displacement in Mexico will impinge on her European identity.

Kate is a restless widow in her mid-life who has experienced two marriages. Although there is next to nothing mentioned about her role in her previous marriages, she seems to be in a conflict, wishing to gain her independence. She upholds to have a relationship with a new man by identifying herself with the Mexican Other. Gikandi notices that different culture provides the European woman with a space to rise against the burden of conventional femininity (119-20). She journeys to Mexico to pick up her scattered Self and carve 'the flower of her soul' (*PS*: 61). She is looking for freedom due to her lack of any opportunity for self-development in England: 'I am neither Kate Leslie nor Kate Tylor. I am sick of these men putting names over me' (*PS*: 394). She is concerned about the 'apocalypse and paradise restored' where a woman achieves independent identity (Raghinaru, 2014: 36). Carol Dix (1980: 47) supposes that Kate is 'a mixture of thoughts and feelings, displaying the confusions of modern woman'.

Kate is like Forster's Adela; she is the 'bearer of European self-consciousness' (Bell, 1992: 177). Both belong to a period in which women were subjugated to patriarchal power. The battle for power in Forster and Lawrence's texts takes a similar trajectory as Adela and Kate try to impose their ego over the male Indian/Mexican Other (Dix, 1980: 65). They designate their protagonists as different models of women in the twentieth century to display their influential role in balancing power with the Other. However, Kate tries to displace her European identity while Adela longs to find it. Mexico for Kate is the end of one world and a rebirth of another. She is the 'daughter of Mexico' and the daughter of the 'New World' (Raghinaru, 2014: 31). By describing her as the daughter of the 'New World', Lawrence reveals her strong will to be independent, self-completed and self-responsible. Mexico, according to Orientalism, is a creation by Kate to affirm her identity (with different forms) or dissipate anxiety (*O*: 3). Mexico for her is not a geographical place, but a spiritual and sensual medium to identify herself as a new life surges within her.

Kate's conflict takes two dimensions: the exterior and the interior. The exterior conflict appears in her struggle with society and its regulations that are imposed on women to eliminate her voice. As for the interior conflict, it is apparent in her struggle to fulfil her sexual desire and individualisation. Lawrence displays her revolutionary spirit by echoing the subverted position of every woman to globalise her personal case. As a self-displaced figure, she highlights woman's position in the foreign culture to compare her state of submissiveness in the West. She sees the Mexican women as 'images of wild

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submissiveness, the primitive womanliness of the world, […] the dark eyes of half-created women, soft, appealing, yet with a queer void insolence!' (*PS*: 79). She despises the relationship between Ramon and his wife, Teresa. Teresa is an entirely closed-mouthed subjugated woman; she serves as an exemplar of the nature of the domestic life in the Other culture. She is after carnal knowledge: 'She wanted nothing but sex from [Ramon], like a prostitute' (*PS*: 422). According to Orientalism, Teresa exposes ambivalence about her husband because she just wants a potent man to live with regardless of his inhuman treatment. Said (*O*: 187) signifies that 'the Oriental woman is [a] machine: she makes no distinction between one man and another man'. She is a passive individual in the family, as she is the door and the threshold for her husband who ordains his upper hand over her. Gilbert (1997: 296) emphasises that 'Ramon is an incarnation of the imperialist spirit' who enjoys man's leadership over women. Without Ramon, Teresa would be marginalised, excluded from society and consequently would lose her individuality and existence. However, he advertently excludes her from his project of reviving the patriarchal ancient Quetzalcoatl gods since she is 'a woman living just for the sake of a man' (*PS*: 437). Kate expresses her feelings of revulsion for Teresa:

> This little bit of a black-eyed woman had an almost uncanny power to make Ramón great and gorgeous in the flesh, [while] she […] became inconspicuous, almost invisible, save for her great black eyes. (*PS*: 422)

She raises a question about the role of woman in Mexican patriarchal society and her position in the process of reviving the pre-Colombian Aztec gods:

> But where was woman, in this terrible interchange of will? Truly only a subservient, instrumental thing: the soft stone on which the man shaped the knife of his relentless volition. [….] Ah yes, it was wonderful. It was […] a manifestation […] of the Godhead. But to the Godhead as a sheer and awful will she could not respond. (*PS*: 410)

Kate, unlike Teresa, hunts for cerebral knowledge in her marriage to Cipriano, who is a part of a conservative and closed-door society. She unflinchingly melts in the crucible of Mexican society and pushes boundaries of reason and acceptability to comprehend the Other. She is 'merged in desire beyond desire, to be gone in the body beyond the individualism of the body' (*PS*: 139). It is noteworthy that in *Quetzalcoatl*, Kate refuses to marry Cipriano while in *The Plumed Serpent*, the fear of miscegenation is an undeniable fact (Kinkead-Weekes, 2006: 83). Her 'mixed-blood' marriage is another phase of seeking emancipation through navigating a life of her own:

> The slave morale! [….] The miserable old trick of a woman living just
> for the sake of a man. Only living to send her soul with him, inside his
> precious body. And to carry his precious seed in her womb! Herself,
> apart from this, nothing. (*PS*: 437)

Kate's 'mixed-blood' marriage can be viewed through two different standpoints. First, it is an invitation to bridge the cultural gap with the Other by offering a new form of relation and a rebirth of the human order. Her marriage takes place under 'the living rain'; it symbolises a marriage between the opposites, i.e. heaven and earth, and a rebirth of desire to encounter a new belief. Water in this episode unites people while in Forster's *A Passage to India* it separates people as the capsizing of Aziz and Fielding's boat in the Ganges River falsifies the probability of any friendship between the Europeans and the Indians. Secondly, Kate's marriage is a quest for an independent feminine individuality via her body. Marrying the Other is a pragmatic approach to alleviating the dependent feminine role and position in the familial and social life. She assumes that if a man is the 'column of blood' (*PS*: 431), she is the 'valley of blood' (*PS*: 436). However, her journey exposes the women's requirements, visions and perceptions of the world; it also reveals the difficulties and pitfalls to which they are exposed. The desire to regain her youth and sexual desire clouds her mind. Said (*O*: 190) asserts that the 'Orient [is] a place where one could look for sexual experience unobtainable in Europe'. Kate states that:

> 'I feel [Cipriano] just wants something of me [,] and perhaps I just want
> something of him. But he would never meet me. [….] He would come
> to take something from me, and I should have to let him. And I don't
> want merely that. I want a man who will come half-way, just half-way,
> to meet me [….]. And when he comes to me he lays his pure, quick
> flame to mine, and every time I am a young girl again, and every time
> he takes the flower of my virginity, and I his'. (*PS*: 288-417)

The marriage between races is an issue within which Lawrence expresses his fascist and colonial overtones. He thinks that marrying the Other will cause a degeneration of the White race (Eggert, 2006: 170). This idea is revealed in *Quetzalcoatl* as Kate refuses Cipriano. However, in the final version of the text and during a ritual dance, Kate agrees to unite with the Other, for 'blood is one blood' and the human beings 'are all of one bloodstream' (*PS*: 441). The charismatic Cipriano diminishes all boundaries with Kate as she becomes his property. According to Lacan's schema, she represents the 'other' with a small 'o' in Lawrence's view since she lacks the superior

functions of the whites that differentiate her from the inferior dark-skinned 'other'. Kate realises her loss of individuality and starts asking questions that reflect her dilemma:

> Was the individual an illusion? Man, any man, every man, by himself just a fragment, knowing no Morning Star? And every woman the same; by herself, starless and fragmentary. [….] Was it true, that the gate was the Morning Star, the only entrance to the Innermost? And the Morning Star rises between the two, and between the many, but never from one alone. And was a man but a dark and arrowy will, and woman the bow from which the arrow is shot? The bow without the arrow was as nothing, and the arrow without the bow only a short-range dart, ineffectual? (*PS*: 212)

Kate's marriage uncovers her submissiveness to the Other masculine power: 'Once [she] entered [into Cipriano's] mystery [,] the scale of all things changed, and [Cipriano] became a living male power, undefined, and unconfined' (*PS*: 330). Cipriano's mastery over her is described in colonial terms. Dix (1980: 105) enriches this contention claiming that Lawrence inclines towards 'a fascist ideal of super-manhood, glorifying the brute, the callous, [and] the violent, as a statement of male power'. He creates Cipriano symbolically as a snake who seeks the total submission of his prey, i.e. Kate. He intends to ritualise her emotions through hymns and songs to legitimise his divine authority:

> Something smooth, undeveloped, yet vital in this man suggested the heavy-ebbing blood of reptiles in his veins. That was what it was, the heavy-ebbing blood of powerful reptiles, the dragon of Mexico. (*PS*: 69)

The proclivity for power is ostensibly shown in the character of Ramon, who is recognised as an 'imaginative projection of Lawrence himself into a political arena [….], and thereby revealing its fascistic tendency' (Bell, 1992: 183). He changes people's minds using his power of discourse. In the process of reopening a church, he makes the crowd 'fuse under his influence' (*PS*: 358). Ramon and Cipriano entirely deprive Kate of her free will. They 'wanted to take her will away from her, as though they wanted to deny her the light of day' (*PS*: 198). Their mastery over the Other reflects the colonial and revolutionary history of Mexico against Spanish rule in 1821. Charles Rossman (1985: 198) affirms that the text is 'the most recent instance in Mexico's long history of cultural imperialism'.

Getting married to a divine leader puts Kate in a state of in-betweeness, for she is neither an ordinary woman nor a goddess. She acquires the new symbolic meaning of the 'Morning Star', which does not offer her safe. The mysterious Cipriano dominates,

reassures and revitalises her, yet he directs her journey to the unknown: 'Alone, she was nothing' (*PS*: 410). She is attracted to the strong Indian bodies, physiognomies and souls. Further, she is attracted to any Indian blood:

> Something very beautiful and truly male, and very hard to find in a civilized white man. It was not of the spirit. It was of the dark, strong, unbroken blood, the flowering of the soul. (*PS*: 113)

She feels mysteriously drawn to Cipriano to the extent that she cannot control her mind and body:

> She trembled, and her limbs seemed to fuse like metal *melting down*. She fused into a molten unconsciousness, her will, her very self-gone, leaving her lying in molten life, like a lake of still fire, unconscious of everything save the eternality of the fire in which she was gone. Gone in the fadeless fire. (*PS*: 340; my emphasis)

She upholds 'the black, relentless power, even passion of the will in men!' (*PS*: 409). She prefers the soft black bodies of the natives over the whites because the Mexicans' male 'bodies [are] soft and ruddy with the peculiar Indian beauty that has at the same time something terrible in it' (*PS*: 128). Torgovnick notes that Lawrence espouses the primitive with the conventional conceptions of masculinity (1990: 168). Pamela Caughie (1999: 154) detects the identification of maleness and blackness in the text: 'Because maleness for Lawrence is an elemental force, not an individual attribute, blackness or darkness suggests not a racial category but a primal spiritual state'. The discovery of the impotent maleness illuminates the reason behind Lawrence's choice of a woman to be the protagonist. As a 'male', he 'could not be shown to be indulging in such delirious erotic appreciation of the naked dark body' (Stevens, 2000: 230).

Paradoxically, Kate finds an interest in her submissiveness to the native body. Her feeling contravenes the nature of the white individual who is accustomed to ruling in foreign territories. Lawrence portrays her as a passionate female, and that requires her to renounce submissiveness. Her marriage to Cipriano, therefore, cannot be reduced to a mere property that caught in her husband's manipulation: 'She was still strong in the pride of her own' (*PS*: 76). The desire for the natives' masculine, strong black body denotes a 'utopian' possibility in searching salvation (Carby, 1998: 47). Smith explains that Kate's submissiveness to Cipriano comes as 'hypocritical, self-serving, and even delusional' that even influences the reliability of her narration (Smith, 2002: 28). Lawrence describes her strange feelings saying that 'she felt [....] a pang almost like fear, of men who were

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passing beyond what she knew, beyond her depth' (*PS*: 68). Raghinaru (2014: 21) affirms that the influence of Cipriano on Kate is a kind of magic, charm and seduction. He views his power as a 'form of manipulation and control [….] while experiencing an inexplicable attraction'. Her marriage is 'curiously beyond her understanding, which she has to 'yield before it' (*PS*: 448). It touches her 'bowels with a strange fire of compassion' (*PS*: 79). Instead of liberating herself from the chains of slavery to men in Europe, she is caught in a fantasy that exacerbates her subjugation and causes her a loss of her individuality. Therefore, she forgets about her aim of searching for her feminine identity to become a slave again to the patriarchal Mexican society

Nevertheless, according to Judith Ruderman (1984: 145), Kate is a 'human representation of the white Madonna'. Concomitant to this, Kate appears as a real goddess to the Mexicans, chiefly Cipriano (Huitzlopochtli). He declares that Kate has the spell of a 'goddess, [and] white-handed-like power' over a boy; it evinces his admiration of her integrated personality (*PS*: 73). Her marriage to a god exposes that she is impliedly plagued by a sense of superiority over the Other because when she decides to marry an outsider (non-English), she chooses the man of a position. However, this does not necessarily mean she is a racist (Roberts, 2004: 160). She perceives Ramon as a god, a saviour and a surrogate for Christ: 'Only the man of a great star, a great divinity, can bring the opposites together again, in a new unison. And this was Ramon, and this was his great effort' (*PS*: 443). She becomes a subjugated goddess to the masculine god who is blinded to his devastating egotism, yet she enjoys her position. She is like the unnamed protagonist of 'The Woman Who Rode Away' who feels weary of 'the white man God. [….] She would like to serve the gods of the Chilchui. [….] She was aware of an extraordinary thrill of triumph and exultance passing through the Indians' (WHRA: 19). The portrait below illustrates the authority of the Mexican god upon his wife who sits on the ground while he sits on the throne. This situation brings to mind the dichotomy of profane and sacred. The man is branded as the centre of events while the woman is pushed to the margin.

Figure 4-5: The Mexican god and his wife, from Susan Toby Evans's Ancient Mexico
& Central America: Archaeology and Culture History

Although Kate is a Malintzi, for she is the wife of the Quetzalcoatl in which her body acquires sacredness, her correlation with the Other via her body causes her 'ego collapse'. The insistence on marrying Cipriano 'emblematises the coexistence of duality' in her character (Newmark, 2010: 110). Like Adela, her identification with the phallic society instigates in her a 'divided self', what David Halperin (2007: 68) coins as the 'extreme form of disidentification'. She struggles to identify herself as a credible Malintzi since she is submerged in her 'feminine abjection', which challenges her utopian drive that she struggles to originate. She is an 'abject' to the male's leadership, and her 'abjection takes mystical proportions' (Raghinaru, 2014: 40). Cipriano tells her that she is not independent and free woman but a slave to the prevailing European ideology:

> You are not free. You are compelled all the time to be thinking U.S.A.
> thoughts [….]. You have not as much choice as a slave. [….]. [Y]ou
> must think these U.S.A. thoughts, about being a woman and being free.

On the sexual level, Kate's relationship with Cipriano witnesses a severe tension. However, the nature of this tension is better understood in the light of the racial gap between the whites and the Indian Other. She admits the inevitability of the struggle with the Other. She loses her battle with the Other to gain independence. Her loss comes up with the impression about the nature of the feminine struggle with patriarchal societies that exceeds the orbits of her conflict:

> I must not recoil against Cipriano and Ramon [;] they make my blood
> blossom in my body. I say they are limited. But then one must be limited.
> If one tries to be unlimited, one becomes horrible. (*PS*: 466)

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Like Adela, who turns out to be a mere voice after being collapsed corporeally and linguistically in the trial, Kate appears silent in her sexual submission to the mysterious phallic world. Lawrence affirms that: 'Language had abandoned her, and she leant silent and helpless in the vast, unspoken twilight of the Pan world' (*PS*: 331).[76] Ironically, she has 'fallen helplessly down the hole she wanted to fill up' (*PS*: 81). Nonetheless, Julia Kristeva (1982: 15) takes for granted that 'abjection' is 'a resurrection that has gone through death (of the ego). It is 'an alchemy that transforms the death drive into the start of life, or new significance'. Kate, according to Kristeva's conception, sacrifices herself and makes concessions reconcile to unite the opposites. On the sexual level at least, she is united with Cipriano after showing the desire to abnegate and abandon her European ego, which 'meant the death of her individual self' (*PS*: 412). By so doing, she reduces tension with the Other by the diminution of the conflicting will and power of the phallic society that she impliedly defies through her dissenting voice. Lawrence's emphasis is not on the power of the phallic society, but on including the authoritative woman voice in fostering society. Nancy Hartsock (1983: 253) claims that women's stress on power [is] not as domination but as a capacity of the community. Kate's involvement in man's politics exposes her strength in the narrative, for she manipulates the plan of reviving the ancient masculine religion. The moment she embraces the patriarchal Mexican culture, she refuses her 'female counterpart–the primitive corn mothers and the real women of Mexico' (Raghinaru, 2014: 31). Virginia Hyde (1995 &1996: 250) points out that Kate 'becomes a member of the neo-Aztec pantheon in the Mexican novel [….]. She is outspokenly oppositional to the "heroes," affecting them, perhaps, as much as they affect her'.

In the Quetzalcoatl movement, Kate undergoes a self-quest that she first discards because of the mixed-blood philosophy, as she fears to lose her individuality. When she first hears about the movement, 'she felt she could cry aloud, for the unknown gods to put the magic back into her life and to save her from the dry-rot of the world's sterility' (*PS*, 108). However, feminists critique Lawrence for not offering Kate enough space to express herself, which results in an 'insufficient attention' to women's issue (Blanchard,

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[76] Pan was the Greek god of shepherds and flocks, wild mountains, and companion of nymphs. He was half man and half goat. He was known for chasing nymphs and seducing them. However, he was turned down because of his hideous appearance. See: *New world encyclopaedia*. Available online: http://www.newworldencyclopedia.org/entry/Pan_(mythology) [Accessed 4/4/2016].

1989: 519). The Lawrentian criticism of Christianity proves her sense of freedom as it 'pushes [people] more and more into a soft, emotional helplessness, with the unpleasant sensuous gratification of feeling themselves victims' (*PS*: 293). She opposes Christianity believing that it 'reduces men to puppets in the hands of commercial capitalism and women to grisly old harridans who lose themselves in their […] egotism and enclosed spaces of their sterile sexuality' (Raghinaru, 2014: 36). Consequently, she substitutes Christianity with the masculine ancient Aztec gods.

Her role in man's politics forges the assumption that she is subservient to the masculine creed. However, her involvement is read as destabilising the authoritative masculine voice since her presence as a Western woman assists in making the visionary religion real. Said (*O*: 121) affirms that he Orientalist recognises himself as a 'hero' who will 'rescue the Orient from the obscurity, alienation, and strangeness'. The Orientalist endeavours to fulfil her/his strategy of homogenising the Other:

> What better way of outflanking that enemy than by playing to the Oriental's illogical mind in ways only an Orientalist could devise? Thus emerged such masterful ploys as the stick-and-carrot technique. (*O*: 107)

According to the philosophy of Orientalism and European standards, Kate's involvement with Cipriano is not perceived as a real battle against man since Cipriano is an effeminized male who does not belong to Anglo-Saxon race. She discriminates herself from the Indian Other for having different blood:

> She had been brought up with the English-Germanic idea of the intrinsic superiority of the hereditary aristocrat. Her blood was different from the common blood, another, finer fluid […]. [The Indians] would defer to her spirit, her knowledge, her understanding. They would give her deference […] and a sort of grudging reverence for this. She belonged to the ruling races, the clever ones. But back again they demanded her acquiescence to the primeval assertion: The blood is one blood. We are one blood. It was the assertion that swept away all individualism. (*PS*: 441-42)

Eventually, Kate's involvement with Cipriano is unreal for she is not involved with men of her kind. She loses the battle with men, and that aggravates her submissiveness. Her battle with the Other tells the fact that being a woman is even worse than being a second class individual or a racial Other. She turns away from that power because she is 'uncertain about the authoritarian choice as a way to solve the conflict with the Other' (Blanchard, 1975: 434). She is hesitant to leave Mexico or undertake any responsibility:

'I want myself to myself' (*PS*: 471). Therefore, the text structure reflects Kate's hesitation since the story ends open-endedly (Edwards, 2010: 195). At its nucleus, the text reveals her painful sacrifice that requalifies her to track a different dimension of Knowledge in the demonic world of Cipriano's ancient religion. She is 'overpowered by […] primitivism [, which] she cannot comprehend' (Raghinaru, 2014: 31). The same primitive power threatens her colonial position, as she grows personally, politically and religiously a follower of Cipriano. She chooses to stay in Mexico despite the influence of the Mexican culture on her superior colonial position. Gikandi (1996: 119-20) explains her decision arguing that Western women find in the Other culture a space that shakes off the conventional image of femininity. Kate realises that the craving for maturity cannot be fulfilled unless she cedes her superior Western life. Thus, her decision can be interpreted as a rejection of the conventional image of the old English woman who has nothing to do but to sit in her 'drawing-room and add another to all the grimalkins' (*PS*: 466).

To sum up, Kate in her self-displacement in Mexico frees herself spiritually by abandoning the social restrictions of Western society. She acts against Western patriarchal tradition through exposing her resentment at Western regulations and religion. She is able to attach and bridge the gap with the Other, whether it is a kind of assimilation or acceptance of the Other, through her marriage to Cipriano. She succeeds in finding herself a space of in-betweeness among the Mexicans by becoming their new goddess. However, she becomes a subjugated woman to the patriarchal power of the Mexican male. Her conflict with the patriarchal Other points to her fellow subjugated women to the male power in Europe. She becomes a mere voice after her entire loss of the feminine identity that she fails to locate since she is trapped between the English and the Mexican cultures. Moreover, she fails to secure the perpetuity of her relation with the different Mexicans. Her failure keeps her in a perpetual psychological journey between the societal and geographical locations in England and Mexico. She becomes an outsider in the space of self-displacement.

4.5   Conclusion

Mornings in Mexico authenticates the narrative of *The Plumed Serpent* as a real journey to Mexico. It mirrors the primary reasons behind Lawrence's displacement in Mexico among which are the search for unpolluted life by mechanism and colonialism,

and an opportunity to bridge the gap with the Other. However, his attempt to attach the Mexican Other is unfruitful. The text presents the Mexican landscape as unfamiliar, which only suits the inferior dark-skinned Mexicans. The Oriental representation of the Mexican landscape hardens the relationship with the Mexicans as it changes their behaviour and obliges them to leave the country since it causes them alienation and disillusionment. The Orientalist discourse places the Mexican Other at the bottom or even excludes him from the human hierarchy through constructing a heterogeneous world system. The text further presents the Europeans and the non-Europeans as victims of Western mechanical civilisation who need to be revived spiritually. It underlines a paradox in the white civilisation, for it falls into self-destruction on the strength of its supremacy. On the Other hand, according to Mary Louise Pratt's the 'contact zone', the texts shows the possibility of unity with the Other through having a mixed marriage that breaks the traditional image of the Other. However, despite the fact that Kate frees herself spiritually, she unconsciously becomes a subjugated woman to the Mexican man, and thus, fails to articulate her feminine voice.

5   Self-Quest in Graham Greene's *Journey Without Maps*

This chapter will principally focus on Graham Greene's motivations for journeying to Liberia through studying *Journey without Maps*, which is ranked as one of the best travel works of the last century (Thomson, 2010). A brief account of Greene's biography will be undertaken, particularly considering psychological and political factors to digest his engagement in foreign territories that are different from his European surroundings. Further, Greene's Orientalist and colonial inclinations will be explored by tracing the idea of discovering the European 'superior I' and its reflected image in the inferior Other. Most significantly, the chapter will study the strategies that Greene used to other the Liberians and the repercussions of these strategies. To provide a benchmark for the representation of Africa, I will follow the same procedure used in the previous chapters by applying Said's theory of Orientalism and Fanon's concept of colonialism. I will also highlight the possibility of any cultural interaction with the African Other through an examination of Bhabha's concept of in-betweeness to enhance my analysis of the text under investigation.

The first section of this chapter tackles Greene's motivations for journeying to Liberia and the thematic connection between *Journey Without Maps* and *Heart of Darkness*.

5.1 Greene's Motivations for Journeying to Liberia and the Factors Beyond Writing *Journey Without Maps*

There were essential factors that motivated Greene to go on a journey to Liberia. Key among these factors were psychological, political, religious and literary considerations. Concerning the psychological factors, it is interesting to excavate Greene's early life to enhance the discussion. He experienced intense depression, which started from his childhood and lasted into old age. He was psychoanalysed in London at the age of sixteen after many attempts to run from school (Emerson, 1978). On numerous occasions, he considered committing suicide because he failed to find convincing answers to some vague questions about the nature of life and existence (Greene, 2007: xxvii). His suffering in childhood emanated from the fact that his father was the headmaster of his school, an issue that fettered and prevented him from living his early school years

normally like other pupils. The picture below shows Greene sitting at the centre of the front row in Berkhamsted School in 1914, and his father, Charles Greene, is sitting directly behind him.

Figure 5-1: Graham Greene in the Berkhamsted school in 1914, from Richard Greene's Graham Greene: A Life in Letters.

Greene was caught between the rock of his father and the hard place of his friends. This crisis caused him to go on a six-month course of psychological treatment. There was a fear that he might be psychologically broken down as his family had a record of many psychological diseases. His grandfather, for instance, committed suicide in an asylum. Greene penned that 'A manic-depressive, like my grandfather, that would be the verdict on me today, and analysis had not cured my condition'.[77] His miserable childhood turned out to be a running theme that stimulated his literary impulses.

In his old age, he paid visits to a psychiatrist seeking electric-shock therapy. The psychologist advised him to write his childhood memoir as another type of psychological treatment. He presented his miserable school life in his first volume of autobiography, *A Sort of Life* (1971). He stated that 'I was like the son of a quisling in a country under occupation' (*ASL*: 54). Critics noticed Greene's emphasis on the child's view and the betrayal of children by corruption or at least, the worldliness of adults (O'Neil, 2004: 500). While studying at Oxford, he imprisoned himself, and his psychological state

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[77] G. Greene, *A sort of* life (London: Vintage, 1999), 92. Subsequent references to this text will be cited by short title *ASL* and page number parenthetically.

became severe. Like Conrad who shot himself in the chest, Greene in 1923 lived in such a grave and unbearable boredom that he played Russian roulette alone with his brother's loaded revolver to stimulate himself emotionally. In his poem 'Babbling April', which he published when he was twenty, he explained his motivation behind playing the game of death:

> I slip a charge into one chamber,
> Out of six,
> Then move the chambers round.
> One cast of the dice for death,
> And five for life.
> Then, eyes blind and fingers trembling,
> Place the revolver to my head,
> And pull the trigger.
> Will it be mist and death
> At the bend of this sunset road,
> Or life reinforced
> By the propinquity of death?
> Either is gain.
> It is a gamble which I cannot lose. (Lewis, 1960: 223)

On another occasion, he insisted on extracting his healthy tooth for no apparent reason, an issue that signified his frustration (Emerson, 1978). Ironically, in old age, he denoted that life was desirable when he became sick with a high fever that brought him to the brink of death (Greene, 1978: xviii). However, he discovered his interest in life as he fell critically ill in Liberia: 'I had discovered in myself a passionate interest in living. I had always assumed before […] that death [was] always desirable' (*JWM*: 201). It was one of the discrepancies in his life for he used to talk about committing suicide and he died of natural causes at the age of eighty-seven (Davis, 1996: 332). Therefore, his journey to Liberia was viewed as an escape from anxieties, bitter memories of the terrible psychological state of his adolescence, parental control and personal reminiscence. He wrote that travelling eased his melancholy (Emerson, 1978).

Concerning the religious motivation to go on a journey, it was lucidly shown after Greene's marriage to Vivienne Dayrell-Browning in 1927 and his conversion to Roman Catholicism. However, he claimed that he was 'a Catholic with an intellectual if not an emotional belief in Catholic dogma' (*JWM*: 5). His conversion was not a matter of faith as much as a quest for identity and a protest against the spiritual emptiness, materialism

and pessimism of the age (Schweizer, 2001: 63). In the *Lawless Road*, he affirms that his conversion came as a belief in evil rather than goodness:

> Faith came to me–shapelessly without dogma, [...], something associated with violence, cruelty, evil across the way. I began to believe in heaven because I believed in hell, but for a long while it was only hell I could picture with certain intimacy.[78]

The conversion to Roman Catholicism became the source of conflict as he 'kept one foot in the Catholic church' and searched for another refuge for his soul (Greene, 2007: xxii). What compounded his views of Catholicism was his inability to get divorced from his Catholic wife, and that obliged him to travel to France to stay with her in 1966. As a consequence of this, he searched for what might compensate for the deficiency in his personal world and confront his abstract concerns of the 'idea of eternal life and damnation' (*JWM*: 84).

Greene's fascination for travelling was an additional reason to go on his journey. He travelled to Africa, Asia and South America. His travels provided the setting of eighteen out of twenty-six of his novels. He would feel restless if he stayed in the same place for a long time (Emerson, 1978). He searched for the strange and exotic in foreign territories. In essence, he allocated his time to adventure and discovery; he was 'bitten by the travel bug that swarmed among British literati in the 1930s' (Schwartz, 2002: 25). For him, Africa was 'not a particular place, but a shape, strangeness, a wanting to know' (*JWM*: 25). Like Conrad, Forster and Lawrence, Greene had a predilection and fascination for the new and primitive places that he recorded in his travel writing. He searched for a change in his lifestyle since he felt bored with the lifeless, hopeless, absurd, and unstable English life. According to Samuel Hynes (1976: 229), the real journey is the one 'over the frontier out of the familiar and secure into the unknown and frightening' in a quest for a different life. Greene refused 'Industrialism and everything [conceptualised by] Modern Northern Europe' (Fussell, 1980: 210). His travel to Africa was realised as a protestation against the 'Modern Western secularism and materialism' (Schwartz, 2002: 25).

Africa, which is the primary setting of *Journey Without Maps*, nestled in the depths of his unconscious side as he used to read stories that remained unsolved riddles

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[78] G. Greene, *The lawless road* (London: Vintage Books, 2002), p. 14. Subsequent references to this text are to this edition and will be cited by short title *LR* and page number parenthetically.

since childhood. It represented the magic that casts a spell on him to start an unplanned journey. He made his dreams come true by moulding and bringing them into reality as he displaced them with a geographical journey that reflected his unconscious side and his ingrained inner conflict. At the age of thirty, he embarked upon a 350-mile journey on foot for four weeks from the West African Coast through French Guinea to the interior Liberia with his twenty-seven-year-old cousin Barbara Greene in 1935. Curiously enough, Barbara agreed to go with him giving no explanations for her agreement. In *Land Benighted*, which was republished under the title *Too Late to Return* in 1981, Barbara affirmed that 'it was written in the stars that [she] should go'.[79] She wrote that 'Graham took all the decisions and made all the plans. I merely followed' (*TLR*: xiv). It is worth mentioning that she hardly exists in the narrative, which evinced her marginalised position in the patriarchal western society at that period. Although Greene never mentioned anything about the reason for going on a journey, he offered one pseudo-explanation: 'The motives of a journey deserve a little attention [….]. It is not the fully conscious mind which chooses West Africa in preference to Switzerland' (*JWM*: 8).

One possible explanation for not mentioning the reason beyond his journey was his job as a spy for the British authorities. The British authorities looked for individuals who could provide them with satisfactory reports concerning the return of slavery to Liberia (Butcher, 2010: 4a). Such apprehensions were explained in a letter in 1936 to the High Commissioner of the South African Union in London (2010: 16b). The authorities had real concerns about choosing the agents to embark on journeys. The agents must be highly educated people, who discerned well the goal of their mission, intelligent enough to deal professionally with the Other and impart their experience to the next generations. The Anti-Slavery and Aborigines' Protection Society found in Greene the qualifications and the capability of undertaking a mission in Liberia. On 6th December 1934, the head of the society wrote a letter to the Foreign Office in London informing them that they chose Greene for the mission and asked them to provide him with all facilities to journey to Liberia:

> Certain members of our Committee have formed a very high opinion of
> Mr Graham Greene, and they are hoping it may be possible for the
> Foreign Office to give to him a simple introduction to the British Consul
> at Monrovia, expressing to him the hope that any assistance it may be

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[79] B. Greene, *Too late to return* (London, Penguin Books: 1981), 1. Subsequent references to this text will be cited by short title *TLR* and page number parenthetically.

proper to render to Mr Graham Greene should be forthcoming. (2010: 16b)

Greene's mission showed his ability to work as a spy, a job that was officially offered to him by the intelligence. He worked as a full member of the Secret Intelligence Service (SIS) (M16) in World War II, and then between 1941-1944 as a spy, who was known as 59200 in Sierra Leone and Freetown after he had been trained in Nigeria (2010: 20b). Greene's journey would be impossible if there was no '[support] at home by a government that endorsed' what [he] did (*O*: 34). His mission followed the same trajectory of his precursors in collecting data about the place and its people to facilitate the colonial plot of expropriating the natural resources of diamond and gold. This fact was documented by the official reports of the Imperial Civil Service (ICS) and some biographers who knew him well. They described him as a mercenary who documented human trafficking (Davis, 1996: 331). It was not astonishing that Ernest Hemingway insisted on shooting him in Madrid when he acknowledged that he was working as a spy. However, Cockburn, Greene's friend, recognised him and saved his life saying 'don't shoot him; he's my headmaster's son' (Greene, 2007: 87).

Another key reason for journeying was his desire to return to the past and create a new beginning:

> I remember wandering round the village listening to the laughter and the music among the little glowing fires and thinking that, after all, the whole journey was worthwhile: it did reawaken a kind of hope in human nature. If one could get back to this bareness, simplicity, instinctive friendliness, feeling rather than thought and start again. (*JWM*: 180)

In connection with this, R.W. B. Lewis argues that Greene's journey paralleled a return to the cradle of evilness that he felt in childhood:

> To return thus to hell was to return to life. And the climatic event of the entire journey was precisely the discovery of a wholly unexpected concern with being alive (Lewis, 1960: 237).

The new beginning could be achieved if he could find an antediluvian world so as to diagnose man's behaviour through his relationship with the Other: 'The need [...] has always been felt, to go back and begin again' (*JWM*: 236). He expressed his wish to 'access and understand some primal core of his being and to reach down the layer of the Self that supposedly sat below consciousness, rationality and civilisation' (Thompson,

2011: 121). He asserted that 'Freud has made us conscious as we have never been before of these ancestral threads which still exist in our unconscious minds to lead us back' (*JWM*: 236). He claimed that one 'sometimes has a curiosity to discover [....] at which point we went astray' (*JWM*: 9). Symbolically, the distant interior places he entered reminded him of his unhappy childhood memories. He used the psychoanalytical procedure of the psychiatrist to enable the patient to delve to the deep self to reach and confront what he feared. Unsurprisingly, the patient in this context was Greene himself who suffered from the 'conflicted attitudes' and 'ideological contradictions', using the cultural construct of the archetypal 'metaphor of childhood both to describe a condition of the *self* and to designate an *object*' (Schweizer, 1998: 100-02; emphasis original). His watching 'I' made him feel just as though he was in front of an audience performing a soliloquy that exposed his inner conflict. So, he brought the patient that he talked about at the start of the journey to the unconscious stage to see what ailed him: '[H]ere one was finding associations with a personal and a racial childhood, [and] one was being scared by the same old witches' (*JWM*: 81). He further narrated that the 'unconscious mind is sentimental; I have written 'a shape' and the shape, of course, is roughly that of the human heart' (*JWM*: 25). He rose against the bitter reality; he sought to embrace new knowledge and approve his identity:

> The idea of Africa as a possible sanctuary for the blurred souls of civilisation is particularly appealing when the idea of Europe enters into a state of terminal crisis in the years between the two world wars [....] Africa is both the self and the other of Europe [....;] [it] becomes a key integer in what Greene calls the 'method of psychoanalysis'. (Gikandi, 1996: 179)

Greene's self-reflection was framed in the light of the incidents and places he experienced. Moving from one place to another is similar to cutting across the different stages of his life, especially his unstable adolescence. The inner confined fragmented self was reflected in the sense of absurdity that the text displays by portraying Africa as a void world. He resolved to exist among the primitive people because his soul was a rebellious one. Therefore, his journey symbolised his 'pursuing not only of his own lost childhood but his race's as well' (Schwartz, 2002: 28). As a consequence of this, critics viewed the writing of his experience as a spiritual therapy:

> Writing is a form of therapy; sometimes I wonder how all those who do not write, compose or paint can manage to escape the madness, the

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melancholia, the panic fear which is inherent in the human situation.
(Greene, 1999: 275)

He wanted to 'discover the nightmare that the surrealists found in their subconsciousness' (Hynes, 1976: 231). Africa was 'Greene's subconscious [....]. [It is] plunging down 'going deeper', 'getting somewhere' into the meaning of his dreams' (Cunningham, 1993: 408). However, this dimension was partially accessible to consciousness through dreams or psychoneurotic symptoms. It indicated 'the repository of repressed desires, feelings, memories and instinctual drives' (Rivkin & Ryan, 2000: 119). For that reason, the stops he made through his journey seemed comparable to the sessions in a psychiatrist's clinic:

> The method of psychoanalysis is to bring the patient back to the idea which he is repressing: a long journey backwards without maps, catching a clue here and a clue there, as I caught the names of villages from this man and that, until one has to face [a] general idea, the pain or the memory. This is what you have feared, Africa may be imagined as saying, you can't avoid it, there it is creeping round the wall, flying in at the door, rustling the grass, you can't turn back, you can't forget it, and so you may as well take a long look. (*JWM*: 85)

Consequently, the struggle caused him physical, psychological and spiritual illness that is similar to the one felt by an exile. This illness was crystallised in the form of psychological, mental and spatial estrangement. He showed a permanent non-stable psychological state that he failed to escape. In his lecture 'Intellectual Exile: Expatriates and Marginals', Said designates that:

> Exile for the intellectual in [the] metaphysical sense is restlessness, movement, constantly being unsettled, and unsettling others. You cannot go back to some earlier and perhaps more stable condition of being at home; and, alas, you can never fully arrive, be at one with your new home or situation. (1996: 53)

Surprisingly enough, in spite of the exile-like state Greene lived in while he was in Africa, he had 'the sensation of having come home' (*JWM*: 81). Andrew Thacker (2002: 20) noticed that there was an invitation to live in the primitive land than to stay in the chaos present of modern barbarity; it metaphorically denoted the remapping of his life.

One more significant incentive for Greene's travel to Africa was the wish to produce a travel book. He decided to write a travel book before he even started his journey as a publisher advanced him three hundred and fifty pounds (Greene, 1978: xi). His publisher encouraged him to include autobiographical elements as they had their

significance in serving the aims of the narrative and its reliability. Afterwards, French publications, *The Times*, and *BBC* encouraged him to write travel books. The following letter shows the encouragement and facilitation he received to commence his perilous journey to Africa:

> I think you may be interested in glancing through the attached draft telegram to Monrovia and letter to Mr Graham Greene, who is shortly proceeding on a visit to Liberia …. His expenses are being paid by his publishers, and the Anti-Slavery Society are much interested in Mr Greene's plans. […] [We] would do everything possible to ease his path. He is a young man and unfortunately does not give the appearance of being of particularly robust health. Quite frankly, [….] he is running a considerable risk in making this journey. (Butcher, 2012: 6 b)

In the text, he introduces himself as the narrator of the work using the fictional I to affirm the reality of his experience and his two-directional journey, i.e. the geographical and the psychological. In 'Greene's Travel Books', Jeffery Meyers (1990) states that Greene wishes to discover his fictional characters in much the same way as an explorer discovers unknown territories (49). Telling a moving personal story enables him to address the pressing issue of man's relations to the human race and the global cultural struggles. He insisted that a novelist has two duties: 'to tell the truth as he sees it and to accept no special privileges from the state' (O'Neil, 2004: 500).

His rudimentary target seemed to be a continuation of Conrad's enterprise in *Heart of Darkness*: 'Nearly every modern travel book that features the Congo as travel zone at some level re-inscribes […] *Heart of Darkness*' (Holland & Huggan, 2000: 69). He imitated 'Conrad's self and Conrad fiction' (Hoskins, 1999: 167). However, Greene determined to stop reading Conrad's works because his 'influence on [him] was too great and too disastrous' (Greene, 1961: 48). He wanted to illuminate the inscrutable image of Africa through exploring 'a quality of darkness' (*JWM*: 8). Despite the three decades that separate *Journey Without Maps* and *Heart of Darkness*, no doubt can be cast on the fact that there is intertextuality between two texts. The influence is inescapable in the texts' title, detail, settings and theme of colonisation: Greene unconsciously found himself 'travel[ing] in Marlow's wake' to view Africa as a 'dark and diseased continent' (Edmond, 2006: 234). Therefore, the form of Greene's text is similar to Conrad's because it is a journey to a primitive land where the modern civilised brutality and cannibalism exist to examine the 'primitive roots of humanity' (Hoskins, 1999: 167). He frankly mentions

Conrad's name in his text to ascertain that their works follow the same trajectory of investigating the Self and its relation to the African Other: 'This Africa may take the form of an unexplained brutality as when Conrad noted in his Congo Diary' (*JWM*: 8). He further mentions *Heart of Darkness* at the end of his text: 'what had astonished me about Africa was that it had never been […] strange. [...] The "heart of darkness" was common to us both' (*JWM*: 237). Greene desired to make his work unique by giving it a dark touch of mystery and philosophical grounds that reflected his personal life: 'I am my books' (Greene, 2007: xvii). However, the intertextuality with Conrad's text was explicit as Greene declared that Conrad had 'fatal attraction' for him since his undergraduate years (Pendleton, 1996: 1). In a letter dated 5th April 1949, he wrote to Mieczyslaw Grydzewski, the editor of the Polish Language Journal, answering her question about his views of Conrad:

> Since the age of sixteen [I] have been a very great admirer of the works of Joseph Conrad, in particular, *The Secret Agent* and *The Heart of Darkness*. [….] I would place him far away above Virginia Woolf. (Greene, 2007: 163-64)

Most significantly, Greene's text takes a form similar to Conrad's 'Congo Diary'; it has almost random thoughts and is characterised by a plain and straightforward language that adds more to its trustworthiness. However, it is different from Conrad's text since it has a literary mode and the artistic elements of a journey:

> [*Journey Without Maps*] could not be written in the manner of a European tour; there was no architecture to describe, no famous statuary; nor was it a political book in the sense that Gide's Voyage au Congo, nor a book of adventure like those of Mr Peter Fleming–if this was an adventure it was only a subjective adventure, three months of virtual silence, of 'being out of touch'. This thought gave me the clue to the form I needed. The account of a journey–a slaw foot-sore journey into an [unknown] interior […]–was only of interest if it paralleled another journey. (Greene, 1978: xii)

The above quotation reveals the difficulty of journeying in the unknown African territories. It was the first time for Greene to travel abroad: 'I had never been out of Europe before; I was a complete amateur at travel in Africa' (*JWM*: 35). His experience of Africa came solely from texts, reports, images and short stories that he was acquainted with in childhood. Thacker (2002: 19) pointed out that travelling to the unknown alludes to Greene's psychological state and psychic topography that display his fears and desires.

The knowledge he acquired via those resources implanted in him an exotic image of Africa that he endeavoured to eliminate. Rarely did he know any details about Liberia because neither Europe nor America had accurate maps of its geography. The existing Liberian map was 'so inaccurate that it would be useless, perhaps even dangerous to follow it, though there [was] something Elizabethan in its imagination' (*JWM*: 34). In *The End of the Affair* Greene explains that:

> If this book of mine fails to take a straight course, it is because I am lost in a strange region; I have no map. I sometimes wonder whether anything that I am putting down here is true.[80]

Travelling without maps expounded his aspiration to journey into uncharted territories. He wrote that his journey was a 'kind of Russian roulette remained too a factor in my later life, so that without previous experience of Africa I went on an absurd and reckless trek through Liberia' (*ASL*: 95). In 'The Lost Childhood' he writes that:

> In later life we admire, we are entertained, we may modify some views we already hold, but we are more likely to find in books merely a confirmation of what is in our minds already: as in love affair it is our own features that we see reflected flattering back. (Greene, 1951: 11)

Accordingly, because of his lack of knowledge and certitude about his destination, Greene's journey was considered self-challenging, which he suggested in the title of the text. For him, self-displacement meant to divest the Self from all the old conventional norms and the hunt for a new criterion that suited his disturbed self.

Like Kurtz's state of frustration, Greene had 'a moment of despair and wished to abandon [Liberia]' (Greene, 1978: xii). He enunciated that he 'wanted to laugh and shout and cry' (*JWM*: 211). After returning to England, he felt a sense of regret about the loss of the white man in Liberia:

> It isn't that one wants to stay in Africa: I have no yearning for a mindless sensuality, even if it were to be found there: it is only that when one has appreciated such a beginning, its terrors as well as its placidity, the power as well as the gentleness, the pity for what we have done with ourselves is driven more forcibly home. (*JWM*: 237)

The influence of the Liberian journey run through the rest of his life and almost killed him (Wise & Hill: 2012). His journey marked an unstable self by absolving the psychological disruption and the pressure that ensued. Nevertheless, he failed to escape

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[80] G. Greene, *The end of the affair* (London: Vintage Books, 2012), 57. Subsequent references to this text are to this edition and will be cited by short title *TEA* and page number parenthetically.

the memories of childhood since writing up his journey enhanced these memories and became a part of his present. His journey to Liberia was perilous, yet it satisfied his dominated desire in his quest for a unique experience.

5.2   Revisiting the Orientalist and Colonial Conceptions in *Journey Without Maps*

Following *Heart of Darkness*' Orientalist and colonial trajectories, *Journey Without Maps* revolves around interpreting the Oriental and colonial practices of the white man in Liberia that designates exploitation in its worst phases. In his self-displacement in Liberia, Greene bestows himself with a particular privilege that makes him the master of the African Other. Like any other Orientalists, he followed the strategy of the 'native mind' to enable him to control the malfunctioning Other who cannot represent themselves.

The inferior image of the Other has nestled in Greene's mind since childhood, due to his readings about Africa; his Orientalist's eyes degrade the Other's individuality and culture. His Orientalist conceptions can be viewed through drawing a connection with Said's hypothesis about the traveller's background. Said emphasises that any Westerner who comes to the East is highly constrained by his cultural background:

> It must also be true that for a European or American studying the Orient there can be no disclaiming the main circumstances of *his* actuality: that he comes colonial, personal, psychological or literary up against the Orient as a European or American first, as an individual second. (*O*: 11; emphasis original)

Said's assumption, which is displayed in the above quotation, explicates that the individual's behaviour is not confined to the present, but to the historical and ideological background. It is the same supposition that Greene presents in his text: '[one's] place in time, based on […] knowledge not only of one's present but of the past from which one has emerged' (*JWM*: 7-8). The long years of pressure and suppression forced the natives' inferiority and subjugation to the superior whites. Foucault wrote that 'pressure initially imposed externally, [leads] to self-discipline for the individual and eventually to the production of the individual himself as a subject' (Balan, 1999: 4). His approach of representation concentrates on creating a discourse that produces knowledge and meaning that reflect our conceptions and understanding of things (Hall, 1997: 60-2). The Orientalist and colonial discourses insist on the excessive use of the word 'inferior' as a

part of the process of brainwashing, which spontaneously draws the Other to believe in their inferiority.

On the first page of the text, Greene provides a map of Liberia. Thacker notices that Liberia was not named and charted upon that map by depicting it as an ancient space (2002: 15). Like Marlow, Greene's presentation of the spatial blankness on the map is to prepare his white fellows, as the map grows a part of their unconscious, to display the Other's territories as ripe lands to be conquered:

> That Liberia is not signified on the 1936 map accentuates the land as 'unknown' and 'formless', waiting for Greene's literary discourse to fill in the 'blank spaces' on the map. (2002: 15)
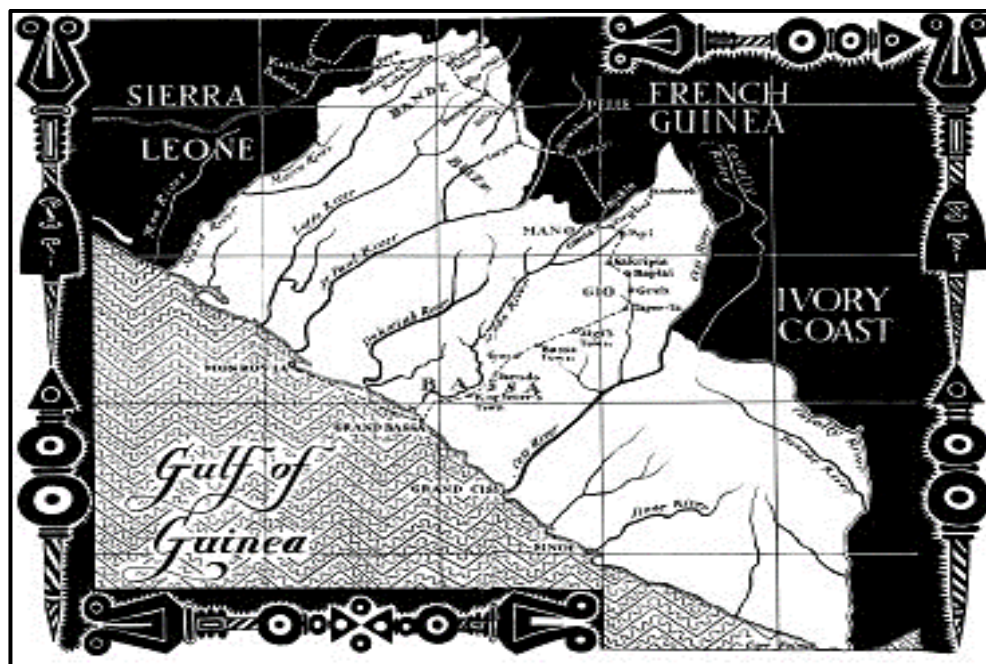
Figure 5-2: Map of Liberia (1936), from Graham Greene's Journey Without Maps, 2006 edition.

Greene is regarded as the first writer among others of his era to uncover the riddle of Liberia through suggesting a decisive map that substitutes the old vague ones:

> Africa has always seemed an important image; I suppose that is what I mean, that it has represented more than I could say [….]. 'Of what do you think first when I say the word Africa?' [A] crowd of words and images, witches and death…. It is not then any part of Africa, which acts so strongly on this unconscious mind [….]. A quality of darkness is needed, of the inexplicable. (*JWM*: 8)

Like the title *Heart of Darkness*, *Journey Without Maps* assigns a variety of meanings and possibilities regarding the difficulty of the journey. Instead of using the adjectives 'exotic or strange' to describe Liberia, Greene uses 'seedy' to stress its strangeness and degeneracy. The seedy foreign places are set in 'a country of mind called Greeneland' that embraced the exotic and the strange (Lodge, 2011: 159).[81] Greene's fictional landscape is full of wolves instead of lambs. However, the term does 'injustice to the specificity of [Greene's] settings' (2011: 159). He reiterates the word 'seedy' many times in the text to preserve the antithesis between Europe and Africa. In substituting the civilised England with the uncivilised Liberia, Greene does not feel secure. He informs the readers of his sense of confusion and ambiguity towards the fathomless Africa, which is depicted as an oppressive jungle:

> 'You dreamed you were in Africa. Of what do you think first when I say the word Africa?' and a crowd of words and images, witches and death, unhappiness and the Gare St Lazare, the huge smoky viaduct over a Paris slum, crowd together and block the way to full consciousness. (*JWM*: 8)

In his description of the seediness of Liberia, he copies T.S. Eliot's 'The Love Song of J. Alfred Prufrock' (1917) style in describing the cities of England:[82]

> There seemed to be a seediness about the place you couldn't get to the same extent elsewhere, and seediness has a very deep appeal: even the seediness of civilisation, of the sky-signs in Leicester Square, the tarts in Bond Street, the smell of cooking greens off Tottenham Court Road, the motor salesmen in Great Portland Street. It seems to satisfy, temporarily, the sense of nostalgia for something lost; it seems to represent a stage further back. Streets that follow like a tedious argument of insidious intent. To lead you to an overwhelming question… (*JWM*: 7)

Greene experiences the hot weather and the terrors of the dark nights that leave him shuddering with distaste.[83] He mentions that the only permanent guests in Liberia are the limitless diseases, the vengeful elements of the African landscape against his intrusions

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[81] A.C. Marshall coined the term 'Greeneland' in 1940. He stated that Greeneland described a world of depressed seediness that involved the settings and the characters of Graham Greene. The implicit massage of seediness is the reference to the seediness of the human beings and the moral decline of modern civilisation since it shares the quality of darkness. See: C. Watts, *A preface to Greene* (London: Longman, 1996), 142-48.
[82] See: *The complete poems and plays of T. S. Eliot*, 13-17.
[83] See: Greene, *Journey without maps*, 142-43 & 147-49.

such as plague, malaria and yellow fever. He fears the hot weather, bats, birds and rats for they contributed in spreading epidemic diseases: 'I was dead sick of Africa' (*JWM*: 213). The fatal diseases are the enemy of the European travellers by which they are impeded from accomplishing their missions. The nightmare of Ebola, for instance, has become recently the world's deadliest to date in the African countries (Berkley, 2014). Brian Castner in his review of Greene's text attests that he travelled to Liberia eighty years after Greene's journey to write a report about the Ebola crisis to find that:

> Much of the rest of *Journey Without Maps* holds up. The reclusive back-country Greene explored is in many ways still present in modern Liberia. […] The Ebola crisis itself was driven in large measure by the traditional rituals of Liberian society, funeral rites, and close familial contact. (2015)

Fever and diseases become discernible characters in almost all travel writing about Africa. Conrad documents this fact in 'Congo Diary' as he suffers from fever and diarrhoea a few times on his way to the inner station. Similarly, Greene maintains that:

> As I grew more tired and my health a little failed, seemed to be what I would chiefly remember as Africa: cockroaches eating our clothes, rats on the floor, dust in the throat, jiggers under the nails, ants fastening on the flesh. (*JWM*: 132)

The recurrent mentioning of the epidemic life makes the readers mitigate how precarious it is to journey to Africa. In *Ways of Escape*, Greene explains the difficulty of his journey:

> It had seemed simple, before I set out, to write a travel book, but when I returned and was faced with my material I had a moment of despair and wished to abandon the project [...] memories chiefly of rats, of frustration, and of a deeper boredom on the long forest trek than I had ever experienced before- how was I, out of all this, to make a book?[84]

As an official agent, Greene needs to seal his safety; he tries to discover the unknown Other consciously to find out whether he is the 'friend Other' or the 'enemy Other'. In the light of this assumption, Greene is obliged to act the role of a friendly character and show passions to satisfy the Other's enthusiasm to speak with him as a means of inferring the meaning of their social and ritual practices. In *The Heart of the Matter*, he mentions that 'in human relations, kindness and lies are worth a thousand

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[84] G. Graham, *Ways of escape* (London: Vintage, 1999), 47. Subsequent references to this text are to this edition and will be cited by short title *WS* and page number parenthetically.

truths' (Greene, 2010: 48). Greene's displaced Englishness provides him with a vehicle to communicate with the African Other in the way that boosts the colonial interests. His behaviour elucidates the whites' unchangeable hypocritical nature in foreign territories. His dishonest behaviour makes the natives believe in his impressive intentions of civilising Liberia, and thus, label him as the 'Other' (with capital O) according to Lacan's schema. In tracking such an evil strategy, he succeeds in securing the natives' allegiance and capitulation. He rewards them with some unique presents and drinks to persuade them to ensure their faithfulness. His false intimacy indicates the colonial trajectory of obtaining more insights into the Other's life and culture. The Chiefs that Greene meets are good examples of the 'overpoweringly hospitable' and loyal agents for the British colonisation; they offer him shelter and food and a raw bond of humanity that he cannot find in Europe. He describes one of them as more 'Oriental' because he imitates the whites' clothes style. Although their actions expose kindness, hospitality and readiness to openness, they verify their submissiveness to the colonial power, which becomes a component of their identity. According to Said, the West wants to secure this kind of relationship with the East: 'The internal consistency of Orientalism and its ideas about the Orient [...] despite or beyond any correspondence' (*O*: 5). Greene maintains that kind of relationship with the natives, which reveals his Orientalist conceptions on which he builds his responses.

Like Kurtz, Greene approaches Africa bearing in mind the whites' ideology of racial superiority. He uses his hegemonic power to make judgements on the Other. His Orientalist discourse unleashes another layer of the colonial power, which falsifies the European claims of having no evil plots against the Africans. It depicts them as immature, irrational and handicapped children at their best conditions. Said (*O*: 40) deliberates that the Oriental is perceived as 'irrational, depraved (fallen), childlike, "different"; thus, the European is rational, virtuous, mature, "normal"'. The Orientalist philosophy of representing the Other comes to the forefront of the analysis here, for it demarcates the way the whites operate in dealing with the Other:

> [Judgment] and interpretations depend very much on who the interpreter is, who he or she is addressing, what his or her purpose is, at what historical moment the interpretation takes place. (1997: 154)

Greene follows the Orientalist and colonial strategies, which are illustrated in the European and American maps of Africa and its inhabitants. They stand as hallmarks of

the Western ideology in the East and correlate with the already existing European colonial power in Liberia. Regarded in this light, Greene appears to be the cog in the imperial machine and behaves in accordance with his position by keeping a distance from the natives. He carries the same Orientalist image that provocatively refers to the Africans with adjectives evoking primitive and beast-like creatures. Such a description of the natives approves that 'Orientalism is all aggressi[ve]' (*O*: 204). In *Images of Savages: Ancient Roots of Modern Prejudice in Western Culture*, Custav Jahoda explains that the animalistic and child-likeness are the striking images of representing the Other (1999: xv). In the Oriental heritage, these images encourage the whites to exploit the natural resources of the Other. Greene belittles his carriers and describes them as children; an issue that boosts his ego: 'I was driving them hard on purpose [...] they were like children who have caught a grown-up lying to them' (*JWM*: 116). He uses certain tropes in his Orientalist discourse to illuminate his colonial aspirations to other the Africans and make them the opposites of their Western counterparts: 'The carrier[s] enjoy […] the moment. [They] cannot connect cause and effect' (*JWM*: 104). In *Too Late to Return*, Barbara affirms the child-like simplicity of the Africans. She narrates that Greene 'like a benevolent father, would smile kindly upon [them] [….]. But with [the] child-like simplicity they handed all responsibilities over to my cousin' (*TLR*: 68). The child-like image rationalises the Africans' entire submissiveness to the whites; 'they were just a lot of children trying to get something out of us [….]. [T]hey felt neither the future nor the past' (*TLR*: 88-9). Thus, the Orientalist discourse empowers Greene; he refers to himself as a 'grownup' to segregate himself as the master to safeguard Western control since the subjection of the Other guarantees the continuity of mastery status. It is the 'emotive ideological intentionality, which is rooted in a highly interested, dominant and mediated approach to otherness' (Schweitzer, 1998: 104). He exposes his imperialist feeling towards his slaves, who are visualised as no more than mechanical toys:

> I couldn't […] believe that when I said 'Off!' the twenty-five carriers would be set in motion. I stood back and watched them with an odd feeling of pleasure, an absurd sense of pride, when like a long mechanical toy they were set in motion. (*JWM*: 56)

Greene's description of the carriers as nothing but toys, explains his Orientalist view of the Other that coincides with Said's definition of the Other as the figure 'to be feared [….] or to be controlled'(*O*: 301). Greene embraces the doctrines of the Oriental system whose

primary task is to fulfil what the colonial power desires since it is 'a product of certain political forces and activities' (*O*: 203). Given that, the natives are transformed into puppet-like characters in the hands of that power. For that reason, Memmi and Sartre (2003: 52) argue that 'the more freely [the coloniser] breathes, the more the colonized are choked'. Based on Said's Oriental philosophy 'every European [is] a racist, an imperialist, and almost totally ethnocentric' (*O*: 204). Greene's description of the carriers brings to mind the chained dying Africans in *Heart of Darkness*. According to Said, the colonial discourse is reinforced by 'the certain knowledge that Europe or the West literally commanded the vastly greater part of the earth's surface' (*O*: 40). It delves into and organises that relationship with the emphasis on the Europeans' centrality and the periphery of the Other. It becomes a mirror through which different powers reflect themselves:

> [After 1880, the rhetoricians of imperialism] deploy a language whose imagery of growth, fertility, and expansion, whose teleological structure of property and identity, whose ideological discrimination between 'us' and 'them' had already matured elsewhere–in fiction, political science, racial theory [and] travel writing. (1994: 128)

Greene's prejudgement of the Other generates a belief that actuates the readers to see the downside of those labelled as 'them' while seeing all that is pertinent to 'we' as positive (Skirpekk, 2008: 262). It is a procedure that degrades and deprives the natives of their individuality, culture and history to make them a mere shadow. In verity, he presents the rooted problem of racial discrimination at the outset of his journey when he uses the words 'slaves' and 'blacks' instead of 'Africans' to refer to the natives. The word 'slaves' technically refers to the Africans because there are no white skin slaves in the Dark Continent. Moreover, the skin colour is taken as an ethnic marker of differentiation that apparently affirms their inescapable inferiority and becomes so ingrained in the mind of the two races.

Greene precisely elucidates the Orientalist conception of the Other arguing that the 'world' in the Orientalist discourse means just Europe: 'Why should we pretend to talk [about] the world when we mean only *Europe or the white race*?' (*JWM*: 49; my italics). To put it accurately, Greene maintains privileges as a white man to enhance his mastery image in the natives' imagination. One of the critical incidents that shows his European privilege is his treatment of the carriers who carry him and his bags along the

journey. The process of carrying him above the natives' heads serves his personal and colonial interests. It encapsulates the idea that the white man is confident of his favourable position as the master or god-like figure. The incident of carrying the whites is a recurring theme in Conrad's *Heart of Darkness* through the god-like character, Kurtz. Greene exploits the carriers through paying them small wages. Moreover, his assistant, Amedoo, lashes them despite their allegiance and honesty:

> One had not come across a single example of dishonesty from the boys, from the carriers, from the natives in the interior: only gentleness, kindness, and honesty which one would not have found, or at least dared to assume was there, in Europe. (*JWM*: 68)
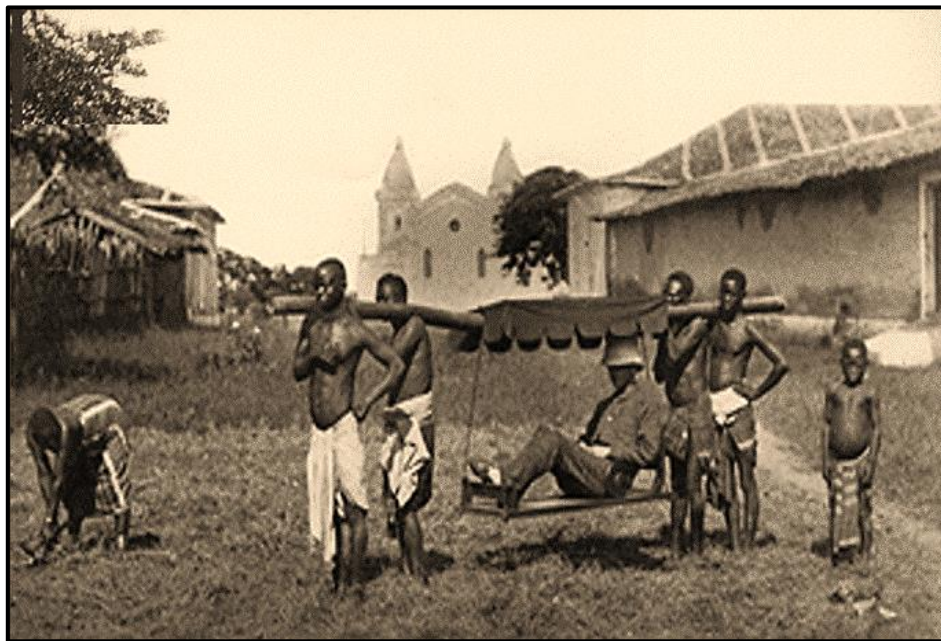
Figure 5-3: Local men carrying a European man on a litter, Angola, circa 1890. Colonial Angola ©Getty Images.

Greene does not treat his carriers on humanitarian grounds since he perceives them on a materialistic basis. Those who suffer from an unexpected disease become worthless and useless creatures in comparison with the vigorous and healthy carriers.[85] Accordingly, his

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[85] The poor and subjugated people are still suffering from different types of slavery. The last estimation of the victims of slavery according to Walk Free Foundation's report 'The Global Slavery Index' (GSI) in 2014 is 35.8 million people around the world. In the United Kingdom alone in 2014, there were more than 13,000 victims of slavery; an issue that made the Home Office express real concerns. Further, Walk Free Foundation states that 'modern slavery' possesses and controls the weak individual, deprives him of his liberty and exploits him for personal benefits. See: Walk Free Foundation, Slavery alert: consumer polls, (2014). Available online: http://www.globalslaveryindex.org/. Accessed [26/5/2016].

journey at this stage becomes a journey with maps since its Orientalist and colonial trajectories are lucidly shown in its evil plots:

> The wages […] of the platelayers on the little narrow-gauge line which runs to Pendembu near the French and Liberian borders. These men were paid sixpence a day and had to buy their own food, and yet in the days of the depression [,] they were docked one day's pay a month. This was perhaps the meanest economy among the many mean economies. (*JWM*: 31)

In a broader sense, Fanon displays the whites' exploitation of the Other with a further nuance through revealing the unequivocal benevolent impact of the Third World on Europe:

> In concrete terms, Europe has been bloated out of all proportions by the gold and raw materials from such colonial countries as Latin America, China, and Africa. Today Europe's tower of opulence faces these continents, for centuries the point of departure of their shipments of diamonds, oil, silk and cotton, timber, and exotic produce to this very same Europe. Europe is […] the creation of the Third World. (2004: 58)

Greene's Orientalist perspective echoes the superior European ideology of presenting the primitiveness of the African Other. He states that he is not 'confident enough to see the journey as more than a smash-and-grab raid into the primitive' (*JWM*: 107). He records every single detail of his journey and the precise time of his entry and departure of the villages by using a diary and a camera to illustrate the primitive nature of the Other. He starts to pencil what is different from England and consider it the Other. He is like an ethnographer, who does not care about the journey so much as the cultural factors. The following pictures, which are taken by Greene, document the nakedness of the African children to degenerate them and present them as animal-like creatures.
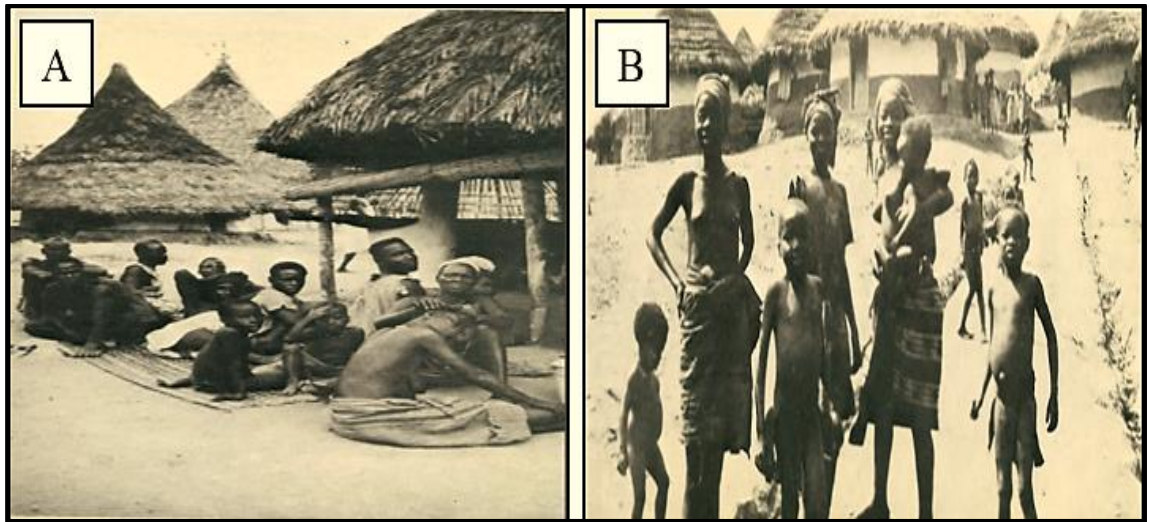
Figure 5-4: (A) A group of natives in the louse hunter que. (B) An illustration of a group of naked children, from Graham Greene, Journey Without Maps.

The children's nakedness, which stands for purity and simplicity, is extraordinarily depicted to provide disgusting images that boost his Orientalist project. He parallels the naked kids, who suck milk in pairs from long bronze breasts, with the lambs as they suck 'their milk standing' and 'ran to the breasts in pairs' and 'pull[ed] at the teats' (*JWM*: 41). He portrays them as animal-like creatures replete with inferiority, laziness, stupidity and barbarity. Therefore, he breaks the traditional innocent image of the children as they become synonyms for ignorance and brutality (Bacon, 1972: 4). Therefore, instead of using photography to supplement and authenticate his narrative through visualising the Other, it becomes an Oriental gear to degenerate the Other. Incontestably, Schweizer (1998: 99) argues that the text is 'another example of Western hegemonic representations of Africa'. Raymond Williams displays that the superior culture administrates the structures of the counter-culture (2009: 114). According to Williams' line of discussion, the immutable discourse of the dominant culture makes pliable judgements upon the marginalised indigent people to derogate their humanity. He punctuates the insignia of the Liberians' primitiveness as being cannibals, which is already inscribed in the European minds as symbols of horror and savageness (Gikandi, 1996: 187).

Greene is a typical coloniser who justifies himself to use all colonial stereotypes to serve his personal ends and the colonial avidity of protecting the colony. Like Conrad in 'Congo Diary', who plays the role of a physician in curing an injured boy who has a bullet in the forehead, Greene plays the physician's role in treating a man who suffers from gonorrhoea. Instead of telling him the truth that he is not a doctor, he tells him that

he does not have the suitable medicine: 'He asked me whether I was a doctor and I said that I had a few medicines' (*JWM*: 207). Another incident of exploiting the natives' simple-mindedness is the moment when the whites acknowledge the blacks' panic regarding machines and cars. Like the natives in *Heart of Darkness*, who feel terrified by the sound of the steamer thinking it is the sound of the beast, the Liberians fear the car's sound thinking it is a real devil. Thus, the whites utilise whistles deliberately to frighten them; it represents their burning desire for power:

> Cars are still rare in that corner of Sierra Leone, men scrambled up the banks, the women fled into the bush or crouched against the bank with their faces hidden, as civilisation went terrifyingly by them in a fume of evil smoke. (*JWM*: 45)

Moreover, Greene's Orientalist discourse is inequitable even in describing the Other's stories. For instance, he embeds horror and denunciation in narrating a dubious horror story about an injured boy:

> A one-armed boy knelt below a hideous varnished picture. (He had fallen from a palm-tree gathering nuts, had broken his arm, and feeling its limp uselessness had taken a knife and cut it off at the elbow.) (*JWM*: 74)

The incidents discussed above explore the reality of the white man as the bearer of the torch of civilisation. It is a running theme the readers met in the previous chapters, particularly in *Heart of Darkness*. The whites start to imitate missionaries/servants of the primitive and 'savage' places under the guise of civilising the Other. However, they are unfaithful in their delegations, wearing the gown of religion as a pretext to fulfil their colonial goals. Ironically, the natives are more religious and have more of a strong belief in their rituals and traditions than the European industrial societies (Schwartz, 2002: 32-5). They are faithful to their deities for they '[s]acrifice a child [goat] once a year to the great python [the big devil]' (*JWM*: 157). Because Greene belongs to a community of different criteria, he feels dissatisfaction with their mysterious ritual practices. Thus, in his narration, he alternates between 'a learning process and blind acceptance of the assumptions current in the tradition of the 'foreign novel of Africa' (Couto, 1990: 115). The brainwashing colonial policy makes the African Other eager to see the civilised Europeans on their land. '[E]verywhere in the north, I found myself welcomed because I was a white, because they hoped all the time that a white nation would take the country over' (*JWM*: 95), Greene narrates. Therefore, the backwardness and the primitive

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thinking of the colonised people open wide the floodgate to the coloniser to interfere with their issues. It is worth noting that the natives recognise their difference from the whites and put themselves in that inferior position. One of them engages with Greene saying that 'I know I'm laughable, I'm only black and you are a white, you are laughing at me' (*JWM*: 106). In this regard, the traditional image of the innocent Orient or innocent colonised Orientals is a concept to be contested since the Orient and the Orientals rationalise the colonisers' interference with their issues after accepting their inferiority. Greene (2007: 123) writes that 'people say [Africa] is not yet ready for self-government'. The whites notice that the natives cannot govern themselves and the country is chaotically run, and thus, they urge the Western pattern to be followed and imitated. This is what Bhabha alludes to as he proclaims that it is implausible to look at the master and his slave separately (1994: 75). The whites' interference in the Other's issues influences the independent status of the African countries and put them under the control of the white administration (Thacker, 2002: 12). Their influence permeates the natives' daily life by embracing the corrupted administrative system of British colonies. 'The noble savages', to use Conrad's term, blame the colonised people for their reword conditions while forgetting that they are the foremost reasons for the Other's misery on the plea of their universal project of civilising the uncivilised:

> Civilisation here remained *exploitation*; we had hardly, it seemed to me, improved the natives' lot at all, they were as worn out with fever as before the white man came, we had introduced new diseases and weakened their resistance to the old, they still drank from polluted water and suffered from the same worms, they were still at the mercy of their chiefs. (*JWM*: 49; my italics)

The pressure of the colonial power on the natives' daily life motivates the blacks to confront the colonial arrogance. Michel Foucault (1978: 95) upholds that 'where there is power, there is resistance'. It is striking that Foucault has built his assumption on the ideology of Fanon, who affirms that the colonised subject is

> dominated but not domesticated. He is made to feel inferior, but by no means convinced of his inferiority. He patiently waits for the colonist to let his guard down and then jumps on him. The muscles of the colonised are always tensed. It is not that he is anxious or terrorized, but he is always ready to change his role as [a]game for that of [a]hunter. The colonised subject is a persecuted man who is forever dreaming of becoming the persecutor. (2004: 16)

Greene's 'wretched of the earth' carriers (to use Fanon's book title) go on strike and refuse to carry him and his belongings. This action is understood as a protest against the white man's arrogance, and thus, a refusal of the European hegemony. Greene states that 'I must remain cheerful and good-humoured, I had to laugh at them however much I wanted to curse them' (*JWM*: 136). According to Fanon (2004: 51), the colonised people expressed their protest, sometimes using violence, as a 'cleansing force' to free themselves from the 'inferiority complex and from despair and inaction […] and restore [… their] self-respect'. It is one of the few scenes of the African self-representation and refusal of European colonisation. The natives' protest make foreign territories hard for the coloniser, a concept that Conrad vindicates through paralleling walking in Africa with going back to the dark era of history. It is a crossways stage where the intruder is unwelcomed on the African soil. Granting himself a mandate to invade the Other's land, the European coloniser with his studied brutality pulls himself into a degraded state of barbarism:

> The whites had every reason to drink; you couldn't read much in a climate which rotted your books; you couldn't even deceive yourself that you were there for some good, ruling the natives, for it was the natives in this case who ruled you. (*JWM*: 223)

In his mission, Greene investigates the influence of the colonial practices that might ruin the European civilisation. He unconsciously exposes the whites' brutality, atrocities and their ugly methods of muting the Other through using the tyrannical tools of power and repression. He promotes that 'there was a cruelty in the interior, but had we done wisely exchanging the supernatural cruelty for our own?' (*JWM*: 228). However, Greene's awakening on the ideological layer is shallow and insignificant. It connotes Said's conception of the manifest Orientalism which was temporal and superficial, and that all the changes that might occur on the Orientalist discourse are inefficient (*O*: 206). Gikandi (1996: 48) draws on Said's conception of manifest Orientalism; he refers to the repressed conscious self of the European individual that temporarily renounces its European identity the moment it confronts its reflected evil reality in the Other's eyes. Therefore, the changes in Greene's discourse lie only in the temporal conscious side. His permanent Orientalist ideology is assigned to the unconscious ego since the changes in his discourse are superficial and nonsensical. Most significantly, it verifies that Greene's

gruelling journey is an intelligence mission; it is an immanent element of the consistent European policy of colonialism in colonies whether in Asia, Africa, or anywhere else:

> A foreigner, having come to a land by the accidents of history, he has succeeded not merely in creating a place for himself but also in taking away that of the inhabitant, gathering astounding privileges to the detriment of those rightfully entitled to them. And this not by […] local laws, which in a certain way legitimize this inequality by tradition, but by upsetting the established rules and substituting his own. He thus appears doubly unjust. He is a privileged being and an illegitimately privileged one; that is a usurper. (Memmi & Sartre, 2003: 53)

In short, Greene's self-displacement in Liberia exposes the whites' Orientalist philosophy and their colonial inclinations. He experiences the dark Africa as Conrad did three decades before. However, there is no change in his policy towards the Other since superiority is the crux of their Orientalist and imperial ideology.

The last section of this chapter deals with the concept of the contact zone and the possibility of any cultural interactions with the alien African.

5.3   The Contact Zone and Interculturation in *Journey Without Maps*

The framework of Greene's journey is based on surpassing the geographical and the cultural borders to inspect the ideological discrepancies of the Western culture through keeping a sustained comparison with the different culture. Parallel to Conrad's escaping journey to the Congo, Greene's primary concern in his journey to Liberia is not for wealth hunting or fame pursuit, but the defiance of the belief of the whites' superiority and the African Other's inferiority. Critics assert that Greene's journey is so 'powerful' among other journeys, for he is not just

> a psychoanalytic explorer, but he is also united with other sorts of [the] seeker after truth, religious pilgrims, explorers, detectives, and those very conscious tangles with the undergrowth of epistemology and hermeneutics–writers, particularly novelists, and their surrogate narrators. (Cunningham, 1993: 409)

The cultural borders constitute real boundaries that prevent different cultures from meeting on solid ground. Due to those boundaries, Africa, for instance, is viewed as the inscrutable savage continent (Moolla, 2013: 380). However, in *Graham Greene: On the Frontier: Politics and Religion in the novels*, Maria Couto (1990: 11) argues that with a

discernment rare in Greene's contemporaries that he objectively and succinctly evaluates the African culture to which he feels open and sensitive. To eliminate borders with the Africans, he decides to go on a journey with the intention of discarding the conceptions and inventions of the modern civilisation. He designates that his journey must distrust 'any future based on what [they are]' (*JWM*: 8). He overtly expresses his resentment of the chaotic present even while having a sense of 'nostalgia for something lost' (*JWM*: 7). Therefore, his journey, which is a means rather than a goal in itself, has two essential dimensions of discovering the Self and the Other.

One could call Greene, to some extent, unbiased white because he disavows the imperial inclinations for power and mastery. He follows Conrad's steps in *Heart of Darkness* in exposing the brutal nature of the whites. He traces the reasons behind the Africans' suffering through penetrating the darkness of the whites' Oriental and imperial ideology. Both writers suggest that the Africans are 'best left to themselves [as they are] corrupted by the incursion of European […] trade and exploitation' (Watt, 1996: 125). Drawing on this contention, Couto (1990: 13) asserts that Greene seeks his 'own spiritual origins' and the pure world before the 'corruptions of materialism set in'. Further, Meyers (1990: 50-1) brings forth an impression that Greene looks for a spiritual salvation and that his displacement is a 'form of personal atonement', for he is a white individual, who feels responsible for the Other's misery. It triggers him to argue that man is 'a disturbing mixture of good and evil, [who is] constantly faced with the threat of damnation'. Greene keeps a steady eye on the offensive side of civilisation:

> [The European] civilisation so far as Serra Leon was concerned was the railway to Pendembu, the increased export of palm-nuts: civilisation, too, was Lever Brothers and the price they controlled; civilisation was the long bar in the Grand, the sixpenny wages'. (*JWM*: 49)

Greene is much concerned about telling the truth (Wellham, 2011). He suggests objective views by criticising colonial inclinations of the modern white civilisation and their exploitation of the natives. His criticism was considered a step forward to break the cultural boundaries and establish a global village on justice and equality. The global village can be achieved by skipping borders of time, space and the restrictions of materialism. To put his new ideology into practice, he invites a black man to have lunch with him at the Grand Hotel in Freetown. His invitation indicates his abandonment of the traditional superior behavioural standards of the white man in foreign territories.

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Accordingly, Greene's friendly character depicts Said's philosophy of Orientalism, which strongly underlines a division between the Orient and the Occident, as a polemical and pretentious theory.

He is supposed to speak with the tongue of the centre that manifests the superior European identity; however, the moment he arrives in Freetown, he expresses his resentment of the existence of the white colonies and the centrality of the Europeans. He points to the suffering and persecution of the natives, who strive to approve their lost identity because of the influence of the whites' hegemonic power that marginalises them. One of the strategies Greene adopts to criticise the white civilisation is his portrayal of the conquered cities. For instance, he is shocked by the ugliness of Freetown: 'England had planted this town [....]. [It was an] English capital city. Everything ugly in Freetown was European: the stores, the churches, the Government offices, the two hotels' (*JWM*: 26). He compares the primitives in the interior lands with the civilised natives of coastal lands: 'The beach is the most dangerous road in all Liberia to travellers because its people have been touched by civilisation, have learnt to steal and lie and kill' (*JWM*: 212). It is a nightmare to acknowledge the reality of the place: 'It was like a dream. I couldn't remember why I had come. I wanted to be away at once' (*JWM*: 196).

Barbara's *Too late to Return* enhances Greene's text and his observation in Liberia. She affirms his decision not to follow the European ideological map in dealing with the African Other (Schweizer, 2001: 71-2). Greene decides to abandon the European strategy of treating the Other harshly so as to ensure their blind obedience:

> Graham contrary to all the advice that he had received in Freetown from the Europeans, had an excellent method of his own for dealing with the [Africans]. We had been told that it was useless to expect obedience or honesty unless we showed by the most primitive methods what strong masters we were. [….] Graham […] from the beginning treated them exactly as if they were white men from our own country. He talked to them quite naturally, and they liked him. (Greene, 1981: 67-8)

The ideological changes that occur on Greene's character in his way to Liberia show a positive development of his thinking and a struggle to undertake a complicated and consistent relationship with the Other. He writes that: 'This journey, if had nothing else, had reinforced a sense of disappointment with what man had made out of the primitive, what he had made out of childhood' (*JWM*: 212). In *Radicals on the Road: The Politics of English Travel Writing in the 1930s*, Schweizer (2001: 61) argues that

Greene's ideology has been changed over 'the course of time' and 'spatial location'. The knowledge he acquires out of his communication with the Other represents a precious victory for the introverted self that is signalled in his views of the place: 'If there was anything beautiful in the place it was native' (*JWM*: 26).

As he moves from the imperial centre to the colonial periphery, he feels free to abandon the colonial doctrines of exploitation and violation. He finds the people of the interior morally and religiously better than those of the cities (Watts, 1996: 43). He looks for the 'warm-hearted' men, and the moment he sees one of them, he becomes 'poetical, almost delirious' (Couto, 1990: 12). He discovers that 'they bore no malice', and although they have 'very little to eat' and 'nothing to drink', they live happily. The 'moon and its deep green light made them happy' while the civilised whites 'lost touch with the real lunar influence' (*JWM*: 171). The natives succeed in 'turning the instrument of their oppression into a means of social betterment' (Schweizer, 2001: 66). When the coloniser fully recognises '[t]he economic, political and moral scandal of colonialism', he may refuse its enterprise. He writes to his publisher Harold Guinzburg explaining to him what the word colonialism means to him saying that it is '[a] dollar diplomacy—because, after all, colonialism in my eyes is taking possession of something on which you haven't got a land frontier' (Emerson, 1978). He decides to identify himself with the natives, yet he remains a part of European society. In an interview with Couto in 1990, he defended himself by asserting that he was not a colonialist and never had a colonial propensity. He prophesies the decline of the British Empire:

> I was never even a British imperialist. It was lucky probably that I went to Africa when I was young; if I had gone ten years later [,] I might have had my fixed ideas and been looking for things which I had already somehow established in my mind. I said what I wanted to say in *Journey Without Maps*. The British Empire was coming to an end. (1990: 218)

According to the colonial trends, Greene is no more a representative of the colonial voice because the moment the coloniser refuses colonisation, he becomes a 'traitor' to his country and people (Memmi & Sartre, 2003: 63-5). In line with this discussion and according to Lacan's schema, Greene falls under the traitors' category, and thus, he turns from the colonial 'Other' to the inferior 'other' (with a small o) because he smears the whites' reputation by standing against their colonial expectations. From the opposite angle, he frankly admits the natives' right to live a peaceful life, and thus,

becomes the 'Other' (with a capital O) in the natives' eyes. His inspection of the African culture generates a third space between his culture and the African culture. This third space of an 'in-betweeness' helps him to govern and identify himself correctly. Bhabha claims that:

> The 'in-between' spaces provide the terrain for elaborating strategies of selfhood [...] that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. (1994: 1-2)

The nature of Greene's relationship with the Other causes him self-conflict in searching for the lost identity as it sways between the European and the African cultures. Pratt argues that the relationship between the coloniser and the colonised has to be evaluated not through the prism of colonialism, race and segregation, but from cultural diversity or the 'contact zone'. She (1997: 43) points out that some writers put the two opposed powers in '[t]he same frame […] in the kind of everyday interaction that goes on all the time in contact zones'. In spite of the differences that existed between Greene and the natives, there is a possibility of defining and uniting himself with them. He shows the opportunity to equalise between the centre and the periphery. He is no more the whites' representative in Liberia as he refuses to look with the Orientalist eyes at the natives and perceive them as genuine people. After hiring carriers and a cook, he decides to follow the directions of one of the natives rather than the route recommended by the Liberian government. Without the natives' directions, he would be lost. The message beyond such an action is influential because the whites with all their power and knowledge are still strangers and simply followers of the straightforward and uneducated natives. It is clear-cut evidence that he does not want to follow the whites' map because he is quite confident that the governments in Africa, fundamentally in Liberia, are just puppets in the hands of the whites, and thus, he repudiates their ideology in Africa.

Another critical strategy that Greene follows to attach the Other is his criticism of slavery, which is a case in point, for he has a message to convey by comparing the brutality of the European industrial system to the Africans'. His latent target is to eliminate the depression, which becomes more intricate in the industrial age that lacks spirituality. His rebellious soul realises the arrogance of the age that turns human beings into machinelike individuals. He precedes his age for being a defender of the workers' rights as he called for a fair economic system. He condemns the large companies that

require hard work and pay disgracefully. It is a part of his protest against global injustice that enhances the radical backbone of the text (Baldridge, 2000: 179). Thus, he decries the political regime of colonialism in Africa rejecting all its phases: the economic exploitation, humiliation and harsh treatment of the Other.

The Liberians appear innocent people who live in an age that has not yet been touched by civilisation; they stand for the purest image of Adam before the fall. Jahoda (1999: 132-34) regards the indigenous society as the embodiment of 'an earlier stage–the childhood–of humanity'. They are as innocent as children; they represented '[t]he child's primitive psychology and the psyche of the primitive culture' (Gikandi, 1996: 181). The child's image delivered an implicit message that they 'bear that same relation to civilised western man as that of a child to an adult' (Bacon, 1972: 20). Therefore, one has to blame the Europeans (the grownups) for the backwardness of the Other as their state evolves out of savage plans to achieve brutal ends against the 'child-like' natives. Shaheen (2004: 3) states that 'tolerance, free will and education' are the foundations of any cultural interaction with the Other. Thus, any deficiency occurs on these foundations, the contact with the Other will be impossible. In northern Liberia, Greene felt:

> Thankful for [the natives'] lack of education, when one compared them as they were in Buzie country, striding along the narrow forest paths, the straight back, the sword with an ivory handle swinging against the long native robe, with the anglicized educated blacks of Sierra Leone, the drill suits and the striped shirts and the dirty sun-helmets. (*JWM*: 95)

The innocent image of the natives Greene presents in the above quotation falsifies the traditional savage image that presents them as cannibals and beast-like creatures. One may take a further leap to say that he feels surprised at the natives' friendliness and faithfulness as they promise to protect Greene and his cousin to the end of the journey: 'I began to love them' (*JWM*: 111). Along his journey, he engages in clarifying the reason for his surprise as he constantly compares what he knows about Africa and what he discovers in reality. For instance, he cannot comprehend the nature of the relationship that connects the natives with each other:

> The men walked hand-in-hand, laughing sleepily together under the blinding vertical glare. Sometimes they put their arms round each other's necks; they seemed to like to touch each other […] as if it made them feel good to know the other man was there. It wasn't love; it didn't mean anything we could understand. (*JWM*: 21)

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The cooperative behaviour of the natives with each other can be discussed in the light of Bhabha's viewpoint. He argues that the natives who suffer from different forms of colonialism and domination provide prototype lessons of coexistence and endurable thinking. Such behaviour makes the coloniser rethink the critical strategies of marginalising the Other (Bhabha, 1994: 172).

On 4th January 1943, Greene dispatched a letter to Raymond Greene telling him that the European life is evil: 'The Africans at least contribute grace' (Greene, 2007: 123). He thinks of staying in Africa believing that it is better to stay in the innocent land than to return to the evil civilisation. He undertakes a self-criticism strategy by comparing England and Liberia to display the cultural differences. The experience he acquires through living in a different culture illustrates his mental, spiritual, political and psychological state (Cunningham, 1993: 406). The exoticism of the foreign culture is compared to the familiar in his. Africa for him is a utopian-like world since it has a magic spell: 'Africa may be imagined as saying, you can't avoid it, there it is creeping round the wall, flying in at the door, rustling the grass, you can't turn your back, you can't forget it' (*JWM*: 85). He conceives Africa as a virgin and paradise-like place that 'never sacked, turned, nor wrought' (*JWM*: 122). However, his utopian world does not mean to live in an imaginary or a fairyland-like place, but to live in a peaceful world. He maps certain images in his imagination, and if those images meet their identical 'concepts' in reality, he will be satisfied with what he finds to be 'the utopia' (Ranciere, 1994: 35). The utopia he looks for exceeds the geographical and physical implications. He seeks an ideal place where he can find his lost identity: 'There is not so much virginity in the world that one can afford not to love it when one finds it' (*JWM*: 132). The Liberian interior territories symbolise simplicity while the coastal lands stand for corruption and evilness; they are represented by the existence of the false mimic of the European life, which is known throughout the text as the coastal culture. In the interior lands and despite Greene's fears of the natives, he admires them saying that 'the real native [is] someone to love and admire' (*JWM*: 42). Thus, their 'relationship [is] to be almost as intimate as a love affair (*JWM*: 39). He even admires the smell of their sweat:

> The same smell I noticed later from sacks of grain outside a corn chandler's
> [...] it was the smell too of my carries' sweat in Liberia in 1935, and yet there
> in the damp heat and the strangeness, as they lay close [to] me at night for

fear of cannibals, I enjoyed the smell: it had become the smell of Africa.
(*ASL*: 28)

Sinyard (2003: 108) attests that Greene 'would have wanted to 'outrun' the Other; but would have baulked at the prospect, as it were, of confronting the other […] to know himself better'. Africa becomes a sign of how barbarian the civilised man becomes when he finds himself free from any punishing laws. He upholds that 'when one has appreciated such a beginning [...] the pity for what we have done with ourselves is driven more forcibly home' (*JWM*: 237). He is overwhelmed by Africa through the channel of cultural interaction; it makes him stuck between his mother culture and the new culture. He reassures us that he is 'unashamed by the comparison between white and black' (*JWM*: 70). He compares a dancing devil upon his arrival to Africa to the dancing Jack-in-the-Green in England:

> Here in Liberia again and again one caught hints of what it was we had developed from. It wasn't so alien to us [...]. One had the sensation of having come home, for here one was finding associations with a personal and a racial childhood. One was being scared by the same old witches. (*JWM*: 99)

Although Greene's existence among the Liberians complicates the issue of his belonging, it assists in providing solid ground in his quest for identity. Monika Fludernik (2008: 261) discerns that 'identities cannot be upheld without the co-operation of others'. Gikandi suggests that Africa ought to be admired and imitated if Europe want to recover itself and its values (1996: 186). Greene illustrates a conceptual pendulum, which swinging back and forth to elucidate the positive and the negative images in the Liberian and European societies. The admiration of the Liberian culture uncovers a compound issue of belonging as he identifies himself with the Other. Bhabha states that it is 'the space of hybridity itself, the space in which cultural meanings and identities always contain the traces of other meanings and identities' (Ashcroft, Griffiths &Tiffin, 1998: 61). Greene narrates that:

> I would be 'dashed', probably a chicken or some eggs or rice, and I would have to 'dash' back money in return; I must shake hands and be friendly but aloof (it was a relief to enter the Republic and no longer feel that I was a member of the ruling race). (*JWM*: 40)

In the above quotation, Greene openly declares that he feels relief, with the reservations on the word 'aloof', if he identifies himself as a friend to the Liberians rather than to be

introduced as a colonialist. He brackets his sentence to affirm his contentment at having a new identity. He imitates the natives' way of drinking, eating and talking. He seems eccentric within the norms of the colonial discourse as he breaks his sentence tending to reveal its total ideological depravity. The unity with the natives results from the absorption of their culture, and their moral principles. Therefore, Africa is portrayed in his cultural map as a free continent '[w]here civilisation had collapsed on [its] foundations', and he 'reconstitute[d] himself as a free agent from the dominant ideology and temporality' (Gikandi, 1996: 184). Greene attempts to regain the proper position of those natives who are not 'us' or a part of the imperial ideology, and avoids using the Orientalist discourse. His journey 'brought to [him] an intense love of Africa that has never left him and he returned there whenever an opportunity offered itself' (*TLR*: xv), Barbara narrates. Greene penned that:

> The process of psychoanalysis may be salutary, but it is not at first happy. This place was [a] luxury, it was civilized in a way that I was used to and could understand. It was foolish to be dissatisfied, to want to penetrate any further. People had made their home here. (*JWM*: 86)

Nevertheless, although Greene tries to cross borders that separate him from the Other, he unconsciously keeps a definite distance. Armstrong (1992: 368) argues that knowing the Other is 'an act of taking power over [them] if it is not a reciprocal recognition which compliments each person's right to self-definition'. Moreover, Young maintains that:

> If the hybrid issue was successful through several generations, then it was taken to prove that all humans were all one species, with different races merely subgroups or varieties–which meant technically it was no longer hybridity at all. (1995: 9)

Armstrong's and Young's opinions seem true if Greene's treatment of his native servants as slaves is considered. Based on this argument, Greene approves William Faulkner's concept that 'the [imperial] past is not dead, it is not even past' (Faulkner, 1957: 85). In other words, the colonial cruelty of the high Empire era is not dead in him; it is alive and a deeply rooted character in the European individual. On his way back home, he leaves his carriers alone and treks the entire distance on foot. After high levels of comprehending the difference between the civilised and the primitive land, he feels confused about his decision to stay in Liberia. As his journey is not a personal decision, he does not seem to enjoy the experience. It causes him a sense of estrangement because he fails to fit the new

places and escape the old ones. Drawing on Greene's state, it appears impossible to gain unity and wholeness with the Other. It is an issue that Bhabha investigates since it drives the narration of a possible nation towards 'racial discrimination and the stereotyping of the visibly […] different Other' (MacPhee, 201: 101). For Greene, Africa is not a substitution for Europe, it is merely a '[t]ransitional or circumstantial place, [since Europe] cannot be recaptured, nor can its presence/absence be entirely banished in the re-made home' (Minh-ha, 1994: 14-5). He wrote that:

> One wanted to protest, one doesn't believe, of course, in 'the visionary gleam', in the trailing glory, but there was something in that early terror and the bareness of one's needs, a harp strumming behind a hut, a witch on the nursery landing, a handful of kola nuts, a masked dancer, the poisoned flowers. The sense of taste was finer, the sense of pleasure keener, the sense of terror deeper and purer. (*JWM*: 212)

Before the end of his journey, Greene contradicts himself in what he mentions about Liberia saying that '[b]ut what had astonished me about Africa was that it had never been really strange' (*JWM*: 237). Further, he criticises the self-debasing nature of the mimic natives:

> The more [the Creoles][86] copied white men, the more funny it was to the prefects. They were withered by laughter; the more desperately [they] tried to regain their dignity the funnier they became'. (*JWM*: 27)

Greene's journey takes the form of a vicious cycle since Africa is a transitional way to escape bitter reality. When he decides to return to England and leave simplicity, innocence and virginity of Liberia, he recalls his European identity. He bemoans his intellectual superiority saying that all he wants are 'medicine, a bath, iced drinks, and something other than his bush lavatory' (*JWM*: 168). His nostalgia for his European surroundings is connected with the 'cultural I' since the ideological and the behavioural changes are temporal: 'I should have known that conversions don't last, or if they last as a little sediment at the bottom of the brain' (*JWM*: 201-02). He proclaims that 'back to the life I began to think I cared for more than I had known' (*JWM*: 210). He feels something urging him to stop admiring the African culture as '[i]dentities are not free-

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[86] The term 'creole' refers to the educated Liberians in the United States of America whose ancestors left Liberia many generations before. When that indigenous population of Western education went back to Liberia, they started to exploit their fellow people with what Greene called 'a creole culture'. See: M. Couto, *Graham Greene: on the frontier* (London: Macmillan: 1990), 12.

floating, [and] are limited by borders and boundaries' (Sarup, 1994: 95). Said explains that:

> The more one is able to leave one's cultural home, the more easily is one able to judge it, and the whole world as well, with the spiritual detachment and generosity necessary for true vision. The more easily, too, does one assess oneself and alien cultures with the same combination of intimacy and distance. (*O*: 259)

Based on Said's contention in the above quotation, Greene feels that the new place functions as a reminder of the past. At the age of seventy-three, he 'used to feel homesick for Africa but now Africa has gotten into such a mess' (Emerson, 1978). Going back to remember the past is a sign of his critical present: 'It was the end, the end of the worst boredom I had ever experienced, the worst fear and the worst exhaustion' (*JWM*: 211). His colonial nature is regenerated in him the moment he arrives in the civilised coastal lands on his way back home since he neither comprehends his present situation that causes him estrangement nor forgets about his past.

One can extrapolate that Greene's journey into African territories evidences two different ideologies: i.e. the Western and the Eastern. Through his narration and due to his direct communication with the African Other, a new view prevails. His contact with the Africans makes him realise their humanity as well as the self-reflected image that he seeks. Therefore, after experiencing new qualities, ideas and visions, he acquires a new identity that stands in a third space between the colonial whites and the colonised blacks. However, he fails to exist in the Liberian society due to his inability to enact the in-between identity because his cultural I is stronger and his behavioural change is temporal.

5.4   Conclusion

Greene's desire to change the lifestyle that his fellow men lived in the 1930s motivates him to journey to Liberia. He looks for an escape from the political and psychological disturbance that the age witnesses because of the calamities of WWI to secure his disturbed and fragmented self. His journey to Liberia is not a spatial one; it is a journey into the dark and mysterious profundity of man's psyche that is displayed through revealing the conflict within the Self and with the African Other. In his description of the Liberian landscape, which sums up a repertoire of western perceptions of foreign territories, he internalises the Orientalist conception in portraying it as a

plagued antagonistic landscape. In consequence, it generates confusion and ambiguity among other European travellers. He recognises African humanity and the possibility of filling the cultural gap, yet he follows the same strategy in depicting the Other as unequal to the whites since it is hard to erase the colonial legacy from his mind.

6. Conclusions and Contributions

The tackling of the journey and the notion of self-displacement within the framework of colonial relations is the best realm to inspect the Self and its relationship with the Other. Joseph Conrad's *Heart of Darkness*, E. M. Forster's *A Passage to India*, D. H. Lawrence's *The Plumed Serpent* and Graham Greene's *Journey Without Maps*, which the thesis investigated, were based on real journeys embarked upon by the authors to Africa, India and Mexico. They were written as a reaction to the moral gap of their age that was created by political crises and expansionist colonisation. The authors' dissatisfaction with the age was explained through the primacy of their literary voice. They journeyed to different terrains to excavate an authentic meaning to their existence, which would provide a substitute for the absurdity within their lives. Symbolically, their journeys rejected the general norms due to their apocalyptic visions and bitter feelings of self-confinement in their desperate search for a space of freedom. In the visited territories, they looked for a promising land that would diminish distress and the chaos of the age. For them, the different cultures offered a close look at humankind in its purer state, for it was uncontaminated with the evilness of modernisation. My discussion has reappraised the primary texts by emphasising the authors' sophisticated engagement with the notions of Orientalism and colonialism that were instrumental in determining the subject matter of their travel writing and its artistic directions. In the 'real' foreign territories, they became preoccupied with the drastic effects of colonialism on the Other, which enforced the cultural dislocation between the periphery and the centre.

The reading of the authors' correspondences and biographical works, such as Conrad's 'Congo Diary' and Lawrence's *Mornings in Mexico*, has validated the detailed progress of their journeys. They have served as navigation maps in the different places they visited as well as a testimony to their authority and centrality of their texts. Moreover, they exposed the difficulty of their journeying experiences and portrayed the colonial atrocities and the struggle between the opposing forces of the conqueror and the conquered. However, they revealed the possibility of building mutual understanding with the Other since they were not polluted with the age of mechanism and capitalism. The writers' correspondences further showed different motivations to embark on journeys, such as the economic, psychological, religious, artistic factors as well as the search for utopia and other colonial enterprises. Conrad, for instance, searched pragmatically for a

job which was secured by his aunt, who was fictionalised in his text as 'the aunt'. Beyond this, he searched for truth as he journeyed in the darkness of man's heart and the darkness of the jungle. He loved what was strange and dreamt of discovering and perceiving the exotic physicality of Africa.

Forster travelled to the Far East to search for the exotic and strange. He sought to examine the human race and the chaos of the age that was caused by the British Empire around the globe, particularly in India. He desired to see a united world by refusing to see it as two unequal halves. In essence, his text was an invitation to the British Empire to deal with the Indians reasonably, which reflected the 'Gandhian spirit' of viewing the Indians.

In the case of Lawrence, he suffered from exile by the British government. He believed that the European society was evil at the core. Searching for a free primitive life was far better than staying in a world ruled by a repressive system. He highlighted the evilness of Western industrialism and its attempts to harness the Other. He further believed that the ancient place of Mexico could regenerate a modern world and liberate the European future by questioning the colonial binary opposition of the Self and the Other. Furthermore, he criticised the centrality of Western Christian civilisation, which was exposed in his intention to replace Christianity with a new religion believing that Christianity turned the individual into a passive being. Thus, he selected Mexico as a destination to go beyond the 'visible' and to be united with the Other, the noble idealised people, in which the ritual practices of songs and dances constructed the bloodstream of that unity. Mexico, for Lawrence, became a symbolic place that reflected his personal conflicts and otherness.

Greene, on the other hand, journeyed to Liberia as a means of a psychological treatment for the bitter memories of childhood. He was advised to write down his memories in the form of stories to ease his melancholy. Like Conrad, Forster and Lawrence, he protested against Modern Western secularism, materialism and the spiritual emptiness of the age. His inner struggle caused him physical, psychological and spiritual illness that made him live as an exile. He further expressed predilection and fascination for travelling around the world, particularly in the exotic and strange landscapes that he recorded in eighteen novels. Furthermore, his correspondences showed that he worked as a part of the colonial project since he served as a full member of the Secret Intelligence

Service and a spy for the British authorities in Liberia. Like Conrad, he went to the cradle of evil to confront the reality of the Self. He wanted to commence a new beginning, which could only be achieved through interaction with the Other that he wished to record by producing a travel text.

The discussion of the Orientalist and colonial discourses by using the relevant theories of Edward Said and Fanon Frantz showed the discrepancies within the Western philanthropic practices. The analysis of the texts has revealed the falsification of the Western image as the carrier of the torch of civilisation. The common factor that showed an explicit intertextuality with Forster's, Lawrence and Greene's texts in relation to Conrad's was the Orientalist description: the so-called Conradian portrayal of the different landscape and its people. In the texts that the thesis analysed, the different terrains appeared primitive and antagonistic, and the natives looked barbarian and degenerate creatures. They reflected the Orientalist discourse, which attributed the dehumanisation of the Other to scientific fact.

In *Heart of Darkness*, the protagonist concentrated on the African landscape by using the expressions: 'frozen past' and 'prehistoric earth' to denote the loss of his journey's directionality in the Congo. His description provided it with primitive and nihilistic qualities that added more to its authentic peculiarity as an impenetrable land, and thus, became the antithesis of Europe since it was a 'den of savages'. The repeated sceneries generated a sense of alienation, menace and absurdity that triggered self-estrangement on the part of the white colonial characters. Moreover, the Africans were at the centre of the Orientalist and colonial discourses; they appeared as misshapen and indefinite black bodies, inanimate objects and the enemies of white values. The insistence of the Orientalist and colonial discourses in describing the Africans as degenerate creatures through using zoological terms achieved its aims in making them suffer from loss of identity, for they were depicted as invisible and indigent subjects to the superior Europeans. Thus, the white's superior dialogue is a unique subduing tool to shatter the Other's identity.

Similarly, Forster's *A Passage to India* presented India as the antithesis of Europe. By applying the Conradian style in describing India and the Indians, he affirmed the Western hegemony of Orientalist and colonial discourses. He depicted the Indian sky and earth as antagonistic to the British existence in India. Like the Congo, everything in India

seemed ugly, monotonous, hideous and ambiguous. It was a hollow dark space that lacked the spirituality of the West. The usage of the 'anti-exotic' images and derogatory words relegated India to a primitive and a pre-historic land to entirely absorb, subdue and rule it. The Indians, according to the British thesis of superiority, were viewed as the Other. The Anglo-Indians used zoological terms to identify the Indians to make them stereotypes of these degenerate creatures. They looked at the elite Indians as unequal to themselves since they were at the bottom of the human hierarchy, which made the infrastructure of the colonial dichotomy of the East and West an inevitable reality. While the Orientalist discourse envisaged the Indians as if they were stuck in the Dark Ages with all negative standards, the British were portrayed as the elite who represented superior values.

Lawrence's *The Plumed Serpent*, likewise, perceived the unfamiliarity and the exotic nature of the Mexican landscape by espousing Orientalist and colonial standards. He used derogatory adjectives to make it appear as 'bobbled', 'crazy', 'ugly', 'drab', 'lousy' as well as a source of fear, mystery and a wellspring of primitive energy. It was turned into a demon world that generated a sense of severe isolation, menace and absurdity on the part of the whites, dramatically changing their behaviour. Like the Congo and India, Mexico exhausted the Europeans because of its unfamiliarity and hollowness in essence that obliged them to leave the country. The Orientalist and colonial discourses degraded the inhabitants of Mexico as they were dismissed from the scale of human hierarchy. Although Lawrence determined to transcend the differences between the centre and the periphery through diminishing the earlier negative Orientalist and colonial records about the Mexican Other, he considered them the noble prehistoric savage creatures who were incomprehensible, had no centrality and lived in dirty places like the dogs or even worse. The usage of racial tropes and the meaning they conjured disclosed the voice of the hegemonic class, which strove to degenerate the Other.

The same Orientalist and colonial trajectory of conceiving the Other was discussed in Greene's *Journey Without Maps*. To stress its strangeness and degeneracy, Greene viewed Liberia as a plagued, seedy and antagonistic landscape that engendered confusion and ambiguity among the Europeans. Plague, malaria, yellow fever and other fatal diseases were the permanent guests in the fathomless and oppressive African jungle. Moreover, Greene undertook the procedure of 'othering the Other' to expose the essence of the Orientalist discourse. He degraded the natives and visualised them as no more than

mechanical toys and animal-like creatures, who were replete with stupidity and barbarity and became synonyms for ignorance and brutality. The dominant Orientalist depiction of the Other marginalised the natives to derogate their humanity and encourage the colonial power to loot their resources.

The investigation of the possibility of any cultural interaction with the Other, according to Marry Louis Pratt's concept of the 'contact zone' and Homi Bhabha's concept of 'in-betweeness', moved in a vicious circle. In *Heart of Darkness*, Conrad freed himself from the imperial constraints and shifted towards stable cultural grounds by defending the Africans' innocent nature. It was displayed through the views of the protagonist, who had a humane relationship with his crew, particularly his assistant. Although his representation of the natives silenced them, he showed the possibility of a more successful relationship if the Orientalist and colonial discourses gave them a space to represent themselves despite the heavy burden of the European legacy of colonialism.

The possibility of cultural interaction was lucidly upheld in Forster's *A Passage to India*. Forster transcended the colonial tradition by presenting an educated protagonist, Dr Aziz, who had his education in Britain. He focused on the elite educated Indians instead of presenting the traditional savage image of the Other. Dr Aziz held a successful relationship with the British newcomers as well as the Anglo-Indian people. However, the socialising attempts that were held between the opposing parties were ended with failure because the British could not transcend the cultural differences with the Other. The differences with the Indians were lucidly shown in the superior dialogical paradigm that the British characters used when they spoke to them, which in turn determined their racial identity and create a hegemonic system. The friendship with the indigent Indians was impinged upon different social, religious, cultural and historical backgrounds. Forster condemned the imperial values and the European racial ideology and presented an optimistic vision for the future since the marginalised Indians appeared capable of confronting the dominant Orientalist and colonial discourses. Unlike Conrad, who muted the African voice, Forster granted the Indians a voice to cry out their rage against the colonial atrocities. Thus, the superior language of the British oppressors backfired. Despite the passive outcomes of the cultural interaction with the Other, he affirmed that the opposing parties could meet if the superior culture would eliminate the cultural borders and perceive the Other equally.

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Lawrence in his text dismantled the racial hierarchy of Western colonisation. He defended the Mexicans' humanity by eliminating their inferior position. He decolonised the colonial discourse and the traditional image of the Other as a degenerate creature and placed them equally with the civilised Europeans. Like Forster, he presented an educated protagonist, who had his education in Britain. He was an active and reasonable individual in the Mexican society, who sought salvation. Notwithstanding the fact that the Orientalist and colonial discourses were still between the text's lines, Lawrence reinforced the Mexicans' humanity by crossing the cultural borders and having a mixed marriage between a British woman and a Mexican Other. By defending their humanity, Lawrence freed himself from the imperial constraints and shifted towards stable cultural grounds.

The discussion of the cultural interaction in Greene's text asserted the African Other is a fully human being and equal to the superior Europeans. However, the dichotomy of the Self and Other that ran through the previous texts was further complicated since the whites failed to accomplish a better cultural representation of the Other. The characters presented were similar to Conrad's; they were colonial traders, who directly pertained to the imperial power. Greene tried to create a new framework of relations to overcome differences between the opposing forces and weigh them up as one entity yet he failed to achieve his goals because the colonial Self was not re-evaluated. He explained clearly that the African soil was infertile for any cultural interaction with the Other since the rocks of Orientalism and the superior European image were crucial facts in that domain. The theme of cultural interaction thus spirals back to its starting-point.

The exploration of the displaced women's voice in patriarchal societies posed the question of their marginalised and victimised femininity. The discussion came out with the findings that the female's body in postcolonialism represented its resistance against the shackles of patriarchy. In Forster and Lawrence's texts, the female characters, Adela and Kate, displaced themselves in foreign territories in their quest for their feminine voice and to protest against their subaltern position. Nevertheless, they failed to achieve their ends since they were suffocated by the imperial and colonial spirit that constituted a part of their personality, which determined their relationships with the Other, i.e. the Indians and the Mexicans despite the marriage to a Mexican person as in the case of Kate. As Adela and Kate were part of the colonial being and bound to their colonial tasks, they failed to defend their feminine voice and communicate their feelings freely.

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Ultimately, by examining the relationship between the Self and the Other within the domain of journeying and self-displacement, the thesis echoed a modified version of Rudyard Kipling's line:

East is East, and West is West, yet when differences melted the twain shall meet

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