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# THE CONSTRUCTION OF WOMAN IN THE COLONIAL TEXT: REORIENTING COLONIAL DISCOURSE ANALYSIS THEORY

A Dissertation

Submitted to the Graduate School and Research

In Partial Fulfillment of the

Requirements of the Degree

Doctor of Philosophy

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Can E. M. Forster's colonial fiction be read as an exercise in Orientalism, reiterating what Edward Said has written of this phenomenon, the will "to control, manipulate, even to incorporate what is manifestly a different world?" Can an analysis which is predominantly concerned with colonial power and issues of domination not address itself to the specificity of the colonial encounter and produce, as it claims, a theory of colonial discourse? Using these questions, this study attempts to reorient Edward Said's Orientalism. Specifically, in questioning the autonomy and stability of the subjects in colonial discourses, as suggested in Said's text, I will generate an analysis that poses a challenge to the colonial discourse analysis theory of Orientalism. Reading Forster's colonial fiction from a number of different perspectives, a special emphasis will be given to the construction of gender and sexuality in colonial discourses, I will expose the complexity of the dichotomy Self/Other, colonizer/colonized and male/female in the colonial encounter. While some tropes appear to be dominant and representative of colonial experiences, the principal thrust of my argument, however, is to show how variant and complex processes of modification, transformation, and resistance characterize not only the Western representation of the Orient, but also the Orient response to and conceptualization of these experiences.

My main thesis will be that Said's text depends largely for its strategy on the primary division between two fixed and essentialized categories like East and West. This in fact privileges the binary opposition Self/Other or colonizer/colonized and makes it a dichotomy necessary to domination in the colonial discourse analysis theory. However, my presentation will focus to draw attention to the ambivalent position of colonial discourses and the need to reformulate new parameters of the ways colonial discourses actually work.

# DEDICATION

To

Samah, Danah and Bassel

who tolerated all the pain, suffering and separation

this work brought to them

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# CHAPTER I

## INTRODUCTION

"Knowledge is not innocent," but profoundly connected with the operations of power. Edward Said's foundational work Orientalism is built around this Foucaldian principle. Said's main argument is to show the extent to which knowledge about the Orient as it was produced and circulated in the West is an important aspect of Western culture. Thus, Orientalism, for Said, is not about "the other cultures," but about "the Western representation" of these cultures, particularly, as manifested in disciplines such as history, philosophy, philology, anthropology, and literature.

In Orientalism Said inaugurates a new analysis of power relations. He argues that representation of the Orient in European literary texts (as well as other texts) has been contributing to the creation of a dichotomy between the West and the East, Europe and its other. This dichotomy is seen as central to European culture as well as to the maintenance and extension of Western hegemony over lands and peoples. In making connections between the production of knowledge and the exercise of power, Said initiates what is now called colonial discourse analysis, whose basic structure lies in a binary opposition between two fixed categories, the familiar, the Self, Europe, and the strange, the Orient, the East. Thus, in an elaborate way, Orientalism specifies the split between us and them, East and West, Orientalist and Orient as a major aspect of European culture. Said shows how this hegemonic structure influences (and is reflected in) many aspects of Western life, history, culture, and literature.

According to Said, Orientalism claims objectivity while being riddled with different forms of oppression and cultural bias. In more than one way, Orientalism addresses these forms in tracing the connections between Western culture and national imperial aims in different kinds of texts. Said links the Western Orientalist tradition to the West's colonial interest in the Orient. He argues that Western Orientalist scholarship represents the Orient in terms of a binary opposition that enforces a "distinction" between Western Self and its Other. Relying on this claim, Said believes that Orientalism introduced Europe to the rest of the world in the eighteenth and nineteenth centuries' colonial enterprises.

However, in this study, such an analysis of power relations implies a fixed position and unchanging analytical procedure. I will criticize Said's analysis for enforcing a monolithic and linear, presentation of power relations. His crude separation of two different worlds minimizes the text's ability to probe the different ideologies and traditions that have been produce this phenomenon. The Orientalist scholarship's presentation of the Orient within a historical frame of truth-telling can also be said of Said's approach in his text. Whereas Said emphasizes the idea that Orientalism is asserted as the true narrative of East/West relations in Western culture, his analysis does not create any alternative to this tradition. In Orientalism Said examines how the processes of imperialism occur through the authority of dominant cultural formations beyond economic law and/or political decision-making throughout the history of the West. Such a task confines Said's analysis to the culture of the West without reference to other counter- hegemonic voices on both sides, East and West.

In this study, I will investigate the applicability of Said's colonial discourse analysis theory to Forster's colonial fiction. In three main chapters I attempt to reorient Said's theory. Chapter Two investigates the main concepts that constitute Said's colonial discourse analysis theory in Orientalism. I mainly emphasize three major concepts and structures in Said's text: Said's emphasis on an unbridgeable "distinction" between East and West relations; the fixed concept of discourse on which such relations are based; and, finally, the connection with imperial rule will be considered the primary features of Said's colonial discourse analysis theory. I will show in this chapter that such a construction of power relations is not only reductive but also problematic. Many problems that have been located in Said's text can be attributed to this construction of power relations.

For example, I will show in this chapter that one of the earliest critiques of Orientalism was an investigation of the fixity of colonial relations as suggested in the stable representation of Self/Other relations in Orientalism. Some of these criticisms show that Said's theory inscribes a pattern of colonial relations in terms of a master/slave model. As such, Said's main concern is focused on showing the consistency, stability, and hegemony of such relations in the British and French Orientalist scholarships in terms of this binary opposition. Relying on the notion of discourse, Said claims that this is the most important feature of Western culture and civilization. In opposition to this conception of power relations, Dennis Porter, for example, shows how attending to "the local material properties of textuality" brings about a different model of colonial relations to the one presented in Said's colonial discourse analysis theory.

My argument will show that Said's analysis does not reflect the real case in colonial rule and formation. Whereas Said's investigation of Orientalism exhibits a dominant, monolithic, and unified discourse, my research, in contrast, will reveal more complex, contextualized, and interrelated processes, which generate a number of different counter-discourses, that structure colonial discourse. While Orientalism has been much criticized for its failure to observe both the material and discursive aspects of the colonized subjects, I will argue in this chapter that such a narrative of colonial relations does not recognize the internal conflict, resistance, transformation, and struggle in and within cultural discourses. For example, I will show that Said's text needs to incorporate the idea of the colonial subject as inscribed, positioned, and repositioned in different ways and according to different factors. Thus, instead of the stable construction of power relations presented in Said's text, my analysis will pose these processes as integral constituents of colonial discourses.

Moreover, I will show in this chapter that examining Said's structure of power relations as based on a Foucauldian conception of discourse obscures the role of a number of significant factors and constituents that structure colonial relations. My analysis will allow the inclusion of a number of interrelated and varying factors, gender and sexuality, for example, that constitute important constituents of the construction of power in the Western text. Moreover, Bhabha's approach to colonial discourses in terms of the continuous "discursive disturbances" in the operation of colonialism and the challenge they pose for Said's colonial discourse analysis theory in Orientalism, though it needs to be modified in certain instances, is significant in introducing issues of ambivalence and resistance in colonial discourses.

Moreover, I will show in this chapter that examining the different criticisms that have contributed to colonial discourse analysis theory introduce a number of significant factors and constituents that structure colonial relations not incorporated by Said's theory. In part, my study will further systematize a critique of Said's Orientalism by suggesting specific issues not addressed in this criticism. Specifically, I will place these arguments about Orientalism and the problems of the colonial discourse theory within other debates such as those about racial and sexual relations in colonial discourses, resistance, agency, psychology, historicism, and other issues. My main thesis will be that Said's text depends largely for its strategy on the primary division between two fixed and essentialized categories, of East and West. This, in fact, privileges the binary opposition Self/Other or colonizer/colonized and makes it a dichotomy necessary to domination in the colonial discourse analysis theory. Thus, my presentation of the criticisms that Orientalism has been generating will draw attention to the complexity of the colonial experience, and thus the need to reformulate new theories of the ways colonial discourses actually work.

More specifically, I will show in Chapter Three, that Said's analysis in Orientalism points to some notable difficulties in the colonial discourse analysis theory, especially when reading a literary text. For example, examining Forster's A Passage to India shows that issues of gender and sexuality are inextricably linked with colonial discourses. While discourses of gender and sexuality are employed in this chapter to reorient the analytic models of Orientalism, Said's methodology will be specifically reconfigured from the perspective of a feminist point of view in which the different

patterns of women's representations articulated in the colonial discourse of the novel are traced in this chapter.

My argument in this chapter will reorient colonial discourse analysis theory incorporating some factors not included in Said's text. Issues of gender and sexuality are the most prominent instigators in this study. Such an inclusion is significant for this study in a number of ways. On the one hand, representations of women in colonial texts will be investigated in relation to the writer's sexual politics in the text, and on the other hand, such representations will be placed within the larger dominant discourses of colonial rule and domination. The employment of negation, transformation, and indeterminacy in colonial discourses will be given a special emphasis in this chapter. Furthermore, the investigation of the interconnection between gender and sexual politics in colonial discourses will particularly enable me to discuss issues of colonial identity and relate it to specific realities of colonization such as women's subjectivity (Adela is the best example) and the writer's own sexual politics as placed within the dominant discourses of power and politics. For Bhabha beneath the apparent binary opposition relationship between colonizer and colonized lies " a deeper and more interesting structure of at times disabling anxiety about the dividing line between colonial power and identity on the one hand, and its subjects on the other" (Moore-Gilbert 6).

This chapter will be divided into two main sections. In the first section I will investigate E. M. Forster's A Passage to India in terms of Said's colonial discourse analysis theory. In contrast to Said's analysis which emphasizes "the exteriority" of the Orient, i. e. "the Orientalist does not belong to the Orient," I will show that A Passage to India acts against this premise in attempting to include the Orient within the domain of

the colonial discourses of the novel. Confronted with an unfamiliar, but appealing Other, Forster's text, through the Aziz/Fielding relationship and a desire expressed by some characters to see "the real India," for example, destabilizes some of the dominant hegemonic assumptions that structure colonial discourses. Forster aspires to bridge the space between East and West, Orient and Occident through what Said calls "metaphors of depth and secrecy, and sexual promise" (222). Political topography like that of the Marabar Caves, where indeterminacy and ambiguity seem to underlie the inter-connection between colonial and sexual politics; non-dualistic perceptions of relations, such as that presented by Professor Godbole, and uniting festivals such as that of the Hindu ceremony of the birth of Krishna, where all differences are subsumed and all people become similar, are all harmonized by the relativism of the political structure of the novel. Forster tells us about the uniting effect of the festival:

> When the villagers broke cordon for a glimpse of the silver image, a most beautiful expression came into their faces, a beauty in which there was nothing personal, for it caused them all to resemble one another during the moment of its indwelling, and only when it was withdrawn did they revert to individual clods. (275)

In order to indicate the intricate overlaps between colonial domination and sexual politics as posed in the Marabar Caves rape story, for example, I will investigate in the second section of this chapter the various ways of positioning and erasing women in Forster's colonial discourse. I will argue that Forster's ability to investigate sexual

dynamics under the operation of larger dominant discourses of power, that is colonization, and his ability to connect it to the forces of the human subconscious mind (most manifestly shown through Adela's experiences in the Marabar Caves) elucidate the need to examine colonial discourses in relation to a number of varying strategies and constituents, including gender and sexuality. Whereas such an argument will indicate that Forster's A Passage to India destabilizes some of the hegemonic notions that structure the Western Orientalist scholarship as addressed by Said's Orientalism, I will also argue that women's roles and experiences are not only obscured, but also excluded on the two sides, the British and Indian, in the colonial discourses of the novel. Thus, together with the dominant colonial authority, Forster's text inscribes a male sexual agency that is inattentive to women as integral constituent of cultural discourses

I will argue that Forster's presentation of Self/Other, male/female patterns of relations within colonial discourses is complex and reflects an ambivalent point of view. Whereas Forster exposes the British supremacy and injustices in contrast to Indians values and ways of life throughout the novel, his sympathy towards Indians stems from his sexual politics (being a homosexual Other). Forster attempts to pose homosocial relations between men of different races in opposition to colonialist structures. Such an inclination results in inscribing "a hierarchy of discourses" in which multiple levels and modes of analyses make up colonial discourses. Whereas Forster attempts to displace colonizer/colonized opposition, his narrative allows only a masculine Other within its domains; women, colonizer and colonized, are pushed to the margins of the narrative. With this argument placed within the colonial discourse analysis theory debate, I will

reorient Said's fixed analysis of colonial relations taking into consideration the following points.

First, Forster's presentation of colonial relations exhibits "a hierarchy of discourses" in which Self/Other relations appear on different levels and according to different modes. These levels can be procured through investigating the different, processes and constituents that structure colonial discourses. In this study I will emphasize the structure of gender and sexuality in colonial discourses, especially the effect of male homosocial relations on the representation of women in Forster's text.

Second, the analysis of Forster's A Passage to India shows a number of significant processes that operate colonial discourses. In this chapter, I will discuss indeterminacy, ambiguity, transformation and negation as integral processes that shape the attitudes to and representations of the Other in colonial discourses. In Chapter Four other processes like resistance, or what I will call "reverse discourse" and ambivalence will also be located within colonial discourses.

Third, whereas Forster's presentation of the British/Indian relation attempts to include a masculine Other within its domain, it can be seen as insensible to women as one essential component of colonial discourses, and as such Self/Other, or colonizer/Colonized representations can be described as conditional, provisional, and not sufficiently cognizant of gender politics. This will structure what I will call differential representations (where different patterns of representation can be located in the same narrative) instead of Said's Self/Other contrasts as the prominent feature of colonial discourses.

Chapter Four is concerned with representations of men in the colonial discourses of Forster's fiction. In this chapter, I will show that Forster's presentation of colonial relations is based on bringing about the connection between colonizer and colonized, or in more specific terms emphasizing homoerotic desire or homosexuality in the colonial text. I will show how this structure results in codifying sexual sameness or male homosocial relations in colonial discourses. To a certain extent, same male sex desire takes precedence over racial differences in Forster's fiction. Racial differences between the white colonizer and the native colonized are channeled through attempts to construct homosexual relations between men of different races, such as the case in the homosexual relationships between Pinmay and Vithobai in "The Life to Come," and Lionel and Cocoanut in "The Other Boat." In investigating the interconnection between sexual and imperial politics in the structure of Forster's colonial narrative, I will examine that the writer's complicated standpoints to solve the tension between the two. Particularly, I will show how this amalgamation results in an unstable structure in which colonial discourses are seen to oscillate between resistance and disavowal, desire, and rejection.

Thus, the conflict due to the complicated processes of "recognition" and "disavowal" of the Other will be shown as basically generated through and constituted within male/female patterns of relations in Forster's colonial text. Forster's inability to resolve the conflict between male/female pattern of relations creates ambivalence and structures it as a prominent feature of colonial discourses. Thus, in contrast to the stable, rigid characterization of Said's discourses, I will show that the inscription of male desire in the colonial discourses of A Passage to India and the short colonial fiction manifests a

complex and unstable structure in which changeable and volatile attitudes to the colonial condition are imprinted in the narrative.

Such a procedure, then, investigates the degree to which E. M. Forster's colonial fiction produces variations in, or challenges to, the discourses of imperialism as described by Said's Orientalism. This probably raises the necessity to link colonial discourses to other issues such as psychology, the specificity of both the historical incident and the cultural identity of the work and other issues contingent on the work itself as well. While, in some sense, Said in Orientalism exaggerates the congruity, coherence, and conformity of colonial relations, in this study I will specify differentiated processes of modification and/ or identification in the colonial discourses of Forster's colonial fiction. For example, processes of modification, the degree to which the cultural identities of the British and the Indians were modified through colonial experiences, and identification, the degree to which colonial subjects conform with and correspond to these experiences, "reverse discourse" which shows the degree to which colonial subjects resist imperialist structures will be traced and investigated in Forster's fiction.

More clearly, in opposition to Said's conception of power relations in Orientalism, I will rely in my analysis on the Gramscian notions of hegemony. What interests to me in this study is the emphasis that Gramsci attributes to the effective role of the different processes of "incorporation" and "transformation" that take place in and within colonial rule. More specifically, Gramsci stresses "the incorporation" and "transformation" of ideas and practices that belong to the dominated people and their cultures. Instead of considering the construction of power as a "simple imposition from above," my study will show that processes of transformation are central to colonial rule

and domination. The contribution that Gramsci's work has offered for the present study is the awareness that both "subjectivity" and "ideology" are paramount to the understanding of the cultural processes of domination. Relying on this, therefore, my analysis will seek to highlight not only those processes of "incorporation" in colonial rule, Self/Other contrasts, but also colonial subjectivity and processes of "transformation" that allow subject/object relations to exchange in colonial discourses. This is why the concept of "counter discourse," or "reverse discourse" and issues of violence and resistance in colonial discourse are forcefully integrated in this study.

To sum up, my argument will incorporate gender and sexuality within colonial discourses, as I well show manifestly in the conclusion. I will show that tracing the interconnection between the two reveals a number of complicated processes that are integral to the understanding of the construction of power in cultural discourses, and any argument that does not consider differentiated ways of analyses would result in imposing a reductive conception of human relations. Thus, to avoid the argument of Said's theory about colonial relations with its "truth telling" impact on colonial discourse analysis theory, my argument will conclude in replacing the stable positions that Said assigns to colonial subjects and relations with a number of interrelated processes of resistance, identification, and transformation.

# CHAPTER II

## COLONIAL DISCOURSE ANALYSIS THEORY OF EDWARD SAID'S ORIENTALISM

> I do not believe that authors are mechanically determined by ideology, class, or economic history, but authors, I also believe, very much in the history of their societies, shaping and shaped by that history and social experience in different measures. Culture and the aesthetic forms it contains derive from historical experience, which in effect is one of the main subjects of this book. As I discovered in writing *Orientalism*, you cannot grasp historical experience by lists or categories, and no matter how much you provide by way of coverage some books, articles, authors and ideas are going to be left out. (Said, Culture xxii)

When it appeared in 1978, Edward Said's Orientalism broke dramatically with various trends in theory, literature, and history. The particular substance of Orientalism, its emphasis on Western canonical texts in the constitution of Orientalist scholarship, its will to trace the history of European knowledge as a discourse, investigating the complicity between knowledge and colonial power- thereby engaging in so -- called colonial discourse analysis -- has generated extended debates on various issues in Western life and culture. Using Michel Foucault's theory of power, which suggests that constituting someone/something as an object of knowledge, presumes power over it, Orientalism is intended basically to show how different forms of Western knowledge are contaminated with power. More specifically, in highlighting a binary opposition between the Western Self and its Other, Said's main aim is to show how European culture is bolstered by the belief in the superiority of European identity in contrast with all non-

European peoples and cultures. Different forms of domination and oppression generated by this binary logic are analyzed in Orientalism, especially those generated by concepts such as nation and race. As a result of Said's attempt to outline a large and inclusive narrative of colonial relations across different discursive fields, colonial discourse analysis theory has become an important tool to question the conceptual basis of Western knowledge and culture.

Said develops his argument about the involvement of Western knowledge and culture in colonialism by drawing on Foucault's notion of discourse. He demonstrates that Western Oriental scholarship presents itself in a discourse, by which the Orient is constructed in a series of postulated binary oppositions. Said claims that such relations are intended primarily to define the nature of the Orient in relation to the Occident's self-image. He shows repeatedly that the Western Orientalist tradition has resolutely established the European Self as superior, rational, moral, and familiar, thereby characterizing the Orient in contrast as inferior, irrational, erotic, and exotic. According to Orientalism, it is not only Orientalist scholarship, but also the entire structure of Western knowledge that operates according to a similar dialectic: history, philology, economics, archeology, anthropology, politics, art, literature, and theory are some examples. For Said, many European novelists, poets, economists, psychologists, politicians, philosophers, theorists, historians, and colonial administrators have taken the division between East and West as the foundation for their cultural, political, historical, psychological, and economic accounts of Eastern cultures. In Ania Loomba's words,

> Said's book denies the claim of objectivity or innocence not only within Oriental Studies but on the part of any Western scholarship. It also implicates other human and social sciences, as they were traditionally constituted -- anthropology, philology, art, history, economic and cultural studies, and literary studies. All of these disciplines, for various reasons were inadequate for analyzing the colonial construction of 'knowledge and culture' in Said's sense. (48)

Said's analysis of Western Orientalist scholarship is mainly based on showing how Western culture is profoundly embedded in power relations that maintain a superior attitude to non-westerners. In this chapter, I will show how such an analysis is predominantly positioned on three main premises. First, Said's argument is based on difference, i.e. on showing a distinction which informs East/West power relations. He repeatedly argues that the investigation of the Western culture and knowledge reveals a paradigm of racial, ethnic, and religious difference that is the foundation for the West's relationship with other cultures and people. Said shows how various aspects of Western life, culture, history, and literature rest heavily upon this "distinction." He particularly believes that Western knowledge, including Orientalist scholarship, is clearly influenced by this structure as it keeps constituting the Orient in the Western text according to a binary vision of reality. The effect of this kind of power relation on constructing a colonial discourse in the Western life and culture is given a special emphasis in Orientalism.

Second, Said's Orientalism shows how the structure of power relations is linked to various cultural forms in the West; Western Orientalist tradition especially provided

the basis for British and French colonial enterprises in the Orient in the eighteenth and nineteenth centuries. Thus, Said's Orientalism shows how colonialism occurred through certain cultural forms and beyond political decision and economic interests. Third, Said bases his study of the Western Orientalist tradition as a "discourse" on a very specific understanding of discourse. The primary features of the Orientalist discourse, for Said, are the stability, consistency and regularity of Self/Other relations and the effect they have on establishing a tradition of colonial relations. My major task in this chapter is to show how by relying on these major ideas, Said's presentation of the East/West relations in Orientalism emphasizes Western hegemonic discourses, thereby making the construction of the Orient by the Western discourses the central idea in colonial discourse analysis theory of Orientalism.

Such an approach generates a number of problems. The most obvious one is that Said's analysis emphasizes the construction of power rather than the resistance to it (see Homi Bhabha for the same point). My analysis, in contrast, will highlight the importance of counter-hegemonic discourses in the analysis of any cultural phenomenon.
More specifically, my critique of Said's colonial discourse analysis theory will be carried through an outline that performs the following tasks. First, I will analyze the specific epistemic criteria of Orientalism that account for the book's ability to generate debates in different fields and disciplines. The key structures and techniques adopted in Said's text, especially those that are applied to the analysis of a discourse of power relations in a literary text, will be emphasized. The main issues that I will address include the relationship of knowledge to dominant discourses of power in a society and the representation of the Orient in Said's text. Some emphasis will be given to Said's

methodological questions in Orientalism, especially those that have to do with the notion of discourse and the issue of representation in colonial discourses. My second task will be the attempt to reorient Said's colonial discourse analysis theory in Orientalism; I will position it against some new cultural and theoretical perspectives and investigate Said's adaptation of the notion of discourse and test its applicability in reading a literary text. Third, in highlighting some points that have been either silenced, misrepresented or overlooked in Said's text, I will attempt to incorporate new perspectives, relations and dimensions in colonial discourse analysis theory. This will necessarily involve investigating the role of gender and sexuality in colonial discourses; a special emphasis will be given to the construction of woman in the colonial text.

Through an analysis of E. M. Forster's colonial fiction, some limitations will be necessarily pointed out regarding Said's colonial discourse analysis theory. First, my analysis will point out problems in the notion of discourse, the fixed and stable constituents and relations constituting this discourse, and finally the applicability of such a notion to the analysis of colonialism, in its material or literal forms. Second, whereas the exclusion of Eastern discourses in Orientalism is maintained in much of Said's Orientalism, my analysis will show the importance of incorporating "a hierarchy of discourses" in which counter-discourse, resistance, and transformation (or reformation), on the two sides, colonizer/colonized, play an important role in the construction of the colonial discourse analysis theory. I agree with Said that Orientalism is something more than "a mere collections of lies " or "an airy European fantasy" about the Orient; my analysis, however, will question Western Orientalist scholarship presented by Said as a "created body of theory and practice" (6) that has been simply utilized by the West and

for the West's advantage. In investigating the role of gender and sexuality in colonial discourses, the representation of women, as well as men in E. M. Forster's colonial fiction, my argument will show that the construction of power relations exhibits a complex tradition in which multiple levels of classifications and categorizations exist simultaneously within colonial discourses.

However, despite its shortcomings, Said's colonial discourse analysis theory remains very significant for the analysis of power relations in any cultural study. More specifically, that Said's colonial discourse analysis theory emphasizes the relevance of Western Orientalist scholarship to the different forms of Western knowledge is an important issue in this study for two reasons. First, we are able as a result of this insight to investigate more closely colonial fiction, with an eye on the historical and political attendant conditions that enhanced and sustained the British colonization of South Asia and the Middle East. Second, Said's theory makes it very important to study colonialism in relation to other cultural issues, as well, especially those which are not addressed sufficiently by Said. The function of psychology, gender, and sexuality, for example, in colonial discourses will be given a special emphasis in this study. This study will, in particular, shed more light on the following postulate by Said:

> The closeness between politics and Orientalism...is an important yet extremely sensitive truth. It raises questions about the predisposition towards innocence or guilt, scholarly disinterest or pressure-group complicity, in such fields as black or women's studies. It necessarily provokes unrest in one's conscience about cultural, racial, or historical generalizations, their uses, value, degree of

objectivity, and fundamental intent. More than anything else, the political and cultural circumstances in which Western Orientalism has flourished draw attention to the debased position of the Orient or Oriental as an object of study. (96)

## Colonial Discourse Analysis Theory: Foundations

Orientalism is "the generic term" Said applies to describe the Western attitude and "approach" to the Orient. In Orientalism, Said shows that the essence of the Western Orientalist scholarship's "approach" to the Orient is found in the ineffaceable "distinction" between Western superiority and Oriental inferiority. Said's Orientalism makes it clear that the long history and development of Western knowledge in general, and the Orientalist scholarship specifically, intensified and even authorized and reinforced this "distinction" (42). Moreover, such an approach is seen as systematic, consistent, and incessant, and reflects the West's will to rule over the Orient, for Said maintains that Orientalism is "the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery, and practice" (73). In addition to that Said employs the term to analyze the "collection of dreams, images, and vocabularies available to anyone who has tried to talk about what lies east of the dividing line" (73). In analyzing these major aspects of Orientalism, Said shows how this tradition has been employed by Europe to "advance securely and unmethaphorically upon the Orient" (73). Much of Orientalism analyzes material evidence that shows this kind of power relation in the West (73).

The focus of Said's Orientalism is mainly on European culture, which, according to Said, has assumed a self–governing structure that subsumes the differences of other cultures and people. Relying on this basic synthesis, Said argues that examining Western culture reveals different forms of oppression, cultural bias, and domination. He clearly shows that Western knowledge, including French and British Orientalist scholarships, rests upon the belief that non-European peoples are backward, primitive, mysterious, and always different from that of the Western product. Embodying these assumptions, Said argues, Western culture and knowledge introduced Europe to the rest of the world in the eighteenth and nineteenth centuries' colonial enterprises. These major issues make up not only the essence of Said's colonial discourse analysis theory in Orientalism, but also the groundwork of much of Postcolonial Theory that came after Said's text. However, some problems that can be located in Said's text may be attributed to these basic ideas. In what follows, I will shed light on some of these problems by investigating the structure of Said's colonial discourse analysis theory. Said's analysis of Western Orientalist scholarship makes three major points about the structure of Western knowledge and culture.

## "The Orientalist is Outside the Orient": "Difference" in Orientalist Discourses

Said argues that Orientalism is "a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, "us") and the strange (the Orient, the East, "them")" (43). This vision employs a Western definition of the Orient which is based upon "ontological and epistemological distinction made between

"the Orient" and "the Occident" (12). He maintains that "Orientalism can also express the strength of the West and the Orient's weakness -- as seen by the West. Such strength and weakness are as intrinsic to Orientalism as they are to any view that divides the world into large general divisions, entities that coexist in a state of tension produced by what is believed to be radical difference" (45). The main issue addressed by Orientalism thus has to do with the way in which Western knowledge is comprised of an uninterrupted and continuous process of comprehending, appropriating and incorporating other cultures and people (12) which is the foundation of Western Orientalist scholarship. Due to this emphasis Said structures colonial discourse analysis theory in Orientalism around a number of categorized binary oppositions that he believes constitute Western knowledge and culture. Said examines not only literary works but also "political tracts, journalistic texts, travel books, religious and philological studies" (23) and argues that the various Western forms of knowledge show that the European Self names, makes, defines, and dominates its Other according to a fixed binary vision of reality.

Said claims that his perception in Orientalism is highly "historical" and "anthropological," and that "all texts are worldly, and circumstantial in ways that vary from genre to genre, and from historical period to historical period" (23). Said refers to the idea that the Orient has "a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West" (5). However, he emphasizes the claim that similar to the structure of Western knowledge, Orientalist scholarship rests upon an essentialist "distinction" that non-European peoples are backward, primitive, mysterious, and always different from the Western Self. Not only have the Orient's "tradition of thoughts" and "vocabulary" been overpowered in Orientalism, all the

differences and variations of the West's account of the Orient are subsumed under the general research of the binarism of East/West relations in the Western text. Said shows how the European's encounter with the Orient, and specifically with Islam, for example, "strengthened this system of representing the Orient..." and stood as emblematic of the West's relation with the Other, or as suggested by Henri Pirenne, "turned Islam into the very epitome of an outsider against which the whole of European civilization from the middle Ages on was founded" (70). Such an approach to the Orient makes Orientalism "a closed system" for Said:

> And so, indeed, is the Orientalist attitude in general. It shares with magic and with mythology the self-containing, self-reinforcing character of a closed system, in which objects are what they are because they are what they are, for once, for all time, for ontological reasons that no empirical material can either dislodge or alter. (70)

Said's work displays an emphasis on the congruity, regularity, and consistency of Orientalism in the Western text. He makes it clear that this tradition is "created body of theory and practice" (6) that expresses "the strength of the West and the Orient's weakness" (45) systematically. For Said, Orientalism reveals "a political vision of reality" which is eternally, fixed, monotonous and firmly established, in a sense, to create and then to serve "the two worlds thus conceived" (44). He gives evidence from classical Greece, Medieval Europe, to Modern times, and, in all the instances, Orientalism reflects the same "political vision" in Said's text. For example, Renan's linguistic investigation

of Semitic languages in 1848 which employs "contemporary comparative grammar, comparative anatomy, and racial theory in his approach to the Orient" does not differ very much from Dante's poetic approach to Islam in Medieval Europe (43). For Said "The discrimination and refinements of Dante's poetic grasp of Islam are an instance of the schematic, almost cosmological inevitability with which Islam in its designated representatives are creatures of Western geographical, historical, and above all, moral apprehension" (69). In more than one way, Said shows how such experiences informed later encounters with the Orient.

Said repeatedly shows how "the political and cultural circumstances in which Western Orientalism has flourished draw attention to the debased position of the Orient or Oriental as an object of study" (96). In more than one instance, he shows that such vision is fixed and unchanging. For example, he highlights H. A. R. Gibb's attitude to the Orient as emblematic of the modern approach to the Orient. According to Said, in the Haskell Lectures, which were delivered in 1945, Gibb presented an Orient much the same as that experienced by Balfour and Cromer before him. Despite the "Several revolutions, two world wars, and innumerable economic, political, and social changes," Said shows that the realities of the Orient in 1945 remained for the West the same as they had been in earlier eras (105). All throughout Orientalism Said emphasizes what he calls "the Orientalist vision," a vision in which the Orientals are "fixed, laid out, boxed in, imprisoned, without such regard for anything except their 'function' and the patterns they realize on the stage on which they appear...." (69). Said believes that such encounters with the Orient are very similar to Dante's whose "powers as a poet intensify, make more

rather than less representative, these perspectives on the Orient" (69). In this regard Said explains:

> Empirical data about the Orient or about any of its parts count for very little; what matters and is decisive is what I have been calling the Orientalist vision, a vision by no means confined to the professional scholar, but rather the common possession of all who have thought about the Orient in the West. (69)

But how does this harmonious tradition work? How could Said approach this complicated tradition with a long history as a unified historical phenomenon with specific aspects and practices? Said believes that Orientalism has a "history" (97), which "proceeded through the nineteenth century to accumulate weight and power, [through] 'the hegemonism of possessing minorities,' and anthropocentrism in alliance with Europocentrism" (98). Moreover, he shows how the "representation" of the Orient in the Western text was complicated in the 18th century under the general purview of knowledge of the Orient. In line with this kind of knowledge, Said believes that the West perceived and represented the Orient according to "a detailed logic governed not simply by empirical reality but by a battery of desires, repressions, investments, and projections" (8). Said explains that from the last decades of the eighteenth century and for at least a century and a half, Britain and France bent the Orientalist tradition to their will. Through the significant philological studies in comparative grammar made by Franz Bopp, Jakob Grimm, and others (who were influenced by manuscripts brought from the Orient to Paris and London), Orientalism became "a discipline." Said stresses the connection between

Orientalism, linguistics and philology and asserts that "Almost without exception, every Orientalist began his career as a philologist" (98). According to this argument, Orientalism, for Said developed two main attributes: "(1) a newly found scientific self – consciousness based on the linguistic importance of the Orient to Europe, and (2) a proclivity to divide, subdivide, and redivide its subject matter without ever changing its mind about the Orient as being always the same, unchanging, uniform, and radically peculiar object" (98).

Moreover, during the nineteenth and twentieth centuries, Said shows how Orientalist tradition developed into a number of different forms. The first form is articulated through the body of literature about the Orient which was inherited from the European past. In the late eighteenth and early nineteenth centuries, which is when Said's analysis presumes modern Orientalism to have begun, he claims "an Oriental Renaissance" occurred in the West as a new attentiveness to the Orient took place. This awareness was the result of a deliberate process of translating Oriental texts and some political actions such as the Napoleonic invasion of Egypt in 1798, an invasion which is considered by Said as a model of "a scientific appropriation" of the Oriental culture by the French (42). The second form in which the nineteenth- and twentieth-century Orientalism existed can be found in immediate experiences with the Orient such as the French or the British colonial experiences in the East. Because of such immediate experiences with the Orient, the Western Orientalist scholarship was modernized. For example, the Orientalists' attempt to formulate ideas about the Orient in contemporary terms and in immediate connection with modern European realities became one feature of Orientalism at that time. As I have just mentioned Renan's linguistic investigation of

Semitic languages in 1848 employed contemporary comparative grammar, comparative anatomy, and racial theory in his approach to the Orient (43). The point to be made clear in this study is that regardless of these innovations and changes to the Orient as a body of knowledge, Said emphasizes the third form of Orientalism which is seen to force "limits" upon the approach to the Orient. Accordingly, Said emphasizes that Orientalism is better grasped as "a set of constraints upon and limitations of thought than it is simply as a positive doctrine" (42). A large number of writers, like Flaubert, Nerval, or Scott, are shown to be restrained in what they think, experience of, or say about the Orient.

Said also emphasizes the limitations Orientalism imposed on scholarship. He shows how "the political and cultural circumstances in which Western Orientalism has flourished draw attention to the debased position of the Orient or Oriental as an object of study" (96). Philosophically, then, the kind of "language," "thought," and "vision" that Said calls Orientalism is a form of an inordinate realism; anyone working on the Orient, in Said's words, "will designate, name, point to, fix what he is talking or thinking about with a word or phrase which then is considered either to have acquired, or more simply to be, reality" (72). For Said employing Orientalism is an "anatomical" and "enumerative" act. In Said's words "to use its vocabulary is to engage in the particularizing and dividing of things Oriental into manageable parts" (72-3). Said's analysis presumes that Orientalism accepts "an unchanging Orient"and in its modern forms, could never reweigh nor revise (96). In this regard Said concludes:

> In a sense the limitations of Orientalism are, as I said earlier, the limitations that follow upon disregarding, essentializing, denuding the humanity of another

> culture, people, or geographical region. But Orientalism has taken a further step than that: it views the Orient as something whose existence is not only displayed but has remained fixed in time and place for the West. (108)

I will show in this chapter that such a presentation of power relations in the West is attributed to Said's reliance on the stable and fixed notion of discourse and the contingent analysis of power relations in much of Orientalism. In this study such a reliance complicates the whole issue of colonial relations in the colonial discourse analysis theory. On the one hand, as I have shown earlier, the main argument in Orientalism relies heavily on difference, i.e., making the distinction between East and West as the starting and the ending point of analysis; it is an idea that contradicts Said's own criticism of the construction of East/West relations in the Western Orientalist scholarship. Power relations in the West are predominantly constituted in terms of a binary opposition relation, Self/Other, master/slave, the fact that makes Western discourses maintain power and authority over the Orient without showing any significant role for opposition or resistance on the two sides of the dichotomy, the Orient or the Orientalist. It is surprising that Said introduces Orientalism by linking his "disheartening" experiences as an Arab Palestinian living in the West as his own motivation for writing Orientalism (27), while failing to show any interest in researching resistance or colonial opposition as important constituents of his theory. Moreover, similar to Said's own criticism of the structure of Western knowledge, the distinction between the categories East and West makes the basic synthesis of Orientalism and

shows substantially the relative strength between East and West. The degree to which literary works reflect this theory is a major issue in this research.

I have shown so far that the "distinction" between East and West thus forms the starting point for the cultural, historical and political accounts of Eastern cultures by the West. Said argues, in particular, that the British and French colonial projects in the eighteenth and nineteenth centuries were informed and constituted by this "distinction." In other words, Said's work makes it clear that the West's attempt to stabilize a certain image of the Orient and give it an unchanging characterization for a long period of time in the Western text has been clearly utilized for the Western political, cultural, imperial and enterprises. This alliance between knowledge and power constitutes the second point of Said's critique of Western Orientalist scholarship.

## "Orientalism as a Western Style for Dominating, Restructuring, and Having Authority over the Orient": Connection With Imperialism and Colonialism

Said makes it clear that Western Orientalist scholarship manifests a power with definite interests in the Orient (11). He distinguishes between what he calls "pure" and "political" knowledge, and concludes that all kinds of Western knowledge are "political." Western history, for Said, is also "political" because it has been persistently involved in the Orient since the time of Homer. In other words, Said argues that Western historical accounts of the Orient are connected to political power, and they form the essence of Western Orientalist scholarship. Said's central argument is based on the Foucauldian claim that "ideas, cultures, and histories cannot seriously be understood or

studied without their force or their configurations of power" (5). Relying on this theory, he mainly focuses on the idea that power determines the institutional conditions and practices of Western knowledge and culture including the Western narration of other cultures and people. For him, Western knowledge has been creating a distinction between European Self and its Other since classical times and introduced Europe to the rest of the world during the eighteenth and nineteenth centuries' colonial enterprises. This link between Western Orientalist scholarship, knowledge and different forms of power, forms the basis for what has been called since then the colonial discourse analysis theory.

Said's Orientalism shows how processes of Western imperialism were filtered through cultural and historical formations. In his analysis of Western Orientalist scholarship, he argues that economic and political motivations cannot be seen as the only driving forces for European colonial accounts of Eastern cultures. He shows how Western culture and knowledge, including history, are embedded in power relations. Said's Orientalism thus embraces issues that concern researching the involvement of Western power in different aspects of Western life, culture and knowledge, and opens up a whole area of investigation into the role of this complicity in the long history of European colonialism. Said's main concern throughout Orientalism is about the claim that the Western historical account of the Orient is "political" and intentional (12). In other words, he argues that Orientalism is based, in complex ways, on political, economic and military grounds (12). Said blames Western culture for creating predisposed attitudes and suggests:

> Yet if we eliminate from the start any notion that "big" facts like imperial domination can be applied mechanically and deterministically to such complex matters as culture and ideas, then we will begin to approach an interesting kind of study. My idea that European and then American interest in the Orient was political according to some of the obvious historical accounts of it that I have given here, but that it was the culture that created that interest, that acted dynamically along with brute political, economic, and military rationales to make the Orient the varied and complicated place that it obviously was in the field I call Orientalism. (12)

Colonialism is investigated in Said's text by highlighting the continuous interrogation of the British and French Orientalist scholarship(s), and the structure of Western knowledge, life and culture. Said gives evidence from different disciplines and fields to show how the Orientalist text constructs a reproduction of the Western will to dominate the Other. This is considered by Said to be an important feature of Orientalism. In this regard he shows how modern Orientalism acquired new features through the eighteenth and nineteenth-centuries European empire. More specifically, he argues that the imaginative Orient of Medieval Europe "shrunk" through the nineteenth and twentieth centuries European imperial enterprises. Due to these cultural forces Said believes that Orientalism transformed itself from "a scholarly discourse" to "an imperial institution" (95) in the eighteenth and nineteenth centuries colonial enterprises. Said, thus, posits the transition in Orientalism from a textual attitude to imperial practice, which he calls "the transition from a merely textual apprehension, formulation, or

definition of the Orient to the putting of all this into practice in the Orient" as the main characteristic feature of modern Orientalism (96). Moreover, on the effect of Orientalism on the modern Western institutions, Said shows that during its great age in the nineteenth century, Orientalism produced scholars, increased the number of languages taught and investigated in the West and the manuscripts translated into European languages. On the link between Orientalism and imperialism, Said adds,

> ... During the nineteenth and twentieth centuries the Orientalists became a more serious quantity, because by then the reaches of imaginative and actual geography had shrunk, because the Oriental-European relationship was determined by an unstoppable European expansion in search of markets, resources and colonies, and finally, because Orientalism had accomplished its self-metamorphosis from a scholarly discourse to an imperial institution. Evidence of this metamorphosis is already apparent in what I have said of Napoleon, de Lesseps, Balfour, and Cromer.... In fact, Napoleon, de Lesseps, Cromer and Balfour are far more regular, far less unusual, if we recall the schemata of d'Herbelot and Dante and add to them both a modernized, efficient engine (like the nineteenth-century European empire) and a positive twist: since one cannot ontologically obliterate the Orient (as d'Herbelot and Dante perhaps realized), one does have the means to capture it, treat it, describe it, improve it, radically alter it. (95)

The involvement of Western knowledge and culture with imperialism has been debated for a while by a number of critics, philosophers and historians. Robert Young,

for example, shows that the concept of totality has dominated Western philosophy, which can be characterized by the "long history for unity and the one" (13). He clarifies that throughout Western history "the same constitutes itself through a form of negativity in relation to the Other, producing knowledge by appropriating and sublating the Other within itself" (13). He also links this to imperialism in calling it "Ontological imperialism," which is, for him, very ancient and goes back to Socrates. In this regard, he also suggests that "the constitution of the Other as a form of knowledge" within European culture and knowledge should not be only situated against the history of European imperialism but also against racism and sexism (4), an idea that will be investigated in this dissertation. For Young, Western history is also repeated in "the imperialism of theory" itself. He explains that "theory as a form of knowledge and understanding of the spectator, is constitutively unable to let the Other remain outside itself, outside its representation of the panorama which it surveys, in a state of singularity or separation.... This will also be true of any concept, because by definition the concept "cannot capture the absolutely Other" (29). In its inability to "capture" the Orient Other, Said's colonial discourse analysis theory can be seen as caught in "the imperialism of theory" itself; an idea that will be explained later.

Young analyzes the role of the Manichean thinking in the history of European knowledge and its relation to colonialism in his examination of Levinas' work on European history. Some of the points Said raises in Orientalism are very similar to Levinas's assumptions of the primacy of European History that forms the basis for what he calls "imperialism of the same." For Levinas, this structure has formed the essence of Western philosophy for many years; it establishes an order from which no one can escape

as "nothing henceforth is Exterior" (qtd. in Young 13). For Levinas, "history constitutes another form by which the other is appropriated into the same. For the other to remain an other, it must not derive its meaning from History, but must instead have a separate time which differs from historical time" (15).

Levinas' work on Western history is very similar to Said's investigation of the Western Orientalist scholarship. Said's and Levinas' work about the structure of Western knowledge reveals a realm of violence in which the Other is appropriated into the European Self. Highlighting different processes of appropriation, assimilation, subjugation in Western historiography, Levinas shows that "totalization is accompanied only in history when the historiographer assimilates all particular existences and punctual moments into the time of universal history" (qtd. in Young 15). Western history, for Said, also defines a single human history with one unified Western perspective of truth. In linking that directly to colonialism, the Western Orientalist tradition in Said's text is deeply questioned, its totalizing schemes must always be interrogated and investigated. However, Said's colonial discourse analysis theory actually stimulates a more active critique of Euro-centric premises of Western knowledge and their complicity with colonization than Levinas' theory. Applying the terminology of Western knowledge itself, Said offers a lengthened investigation of the involvement of Western Oriental thought in the Orient. In linking that directly to the British, French, and later American colonial experiences in the Orient, Said shows that, contrary to some of its basic definitions, Orientalism could be employed to destabilize the structure of Western knowledge, including history and culture, especially their unquestioned position as the center of the world.

The argument about homogenizing all humanism into "one," either in terms of Said's colonial discourse analysis theory, or Levinas' "universal history," has produced what Young calls "imperialism of theory" itself.. Moreover, in approaching East/West relations within colonial discourse analysis theory, Said assumes the same "unquestioned position" of Western knowledge that he criticizes at length in his text. Said's Orientalism perceives Western Orientalist scholarship from " a positional superiority," which, in Said's words, "puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand" (7). This means that the West and its culture have become the most important constituents in colonial discourses. Western culture exhibits a number of counter-hegemonic voices; an idea that has not been investigated by Said's Orientalism, but which he later addresses in Culture and Imperialism. Orientalism, the text, in fact, complicates Orientalist scholarship's relation to other discourses in the Western life and culture and keeps equating its traditions with different forms of this knowledge.

I have shown so far that some of Said's central premises in Orientalism have been debated by other historians and critics. Said's important contribution, however, is in the weight he gives to the connection between power and knowledge and the systematicity he attributes to the alliance among Western knowledge in general, Orientalist scholarship specifically and imperialism. In other words, Said emphasizes the alliance between power and knowledge as a prominent feature of Western culture and outlines the effect it has on generating a discourse of colonial relations. So, in Said's Orientalism, it is not an issue of resisting colonial regimes so much as a question of investigating and outlining European systems of thought and knowledge in order to show the long history of their

complicity with power and their operation in the culture of the West. In accordance with these major perceptives, Said believes that texts do not exist in vacuum and, as such, should be studied as a discourse. The important role that the notion of discourse plays in identifying the relationship of the Oriental scholarship to the Western ways of thinking and institutions constitutes thus the basic structure of Said's colonial discourse analysis theory in Orientalism and underlies the third point that Said makes in critiquing the Western Orientalist tradition.

## The Notion of Discourse: Orientalism as a "Created Body of Theory and Practice"

I have shown in the previous section that Said's Orientalism opens up new perspectives for researching the relationship between knowledge, culture, and imperialism. He argues that East/West relations constitute a Western hegemonic "tradition" about the Other cultures and peoples that has affected every aspect of the Western life and culture. Adapting Foucault's notion of discourse, Said uses the term "discourse" to describe this "tradition." He justifies the use of such a notion on the basis that texts do not exist in vacuum, and as such should be related to the world in which they are produced. Such texts might generate or unfold "a discourse." In Said's words, certain texts are accorded,

> the authority of academics, institutions, and governments....Most important, such texts can create not only knowledge but also the very reality they appear to describe. In time such knowledge and reality produce a tradition, or what Michel

> Foucault calls a discourse, whose material presence or weight, not the originality of a given author, is really responsible for the texts produced out of it. (94)

In this central part of the book, Said introduces the notion of discourse, or what has been called since then colonial discourse analysis theory and Postcolonial Theory. The notion of discourse has become an important concept in Said's Orientalism, specifically, and Postcolonial Theory, in general. Said shows that the history of the Western Orientalist scholarship involves a homogeneous and unified discourse which creates the basic structure of the West's relation with other cultures and people. For Said, discourse involves "the whole sum of the European civilization" (2) and culture, and the Orient forms an essential constituent of this discourse. Contrary, then, to the argument of some critics, Said does not simply consider the Orient as a mere imaginative category, but also "a central" and material constituent of European civilization and culture that is firmly constructed in a discourse of power relations (2).

Drawing upon Michel Foucault's conception of power relations, Said thus highlights the regularity and systematicity of the construction of the Orient in the Western text in a discourse and its connection to colonial rule. He explains repeatedly that what makes Orientalism a discourse is the stability, evenness, consistency, congruity, steadiness of the meanings of the Orient in the Western life and text. Said believes that this schematization began in classical Greece. The later representations of the Orient in Medieval and Modern European texts are seen to be building on the older ones. Dante's representation of the Orient in The Inferno are found to be very similar to modern representations. Accordingly, Said investigates the British and the French Orientalist

scholarships as a Western hegemonic discourse which is supported by the various Western "institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles" (3). It is because of this kind of institutionalized power relation imposed on the East by the West that the Orient cannot be seen as "a free subject of thought and action" in Said's text (3). In this regard Said explains:

> My contention is that without examining Orientalism as a discourseone cannot possibly understand the enormously systematic discipline by which European culture was able to manage -and even produce- the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. ... In brief, because of Orientalism the Orient was not (and is not) a free subject of thought or action. (3)

Relying on such conception of power relations, and, more specifically, on the idea that the meanings or connotations of Orientalism are "constant" and hegemonic in the Western text, Said offers a relevant definition of Orientalism. Citing the late eighteenth century as an important era for the consolidation of Orientalist thinking, Said defines Orientalism as "the corporate institution for dealing with the Orient - dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient" (3). He found that it is due to Orientalism that the Orient is produced sociologically, politically, ideologically, scientifically and imaginatively in the Western text, and, thus, cannot be seen outside the fixed

representation of the Western hegemonic discourses. In emphasizing the West's will to dominate, control, rule and govern the Orient as a major characteristic of Orientalist tradition, a number of problems can be located in Said's text.

Despite the enormous contribution that Orientalism has made in colonial discourse analysis theory specifically and Postcolonial Theory in general, many problems and shortcomings can be located in the text. Most obvious of all is Said's inconsistent perception of the operation of colonial relations in his analysis of the alliance between Western power and the British, French, and later the American Orientalist scholarship. I have shown that Said starts introducing his theory with the basic assumption that the Orient is a stable constituent which is irredeemably connected in binary opposition to the West. However, Said, in the same context, also, surprisingly, talks of a historical Orient, one that constitutes a complex and multifarious constituent of colonial discourse analysis theory. He assumes that this Orient has its own "traditions" and language when he suggests that, "Therefore as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West. The two geographical entities thus support and to an extent reflect each other" (5). Relying on this claim, Said talks of different kinds of Orients, psychological, biological, imaginative, and colonial Orients. Said actually contradicts himself when he attributes distinctive history, traditions and language to the Orient, while insisting, at the same time, on researching the regularity, stability and consistency of the representation of the Orient in the Western Orientalist text according to a homogeneous, stable and unified definition of discourse and power relations.

One of the most important assumptions that will be adopted in this study is Said's claim that the two "geographical entities," the Orient and the West have "a history and a tradition of thought, imagery, and vocabulary," and as such "support" and "reflect" each other (5). I think that this assumption is crucial for analyzing East/West power relations as well as for identifying the terms and conditions of colonial discourse analysis theory. This could be one of the rare instances in the book where Said introduces the Orient as a complex "historical" constituent in a reciprocal relationship with the West and outside the fixity of the essentialist binary opposition structure. However, Said does not go very far with this assumption because his argument is predominantly about "the internal consistencies of Orientalism and its ideas about the Orient" (5). Said's Orientalism, actually, considers East/ West only from the West's perspective, and does not pay enough attention to the postulation that the two constituents "support" and "reflect" each other in a reciprocal relationship. In emphasizing the West's will to dominate, control, rule and govern the Orient as a major characteristic of Western Orientalist tradition, more problems can be located in Said's text.

In the first place, Said's theory gives more emphasis to the construction of power rather than to resistance; see Homi Bhabha (1994), also in this regard. This kind of analysis obviously entails, for Said, that in studying the phenomenon of Orientalism, Western dominant discourse comes to be the only discernible narrative of East/West relations. Said does not give sufficient attention to Eastern cultures and their responses to this representation. Whether the representation of the Orient in the Western hegemonic discourse is a reflection of a true reality or not is not given enough attention in Said's text. Said's main emphasis is, in fact, on reading the history of the British and French

Orientalist scholarship(s) as a Western dominant discourse, and he disregards the possibility that these discourses incorporate non-Western constituents. Consequently, this means for Said studying the "durability" and constancy of this discourse as it is closely and restrictively tied to the cultural, socio-economic and political institutions of the West.

Said's emphasis in Orientalism is placed on researching Western Orientalist scholarship as a sign of Western power over the East; he makes his argument basically about the construction of the Orient in the Western text, disregarding the fact that discourses include constituents and multifaceted relations other than what he identifies in the hegemonic and homogeneous discourses of Orientalism. Said's emphasis on the West and its culture in colonial discourse analysis theory creates a major problem in Orientalism. This is because of the idea that Orientalism, as Said studies it, does not deal with "a correspondence between Orientalism and the Orient" (5), but with the congruity, stability, continuity and constancy of Orientalism and its ideas about the Orient. The extent to which an Orient really resists, "reflects" or "supports" this hegemonic discourse is not an important issue in Orientalism. In Said's words, the main point is to show a "created consistency" and the "regular constellation" of ideas about the Orient as the most prominent feature of the representation of the Orient in the Western text. In Said's words, the East is employed as "a career," "despite or beyond any correspondence or lack thereof, with a 'real' Orient" (5).

Avoiding Said's pitfalls, my main emphasis in this research will be on examining the Orientalist tradition in E. M. Forster's colonial fiction as a historical process in which the various constituents setting colonial discourse in motion work in interlinked

relationship with each other. In other words, rather than researching the representation of the Orient in E. M. Forster's fiction in a homogeneous, discursive analysis, my study will attempt to incorporate different experiences of the Orient, together with that of the Occident into colonial discourse analysis theory. This process will include the insertion of a number of factors and parameters not incorporated by Said's theory. Gender and sexuality, for example, will be given a special emphasis in this study.

In the second place, Said's conception of power relations in colonial discourse analysis theory has opened investigations into the fixed and stable relations that Said assumes structure colonial discourses. In the introduction Said argues that Orientalism results in "a dream work" of unified histories that have imposed systemization and consistency on the representation Oriental cultures in the Western text for a long period of time. It is therefore, Said argues, the task of the critic to show how the Orient that constitutes "a plurality of meanings" is made into one invariable constituent with established and firmly incorporated constructions in the Western text. The problem, however, which has never been sufficiently investigated in Orientalism, is working out how such a variable -- one that has been mobilized in the Western text as a fixed and invariable entity for a long period of time, one that is produced as a static representation in Western hegemonic culture -- is made from a "multiplicity of meanings." Said actually provides us with those fixed meanings by which the Orient has been characterized in the Western text or culture; however, there is no serious attempt in Orientalism to investigate those plurality of meanings that can release the Orient from the fixity of relations imposed by such a structure. For example, in his discussion of the Napleon's expedition he argues that:

> After Napolean, then, the very language of Orientalism changed radically. Its descriptive realism was upgraded and became not merely a style of representation but a language, indeed a means of *creation*. Along with the *langues meres*, as those forgotten dormant sources for the modern European demotics were entitled by Antoine Fabre d'Olivet, the Orient was reconstructed, reassembled, crafted, in short, *born* out of the Orientalists efforts (87).

However, Said's analysis of the Description De L'Egypte shows that it has become emblematic of the West's approach to the Orient. For Said, "The Description became the master type of all further efforts to bring the Orient closer to Europe, thereafter to absorb it entirely and – centrally important – to cancel, or at least subdue and reduce, its strangeness and, in the case of Islam, its hostility" (87). The Description De L'Egypte is seen to be doing the same job that other old and later Orientalists have been doing. Said's structure of Orientalism maintains that "... the Islamic Orient would henceforth appear as a category denoting the Orientalists' power and not the Islamic people as humans nor their history as history" (87).

In the third place the idea that Said's text does not seek to investigate the possible meanings that can release the Orient from the eternal fixed representation of the Western Orientalist scholarship has not been, in fact, justifiably solved in Orientalism because Said focuses exclusively on Western Orientalist scholarship as a discourse, with a specific understanding of what discourses are. Said's employment of one conception of colonial relations is problematic and can be attributed to the application of his definition

of discourse. Said believes that one of the most notable features of discourses is the stable, systematic and congruent relations that they impose on the subjects in question. Such a conception of discourse is problematic especially because it excludes a number of important factors that shape colonial relations. In respond to that, many critics have worked, in fact, within the field of colonial discourse analysis theory and have attempted different definitions and configurations of the term. It is worth mentioning here that Foucault himself has a number of definitions and configurations of the word. The important role that the notion of discourse plays in identifying the relationship of the Oriental scholarship to the dominant Western ways of thinking and practices is explained by Ania Loomba:

> *Orientalism* uses the concept of discourse to re-order the study of colonialism. It examines how the formal study of the 'Orient' (what is today referred to as the Middle East), along with key literary and cultural texts, consolidated certain ways of seeing and thinking which in turn contributed to the functioning of colonial power. These are not materials analysts of colonialism have considered, but which can now, thanks both to *Orientalism* and to the changing perspectives on ideology and culture ... , be seen as central to the making and functioning of colonial societies. (48)

The notion of discourse has become very contentious in much work on colonial and postcolonial writings. Many critics have attempted different definitions of the term. For Sara Mills, it refers to "a general group of shared characteristics" (8). In this regard,

Mills explains that "Edward Said drawing on Foucault's work, uses the term discourse to refer to all texts, literary and non-literary, which are written about the Orient, because, for him, they have a similar intent and a similar effect. He says about the discourse he terms 'Orientalism,' i.e. works written by Westerners about the Orient" (8). For Mills, discourse is used to mean three things: first, "all language and the system of rules whereby utterances/texts are produced"; second "all texts and utterances produced by those rules, regardless of their literary or factual status"; and third, "groupings of texts/utterances" (8).

Macdonell, on his side, introduces another important definition of discourse when he emphasizes the different "positions" and functions of discourses under which they are articulated. For Macdonell "Whatever signifies or has meaning can be considered part of discourse" (qtd. in Mills, Discourse 4). More clearly, he explains "Discourses differ with the kinds of institutions and social practices in which they take shape, and with the positions of those who speak and those whom they address" (1). According to this definition, discourse is not considered a homogeneous term whose major function is to subsume the distinctions and differences of the subjects concerned into a coherent theory of power relations. Discourses should address the different "positions" and relations that the constituents have with each other as one important constituent of discourses. Moreover, Macdonell makes it clear that one of the most important elements which defines a discourse is its relation to other discourses, rather than its role in expressing an individual's "feeling" or "opinion." The important role of "an opposing discourse" is emphasized in Macdonell's analysis; an idea that has not been researched in Said's colonial discourse analysis theory. To quote Macdonell again:

> A 'discourse,' as a particular area of language use, may be identified by the institutions to which it relates and by the position from which it comes and which it marks out for the speaker. The position does not exist by itself, however. Indeed, it may be understood as a standpoint taken up by the discourse through its relation to another, ultimately an opposing discourse. (9)

Moreover, as we have seen in the previous part, some definitions of discourse give more attention to the relation of discourse to other discourses. Such definition comes, mainly, in opposition to Said's argument in Orientalism which gives more attention to the coherence and integration of the relations in colonial discourses than to the "different positions" and relationships that the constituents of such discourses actually draw from. I will apply a definition of discourse in this study that accounts for the existence of counter-discourses (internal and external) within itself and with other discourses as well. According to this model, E. M. Forster's A Passage to India, as one example, Orientalist or colonial relations will be approached in this study in terms of specifying the different standpoints and relationships that the constituents have with each other. This includes the attempt to re-position colonial subjects not only in terms of identifying their relationship(s) with the Western and, or non -Western discourses, but also in terms of identifying their sexual identities within the colonial discourses of empire.

I have been trying, so far, to tackle the basic idea that East/West pattern of relations is not represented in Said's Orientalism according to the extent that the two geographical constituents "supported" and "reflected" this representation, as Said himself claims, not according to the extent to which they responded to or defied such discourses (as I think it should be). Rather the relationship is presented through displaying an emphasis on the relative strength of the West over the East, thereby making the construction of the Orient by Western hegemonic discourses the predominate idea in Said's theory. Said's main task in Orientalism has been to undertake the relation between Occident and Orient as a discourse which is predominantly made of "a relationship of power, of domination of varying degrees of a complex hegemony" (5). Due to this kind of construction of power relations, more problems arise in Said's text, including the absence of some integral factors in the colonial discourse analysis theory such as resistance, insurgency, and opposition relations. These major concepts are not sufficiently integrated by Said's colonial discourse analysis theory. Another methodological technique used by Said in Orientalism is the emphasis he places on "exteriority" or the issue of representation applied in Said's text.

## "Representation" in Said's Colonial Discourse Analysis Theory

One more important point to be mentioned here regarding colonial discourse analysis theory concerns the issue of representation applied in Said's text. Said argues that the Western Orientalist scholarship is premised upon "exteriority," that is, "on the fact that the Orientalist, poet or scholar, makes the Orient speak, describes the Orient,

renders it mysterious plain for and to the West. He is never concerned with the Orient except as the first cause of what he says. What he says and writes, by virtue of the fact that it is said or written, is meant to indicate that the Orientalist is outside the Orient, both as an existential and as a moral fact" (20-21). Said considers that the primary product of this exteriority is representation" (21). One reason for employing exteriority in Orientalism can be found in the principal belief that in "the cultural discourse and exchange within a culture that what is commonly circulated by it is not "truth" but representation" (21). Consequently, Said's analysis of the Western Orientalist scholarship places so much weight on "representation as representation," which is not the same as the "'natural' depiction of the Orient " (21). In this regard he explains,

> My analysis of the Orientalist text therefore places emphasis on the evidence, which is by no means invisible, for such representation as representations, not as "natural" depiction of the Orient. This is found just as prominently in the so-called truthful text (histories, philological analyses, political treaties) as in the avowedly artistic (i.e., openly imaginative) text. The things to look at are style, figure of speech, setting, narrative devices, historical and social circumstances, not the correctness of the representation nor its fidelity to some great original. The exteriority of the representation is always governed by some version of the truism that if the Orient could represent itself, it would; since it cannot, the representation does the job, for the West, and ... for the poor Orient. (21)

Said's adaptation of the Nietzsche's theory of representation in order to explain the European Orientalist scholarship accounts of the Orient is a significant issue in this study. Said confines the existence of the Orient in the Western text in a theory of "representation" which emphasizes the reality of the Orient as a "re-presence" which is not, for him, in any way the same as "the "natural" depiction of the Orient" (21); but Said never explains what he means by the "natural" depiction of the Orient" (21). Employing what he calls "the exteriority of representation," and placing emphasis on "style, figure of speech, setting, narrative devices, historical and social circumstances," Said does not investigate "... the correctness of the representation nor its fidelity to some great original" (21). In doing so, Said seems to make a clear division between reality and perception, between truth and vision. Said's approach of the Western Orientalist scholarship is based on "the exteriorty" of the representation which is conducted by an unspecified kind of "truism," that "if the Orient could represent itself, it would; since it cannot, the representation does the job, for the West, and ... for the poor Orient," Said's colonial discourse analysis theory makes it clear that what is usually assumed within a culture is not "truth" but representation, or "re-presence" (21).

The clear separation that Said makes between the material and the nonmaterial (visual) in the structure of the Western Orientalist scholarship results in a confined and enclosed conception of East/West relations, which actually comes in support of Said's invariable and coherent definition of discourse. Furthermore, such conception of reality makes Said construct a very precise and consistent theory of colonial relations in which no differences are depicted between the representation of the Orient in the so- called truthful texts and the artistic, imaginative ones, as they all fall within the general category

of the representation of the Orient in the Western text. On the one hand, this kind of methodology makes Said emphasize Western discourses as the dominant narrative of East/West relations (see Aijaz Ahmad regarding this particular point). On the other hand, such inequity in the representation of power relations in the colonial discourse analysis of Orientalism is used as an excuse for the exclusion of the Orient from the Western Orientalist discourses. Said maintains that the representation of the Orient in the Western text does not depend on a real Orient as much as it depends on several Western processes of displacing, excluding and sublimating the presence of a "real" Orient from Western hegemonic discourses:

> Another reason for insisting upon exteriority is that I believe it needs to be made clear about cultural discourse and exchange within a culture that what is commonly circulated by it is not "truth" but representation. It hardly needs to be demonstrated again that language itself is a highly organized and encoded system, which employs many devices to express, indicate, exchange messages and information, represent, and so forth. In any instance of at least written language, there is no such thing as a delivered presence, but a re-presence, or a representation. The value, efficacy, strength, apparent veracity of a written statement about the Orient therefore relies very little, and cannot instrumentally depend, on the Orient as such. On the contrary, the written statement is a presence to the reader by virtue of its having excluded, displaced, made supererogatory any such real thing as "the Orient." (21)

Relying on this argument, Said conclusively places "all of Orientalism" away from the Orient. For him, Orientalism depends more on the West than on the Orient, and it is contiguously reliant on various Western techniques of representation that make the Orient perceivable "there" in a discourse about it. For Said, the Western institutions, traditions, conventions and all the agreed-upon codes of understanding create these representations and this has not anything to do with "the distant and amorphous Orient" (22).

This argument entails a number of concerns that have been addressed in this research. First, if the Orient has been stabilized in a representation according to the Western institutions, traditions and conventions for thousands of years from the time of Homer until now, Said's analysis implies that Western discourses have not changed in the same period of time (see also Dennis Porter in this regard). In other words, it is not only that the Orient is eternally stabilized in a fixed binary opposition relationship, but also that Western hegemonic discourses have been resolutely established around the same structure for the same long period of time as well. Even when Europe came to know more about the Orient around the turn of the eighteenth century, for Said "At most, the 'real' orient provoked a writer to his vision; it very rarely guided it" (22). It seems that Said is not absolutely definite about the presence of "a 'real' Orient," but he mostly prefers to adhere to his main premise that "there is no such thing as a delivered presence, but a *re-presence*, or representation"(21). This is probably why the only difference that Said locates between representation of the Orient before and after modern Orientalism in the eighteenth century is in the "range" (22) but not in the traits, idiosyncrasy or quality of representation itself.

Second, Said's theories of discourse and representation complicate the whole issue of knowledge. Such an analysis actually denies the existence of any kind of "pure knowledge," and makes all branches of knowledge alike in their handling and representation of the Oriental cultures. He believes that "each work on the Orient affiliates itself with other works, with audiences, with institutions, with the Orient itself" (20). Accordingly Said believes that"... there was (and is) a linguistic Orient, A Freudian Orient, a Spenglerian Orient, a Darwinian Orient, a racist Orient and so on. Yet never has been there been such thing as a pure, or unconditional, Orient; similarly, never has there been a nonmaterial form of Orientalism, much less something so innocent as an 'idea' of the Orient" (23).

It is still a very problematic issue, in fact, in Orientalism to consider all branches of Western knowledge alike in their account of the Oriental cultures. Said argues that it is not only "scholarly works but also works of literature, political tracts, journalistic texts, travel books, religious and philological studies" (23) that have the same account and representation of the Orient in the Western text. Making this assumption, Said contradicts himself when he claims that the methodological technique adopted in his analysis is basically "historical and anthropological." Believing in that Said argues for "all texts to be worldly and circumstantial in (of course) ways that vary from genre, and from historical period to historical period" (23). The idea that texts affiliate with the world to which they belong is a significant issue and entails the importance of situating texts in discursive contexts; the idea that does not, anyway, support Said's main methodology in the colonial discourse analysis of Orientalism.

It is not clear what Said exactly means by "the historical and anthropological" perception that he applies in investigating the Western Orientalist tradition, especially if we consider his adaptation of the notion of discourse in the colonial discourse analysis theory. Anyhow, Said is criticized for not locating differences or contrariety in the Western Orientalist traditions and blamed for not emphasizing the material specificity of the Western account of the Orient in his text. He is also blamed for not putting a considerable effort in finding any functional differences in the historical periods that he researches nor in the different kinds of texts, including the truthful and the imaginative ones. Said's analysis accordingly attempts "to show the field's shape and internal organization, its pioneers, patriarchal authorities, canonical texts, doxological ideas, exemplary figures, its followers, elaborators, and new authorities..." (22) only from the West's perspective. Said's textuality and methodology in Orientalism shows that the structure of the book has an internal correspondence, persistent consonance, and also a highly complex set of relationships to the Western dominant culture that has been producing it.

The analysis of some Western/non-Western literary texts, I believe presents Orientalism with a series of intellectual and theoretical challenges. For the most necessary and urgent kind of explanation which it demands is one which would demonstrate and theorize the crucial differences between the cultural, social, and historical structures of the European and American civilization, on one hand, and that of Islamic and the Arabic cultures, on the other, as one example. Such explanations must consider the importance of a number of complex conditions, and historical facts that generate East/West relations. This also includes differences in religion, philosophy,

theology, economic structure, language, etc. The analysis of the Western Orientalist scholarship should be concerned with investigating and speculating on the construction of certain historical phases of the subjects in question, the pattern of social relations, including other specific elements such as gender and sexuality, psychology, their forces, their motivations and their role in the construction of colonial relations.

It is clear that Said's application of the notion of discourse, and the adaptation of the theory of representation to the study of the Western Orientalist scholarship are problematic issues and make Said's theory disputable. However, his analysis of the Western Orientalist tradition has generated a focus on the alliance between knowledge and power in the Western life and culture and the effect it has on generating a discourse of colonial relations. In other words, Said's fundamental rewriting of the Western knowledge and its complicity with colonization has had the effect of enabling radical attempts to write or rewrite other cultures misrepresented by the West. This shows the importance of investigating those processes of complicity in the Western literary and non-literary practices. Although it has been criticized for not allowing a voice (other than its own) of other cultures to represent itself, Orientalism is a fundamental step toward enabling new theoretical possibilities of investigating, reading, and representing other cultures misrepresented by the West.

## Orientalism in Literary Criticism

The influence of Orientalism can be traced, to a large extent, to the great sum of criticism it has provoked on various issues about the relevance of literature to other

disciplines including history, anthropology, philology, travel narrative, and other disciplines as well. Specifically, these issues include investigation of Western essentialism, the relationship between textuality and the dominant discourses of power in a culture, the relevance of some specific issue, such as psychology, gender and sexuality, to colonial discourses, together with other various issues. In this section I will show that one of the most influential criticisms done on Orientalism concerns Said's harmonizing and homogenizing "the identity" and "operationality" of the Western Orientalist scholarship as addressed by the colonial discourse analysis theory. Other critics, however, address different issues. For example, Homi Bhabha addresses the construction of Western power from a psychological point of view; some critics work on Said's adaptation of Foucault's notion of discourse and power relations in his theory; some feminists investigate the representation of women in Said's theory. I will limit my discussion to Brennan, Porter, Ahmad, and Lowe here and refer to some of the other arguments in chapters three and four.

According to Timothy Brennan, Said's Orientalism has had such an influential effect on colonial and cultural studies that it established Postcolonial Theory as an integral part of modern literary studies. Brennan shifts the debate about Orientalism in a new direction when he emphasizes the American identity of the book. In situating Said's work in its American context, Brennan astutely argues that "*Orientalism* is a profoundly American book" (560). What this means for Brennan is that the "legacy" of Orientalism "is fused, or confused, with an American national culture that is particularly impervious to what the book is saying" (560). To make this kind of premise is to raise several issues in Postcolonial Theory such as "the issue of authentic Third World dimension of the

postcolonial intellectual," the relevance of literary theory to the politics of university and other issues as well. Brennan links his research of Orientalism to Said's other books and makes insightful points about how to situate the book in relation to its author, other texts and to other contemporary issues as well. In Brennan's words, reading Orientalism should come "across an entire array of subjects and styles" (564).

In rereading Orientalism, Brennan thus emphasizes what he calls "the identitarian aspects of postcolonial studies" in contrast to "the imperial political ones" (565). For the purpose of this study, however, my research will show the difficulty of drawing a clear line between the two areas of postcolonial studies as identified by Brennan. The "imperial political aspects" of Orientalism are strongly linked to and informed by various issues such as psychology, gender and sexuality and issues of subjectivity, as I will show next. The importance of Brennan's analysis, however, lies in its capacity to draw our attention to the significance of rereading Orientalism in "a comprehensive way" according to various aspects that relate to the writer, the book and its milieu:

> Enter postcolonial studies, which, on the face of it, had seemed to take up Said's critique in *Orientalism* for the purpose of realizing it in a comprehensive way and across an entire array of subjects and styles. In addition to its institutional forms, the significance of postcolonial studies could be found also in its interstitial effects. Apart from welcome changes in curricula and in hiring practices, the postcolonial moment gave writers and intellectuals who personally or by family lineage came from outside the United States or Europe a featured place on speakers lists and in opinion columns. It involved a new marketability for the arts

> of Africa, Latin America, and the Indian subcontinent. There were important, and even progressive, achievements in academic practice and in educational practice, which reached well outside the university; this is one of the arguments for rereading Said, the public intellectual, in this context. For the identitarian aspects of postcolonial studies, rather than the imperial-political ones, found a place not only in the graduate seminar room but in the program notes of local theater companies, church sermons.... The postcolonial and the multicultural would soon coalesce in what is now called the global, although its general process of outreach would allow both to keep their distinctive labels governing separate territories: foreign intellectuals, on the one hand; U. S. ethnic minorities, on the other. (564-565)

Orientalism has evoked as much admiration as criticism, not only from literary critics, but also from others fundamentally working on various issues, focused mainly on the complications of power/knowledge relationship. More specifically, some of the major criticism on Orientalism concentrates on the idea that the discursive analysis of Said's Orientalism establishes the variation in East /West relations in a binary opposition relationship as a "static feature" of Western knowledge from ancient Greece to the present day and thus leaving no room for change, variation or contrariety to take place in the history of the Western Orientalist scholarship. In opposition to the fixed binary analysis of Orientalism, some critics, including Porter (1994), Ahmad (1992) and Lowe (1991), criticize Said for homogenizing the West and highlight the heterogeneity in the

Western Orientalist texts. In support of this major idea, these critics investigate a number of counter-hegemonic voices that actually exist within colonial textuality.

Working on the same idea, Porter in "Orientalism and its Problems" (1994), for example, argues that Western discourses manifest differences in the account of Westerners to non-Westerners not "only over time, but also within any given context." He built his criticism of Orientalism on showing the contradictions the text embodies, and the text's failure "to reflect on hegemony as a process" (153). Porter provides evidence from travel narrative and argues that "... Said's book is seen to compress the long history of East and West relations into a fixed Self /Other divide. In support of the heterogeneity of the Western Orientalist scholarship, Porter, following Althusser, believes in "the relative autonomy of the aesthetic work" (153) -- or what he calls "the specificity of the literary instance" (153) -- which is said of the text's ability to distantiate itself from the dominant ideologies surrounding the text. What this means in this context is that any text has the ability to differentiate itself from other texts in exhibiting certain distinctive characteristic features that do not necessarily conform with or correspond to the forces of power relations that circumscribe the text in the same period of time.

Porter supports his argument by giving evidence from Marco Polo's and T.E. Lawrence's travel writings. He highlights the "heterogeneity" and "fragmentation" of their texts, and suggests that such characteristics derive from the mixing of different genres and the writers' peculiar way of using the literary language. Porter argues that such writings do not show a unified intention to dominate the Other as carried out throughout Said's colonial discourse analysis theory. This kind of writing, Porter argues, shows the complexity and heterogeneity of colonial relations which should not be

minimized, homogenized or stabilized in the fixed binary opposition relations of Said's Orientalism. In Bart Moore-Gilbert's words "... what Porter's analysis clearly implies about the kind of "ideological" critique developed in Orientalism is that it is primarily thematically-oriented and generally oblivious to the complications and instabilities of textuality, a problem exacerbated by the status of certain kinds of colonial discourse as 'literature'" (10).

Porter's work on Said's Orientalism, however, has been criticized for emphasizing travel narrative and "treating texts which are only ambiguously 'literary,' determined as they are by large amounts of reportage, ethnography, history and autobiography" (Moore-Gilbert 11). In his analysis of the Western Orientalist scholarship Said actually differentiates between what he calls vision and narrative. Vision is said of the "... final terminals holding every variety of Oriental behavior within a general view of the whole field" (239). Narrative, in contrast, to use Said's words, "introduces an opposing point of view, perspective, consciousness to the unitary web of vision;" it asserts "... the tendency of institutions and actualities to change, the likelihood that modernity and contemporanity will finally overtake "classical" civilizations" (240). Said actually designates much of the Western Orientalist work to the realm of vision which is unchanging, and describes the work of Orientalists, such as Lawrence, "as defeated in the end by the pressure of vision." More clearly, Said shows us that "The defeat of narrative by vision" which can be seen in many cases in the Western Orientalist scholarship indicates a conflict between "a holistic" view of the Orient and "a narrative of events" (239), and can be said to characterize the Western Orientalist scholarship. However, my analysis will show that E. M. Forster's fiction introduces an opposing point

of view, perspectives and consciousness to the unitary web of vision suggested by Said's theory. In this study, I will show that Forster's fiction involves complex issues which are addressed on several levels of analyses and as such cannot be categorized into the dualistic divisions of Said's colonial discourses of Orientalism.

I agree with Porter's argument about the importance of investigating the heterogeneity of the Western Orientalist scholarship, specifically "the possibility of ideological distanciation within works of the Western literary canon" (153). However, I think that Porter's argument about the methodological questions adopted by Said in Orientalism is, in fact, oblivious to the existence of a multiple levels of narratives in Western Orientalist scholarship, the fixed binary attitude of East/West relations is one evident level, clearly shown in the Anglo/Indians' attitude to Indians in A Passage to India. Anyhow, Porter's criticism of colonial discourse enlightens some of the other debates on Said's Orientalism that came afterwards. More specifically, the argument for "the specificity of the literary instance" (153), the existence of counter-hegemonic voices that exist within Orientalist discourses and the significance of locating "a textual dialogue" (153) between Western and non-Western cultures in examining the Western Orientalist scholarship are some of the insightful points, made by Porter, some of which will be adopted in investigating the representation of the Orient/Orientalist relations in E. M. Forster's colonial fiction:

> First, the very heterogeneity of the corpus of texts among which Said discovers hegemonic unity raises the question of the specificity of the literary instance within the superstructure. Yet no consideration is given to the possibility that

> literary works as such have capacity for internal ideological distanciation that is usually absent from political tracts or statement's memoirs. Second, Said does not seem to envisage the possibility that more directly counter-hegemonic writings or an alternative canon may exist within the Western tradition. Third, the feasibility of a textual dialogue between Western and non-Western cultures needs to be considered, a dialogue that would cause subject/object relations to alternate, so that we might read ourselves as the others of our others and replace the notion of a place of truth with that of a knowledge which is always relative and provisional. (153)

Working, also, on the idea that Orientalism is not "a single developmental tradition but is profoundly heterogeneous" (ix), Lisa Lowe contends that "each Orientalist situation expresses a distinct concern with difference" (ix-x). Her main concern is to show "conflicts" and "collaboration" in eighteenth-century English and French travel narratives. Trying to situate Orientalism within discourses of "difference," Lowe argues against Said's view that the Orientalist's conception of the Other cultures and people is an "unchanging topos." More attention will be given later of Lowe's important analysis of the British and the French "Orientalisms," especially her inclusion of multiple variables that structure colonial discourses.

In In Theory, Aijaz Ahmad, on his side, rests his criticism of Orientalism on the grounds that Said does not pay enough attention to the "institutional or material realities" of European colonialism. More specifically, Ahmed accuses Said of not relating Orientalism to colonial history and its connections with the development of capitalism in

the Western history. For Ahmad, Said emphasizes the ideological and discursive aspects of colonialism in the colonial discourse analysis of Orientalism at the expense of the material aspect which makes colonialism basically "an ideological construct." Ahmad argues that this consequently results in another form of imperialism: Orientalism is seen to constitute a rewriting of the Western colonial heritage which is similar in its implications to that of imperialism, in the guise of neocolonialism. For Ahmad, Said's colonial discourses show not only a privileging of the Western culture over that of the "Third World," but also a dangerous move from the common forms of cultural imperialism to other forms that are seen as less significant.

I have shown that one of the earliest critiques of Orientalism came in the investigation of the fixity of colonial relations in Said's representation of the colonial discourse analysis theory. Porter, on his side, shows how attending to material realities of Orientalism brings about a different model of colonial relations. While Orientalism has been much criticized for its failure to observe both the material and discursive aspects of the colonized subjects, Lowe argues that Said's narrative of colonial relations does not recognize the internal conflict and struggle within colonial discourse. I believe that whereas Said was able to locate a number of differences in the British and the French Orientalist scholarships, he has the tendency to subsume all the differences under general headings as "expertise", which is said of the "style the result of specific worldly circumstances being molded by tradition, institutions, will, and intelligence into formal articulation" (225) or processes of "*topos,* " which are said of "a set of references, a congeries of characteristics, that seems to have its origin in a quotation, or a fragment of a text, or a citation from someone's work on the Orient, or some bit of previous imagining,

or an amalgam of all these" (177). In other words, Said refers, to a certain extent, to some variations in the Western Orientalist scholarship in Orientalism; however, his main concern is to appropriate these differences so that they conform to the general scheme of the colonial discourse analysis theory of Orientalism. This kind of analysis produces another kind of reductive reading of the Western Orientalist scholarship, the idea that has been criticized by Said himself in other works. However, my argument about the construction of woman in the colonial text will show several levels of analyses that will locate both fixity as well as divergences in colonial discourses. More specifically, in the analysis of the structure of gender and sexuality in colonial discourses, I will show in chapters three and four that examining the colonial encounter does not only produce power relations or colonial domination as Said's colonial discourse analysis of Orientalism tries hard to prove, but also other complicated processes of identification, rejection, resistance and transformation. These features can be said as equally as important characteristics of the colonial discourse analysis as coherence, congruity, and harmony.

## Reorienting Colonial Discourse Analysis Theory: E. M. Forster's Colonial Fiction

The importance of Orientalism arises as a radical construct that attempts to situate the structure of Western knowledge in terms of identifying an interchangeable and complex relationship between the Western Orientalist scholarship on the one hand, and the Western dominant discourses on the other. Thus, in indicating new ways in which the political, the cultural, the historical, the economic and the literary work together in

constructing the Western Orientalist scholarship, colonial discourse analysis theory involves a number of complex and indispensable processes in which the literary is seen to correspond with the nonliterary in the formation of the Western imperial enterprises. More clearly, then, is the investigation of the complicity between Western knowledge and power in the formation of the Western imperial enterprises. In other words, the importance of colonial discourse analysis theory arises, after all, in its capacity to examine in depth, both the correlation between "ideas and institutions," knowledge and power in the formation of a Western dominant discourse about the other. This, according to Said's Orientalism, forms the foundation for any Western cultural, political and literary investigation.

However, to claim that all variations in Oriental textuality and methodologies can be reduced to one theory of colonial relations, that is colonial discourse analysis theory, and that the Western knowledge simply reproduces and replicates the Western will to dominate the Other, or to contend that the West's perception of the Other as different and inferior structures the literature of empire, is, in fact, to oversimplify the analysis of the literary, as well as the non-literary discourses of colonialism. Failing to include a number of manifold dimensions in the theorization and practices of Said's colonial discourse analysis theory itself is to promote a number of uncompromising problems in the cultural and literary analysis of the West relation with other cultures and peoples:

First of all, it can lead to a reinforcement and reinscription of the same model of colonial relations; the fixed binary structure by which such discourse is held to operate is only constructed from one fixed standpoint, that is the West, and not displaced or replaced (see also Ahmad and Benita Parry for the same point). Second, it obscures the

significant role of some essential factors that shape colonial discourses, such as gender, sexuality and psychology. Third, it does not investigate the postulate that in colonial practices resistance to the practices of imperialism is at work at all levels of colonial formation and practices; colonial textuality makes one evident level in this study, as will be shown in Forster's colonial fiction. Finally, it fails to endorse the idea that discourses can work effectively in identifying their relationship with counter-discourses, an assumption that would enable Said's colonial discourse analysis theory to escape the constraints of the Western totalizing ways of perception and theorization, explained about his theory before. Orientalism clearly could not undertake a response to the fundamental question, raised by Said himself, "...how one can study other cultures and peoples from a libertarian, or a non- repressive and non-manipulative, perspective" (24). With reference to these problems, I will attempt to reorient the colonial discourse analysis theory of Said's Orientalism in reading some fiction of the empire. In other words, the degree to which novelists like E. M. Forster, more or less, duplicate or oppose the Western hegemonic discourses of imperialism, as presented in Said's theory, is a real issue in this study.

My previous discussion of Said's colonial discourse analysis theory in Orientalism refers, in fact, to a number of important issues that should be considered when analyzing the cultural and literary representation of the Orient in the Western literary text. These issues, not being satisfactorily addressed or incorporated in Said's colonial discourse analysis theory, will be particularly considered in my analysis of E. M. Forster's representation of the Orient/Orientalist relations in A Passage to India and the short fiction. I will primarily focus on the role of gender and sexuality in constructing a

colonial identity and the effect they have on colonial discourses. More specifically, I will attempt to reorient the colonial discourse analysis theory of Said's Orientalism by investigating a number of questions. First, how does E. M. Forster's fiction handle "interracial desire" between colonizer and colonized (both men and women) in the colonial encounter? Second, what is the function of the unconscious sexual desire or fantasy in colonial discourses? Third, how do Forster's men and women work out a sexual identity in colonial discourses? Does that compete or conform with their attempt to construct a national identity? Fourth, is Forster's treatment of these issues the same in A Passage to India and in The Life to Come and Other Short Stories, as one example? Fifth, how does homosexuality work in colonial discourses? Does it displace the dominant discourses of colonial relations or replace it with another narrative of colonial domination? Sixth, do Forster's characters male/female, colonizer/colonized exhibit differences in handling these issues? And finally how do resistance or psychology connect with, derive from or influence these issues?

Whereas Forster's fiction, as the case is with other colonial fiction, consistently addresses these questions and calls for situating gender and sexuality within colonial discourses, not enough criticism has been done in this direction. My study will attempt to reconceptualize power relations in the colonial discourse analysis theory of Said's Orientalism by investigating the relevance of gender and sexuality to colonial discourses in Forster's colonial fiction. More specifically, Said's colonial discourse analysis theory will be reoriented according to an outline that includes the following tasks.

First, Said's notion of discourse and its function in colonial discourses will be revised by employing a definition of discourse in which unevenness, differentiality,

heterogeneity and polemicity are the most characteristic features of power relations. Specifically, Forster's presentation of the Anglo-Indian encounter and the characterization of Aziz, Mrs. Moore, Adela and Fielding will be seen through Lowe's definition of Orientalist discourses. Lowe argues that discourses are not monolithic and they "... operate in conflict; they overlap and collude; they do not produce fixed or unified objects" (8). One obvious instance of the inconsistency in analyzing power relations in Said's theory is when he links political power and the different forms of knowledge in the West, most obviously the Orientalist tradition, in an even, regular and congruous interchange of power relations and without speculating the specificity of some significant factors that shape colonial discourses. Said's insistence on applying a hegemonic theory of power relations to the structure of Western knowledge, including the Orientalist tradition in the West is problematic and needs further research.

Second, the essentialist binarisms that are claimed to govern the structure of the West relations with other cultures and peoples in Said's theory will be investigated with reference to a number of specific issues in E. M. Forester's colonial fiction. More clearly, in reading Forster's colonial fiction, I will show that Orientalist or colonial discourses are not only the products of definite and determinate cultural and hegemonic constructions, the dichotomy Self/Other, but also the reproductions of certain changing and negotiated historical conditions, psychoanalytic elements, sexual inclinations, Male/Female pattern of relations. One evident instance is the function of homosexuality in the literature of empire, colonial and postcolonial subjectivity and other issues, as well. Said's notion of discourse and its function in colonial discourses will be revised, accordingly, in investigating the role that sexuality plays in constructing a colonial

identity. Rather than focusing on finding Self/Other pattern of relations in the colonial encounter, my analysis will attempt to include a number of varying factors and processes that govern power relations in the literary text. In my analysis of A Passage to India, I found out that discourses of Orientalism or colonial relations do not belong solely to the West, and they incorporate the colonized which is an essential constituent of E. M. Forster's colonial fiction. As I will give more attention to the colonized Other in relevance to the other complex constituents that make up colonial discourses, my argument will leave room for instability, individual variations (personal psyche, sexuality), historical conjectures and other interrelated factors to play an important role in colonial discourses.

Many critics show that although Said's Orientalist discourse draws attention to gender and sexuality in the colonial discourse analysis of Orientalism, he failed to theorize gender representation. Moreover, the role that women play in colonial discourses is obscured by a gender-blind ideological analysis which could not incorporate nor theorize the experiences of women in the colonial discourse analysis theory. There is no serious analysis of sexuality, or the structure of family or women's role in Said's text. Thus, the crucial question of how gender and sexuality connect with the operations of colonialism remains uninvestigated in the book. The impact of Orientalist discourses on the Western culture should be tied up with other forms of knowledge as Said manifests clearly in Orientalism. Thus the analysis of Orientalism demands that the categories and relations adopted for structuring the colonial discourse analysis theory be revised and developed by incorporating those silenced and suppressed voices in the colonial discourse analysis of Orientalism.

Third, a more inclusive perception of power relations will be worked out in speculating on the multifarious levels, relations and hierarchies that construct a discourse. For example, I will address the construction of colonial subjectivity in E. M. Forster's fiction as it is articulated in different levels and contexts. The same process will be applied to other constituents, including resistance and historicism. Some attention will be given to the specifity of the historical instance and its effect on colonial discourses. Furthermore, Said, repeatedly, refers in Orientalism to the existence of larger and stronger power relations that dominate the Western literary and non-literary scholarships, without attempting to investigate the existence of counter-hegemonic discourses within colonial textuality. Employing direct textual readings and revealing a dialectic between the text, its writer and the cultural structure to which they belong, I will show how colonial fiction repeats and rejects parts of the Western hegemonic discourse, explained in Said's theory. In other words, avoiding the shortcomings located, so far, in Said's textuality and methodology, my reading of E. M. Forster's A Passage to India, for example, will show a more complex level of analysis in which counter-discourse, resistance and opposition play an important role in the colonial encounter. According to this, my analysis of the issue of colonial representation in E. M. Forster's fiction will also come in conjunction with an emphasis on showing conflict and contrariety at all levels of colonial textuality and formations.

To sum up, I have shown in this chapter that the ambiguity of the notion of discourse in Said's Orientalism and the difficulty of identifying power relations governing this discourse, creates a major problem in the book, and makes it necessary to restructure colonial relations according to a revised outline in which new perceptions and

techniques are seen to conduct the operation of the colonial discourse analysis theory. In correspondence with this idea, I will show that the irregularity, incongruity and unevenness of colonial relations exist on different levels in A Passage to India. Believing that discourses express themselves in actual situations in different levels and degrees, influenced by a number of factors and motivations, my analysis will approach the British/ Indian colonial experiences in the novel with emphasis on what I will call a succession or hierarchy of power relations. This will come in conjunction with a sustained process of contextualization to accompany the act of analyzing colonial relations. The integration of some constituents not incorporated by Said's theory, sexuality, for example, the effect they make on colonial discourses, is a major issue in chapter three.

# CHAPTER III

# THE CONSTRUCTION OF WOMAN IN THE COLONIAL DISCOURSES OF E. M. FORSTER'S A PASSAGE TO INDIA

> Nothing throws the established procedures of knowledge more out of gear than the postulate that questions do not derive their validation from answers in all instances, that on the contrary such uncoupling can open up new continents of doubt, push back the familiar disciplinary frontier and stir up a new restlessness in settled epistemological outbacks.
>
> (qtd. in Harlow 74)

## Reading E. M. Forster's A Passage to India Within the Orientalist Discourses of Edward Said's Orientalism

I have shown in Chapter Two that Said makes three major points about the construction of East/West relations in the analysis of the Western Orientalist scholarship, each of which has an effect on structuring what has been called colonial discourse. First, in positing Orientalism as a Western hegemonic and unified discourse about the Other, Said imposes an all-inclusive, consistent and homogeneous understanding on culture. Second, in emphasizing the distinction between East and West as the most prominent feature of Western Orientalist scholarship, Said asserts the relative strength of West over East, and presents the Orient accordingly as an inert and submissive recipient of Western hegemonic discourses. Third, Said's Orientalism considers the Western Orientalist tradition as an almost exclusively male province, written in male language to a male

audience, and forgetting women's experiences and contributions to this tradition; colonized women are thus doubly silenced in colonial discourse analysis theory of Said's Orientalism. In this chapter, I will show that the colonial discourses of Forster's A Passage to India do not bear out the first and the second points. As far as women's representation is concerned, Forster's texts confirms Said's analysis of Orientalist discourses, an important issue that will be emphasized in this chapter.

Drawing upon East/West relations under the British colonization of India, A Passage to India can be considered part of the Western Orientalist tradition to dominate the East, which Said outlines in Orientalism, and can be thus read applying colonial discourse analysis theory. However, such a reading might pose a number of problems in the construction and representation of power relations delineated in Said theory. If Said's Orientalism is "a Western style of thought based upon an ontological and epistemological distinction made between 'the Orient' and (most of the time) 'the Occident'" (2), then Forster's Oriental discourses in A Passage to India should focus on the distinction between Orient and Occident as the most prominent feature of East/West relations. And if Said's Orientalist discourse is analyzed as a Western hegemonic and unified discourse about the Other, Forster's text can be read to emphasize the construction and coercion of power relations, on the one hand, and the consistency, stability and steadiness of Self/Other oppositions, on the other.

However, Forster's Oriental discourses in A Passage to India exhibit a number of significant characteristics that do not conform to Said's colonial discourse analysis theory. Most obvious of all is the idea that Forster's colonial text shows that Orientalist discourses should not be simplified or reduced in a binary vision of power relations:

colonizer/colonized or Self/Other contrasts. On the one hand, Forster's narrative investigates the possibility of a close link between Eastern and Western discourses without eliminating the differences that constitute the subjects creating these discourses. For example, drawing upon an intimacy between colonial subjects, the friendship between the British Fielding and the Indian Aziz, Adela, Mrs. Moore and Aziz, and placing it within the larger dominant discourses of colonialism, on the one hand, and within a specific construction of gender and sexuality, on the other, Forster's text poses personal relationship in contrast to the colonial ones. On the other hand, the "uncertainties," "contradictions," "the odd tensions," "slippages," and the "refusal of easy solutions" (Tony Davies 7) that depict the setting and characterization of A Passage to India can be also seen as emblematic features of Forster's colonial narrative. For example, I will show in this chapter that indeterminacy, transformation and negation with which Forster's narrative is endowed are vital features for the colonial discourses in Forster's text.

In "A Universe ... not ... Comprehensible to Our Minds': A Passage to India," Frederick McDowell argues that Forster's A Passage to India "... exists chiefly as a vibrant aesthetic entity which comments implicitly upon issues that are universal in their significance. [And that] In its approach to the transcendent *A Passage to India* reaches romance and prophecy, but it does so without sacrifice of social verisimilitude" (132). Whereas a number of critics share McDowell's view that Forster's work is significant in its ability to discuss universal issues, I believe that Forster's novel examines primarily the specificity of the human condition under colonization as articulated in different contexts and on various levels. Forster traces "the contact zone," to borrow Mary Louise Pratt's

term, between people from different cultures and races as they come in contact with each other. In this chapter, I will trace the articulation of imperialism in A Passage to India, the text's presentation of the British/Indian relations, its ability to assimilate or dislocate the law and practices of the Western hegemonic discourses and the British authority and situate it within the colonial discourse analysis theory debate. My argument will engage different levels of analyses where both hegemonic discourses as well as counter-hegemonic discourses exist in the same narrative. More specifically, I will show that the counter-discourses which a text generates are just as significant as the hegemonic and dominant discourses. My argument thus involves locating the distinctiveness of the colonial encounter Forster's colonial fiction within specific sub-discourses such as psychology, gender and sexuality.

My study will basically highlight both imperialist and anti-imperialist stances within the Orientalist discourses in Forster's A Passage to India. In an attempt to reorient Said's colonial discourse analysis theory of Orientalism, my analysis will focus on a process where different patterns of Self/Other representation can be located within the colonial discourses of the novel. One of the most central points of this chapter thus concerns the extent to which Forster's narrative technique in A Passage to India undermines and/or confirms some of the racist assumptions found in Orientalist fiction. It is probably Forster's ability to generate a multiplicity of meanings and changeable standpoints in handling the colonial encounter in India that makes A Passage to India one of the most popular example of the fiction of empire.

From the beginning, we notice that Forster's narrative reflects a complex position in which he shows changeable and irresolute attitudes regarding his subjects. Whereas

Forster reflects on British superiority and injustices in the city of Chandrapore, rejecting the evils and corruption of colonialism is a major theme in A Passage to India, he emphasizes the Indian city as chaotic and a "muddle." The different processes of exclusion, inferiorization and subjugation of Indians (especially those practiced by English women) are made evident throughout the novel. Likewise, other processes of conformity, and assimilation of the dominant imperial structure can be found in the novel, especially if we examine gender differentiation and women's representation. I have noticed that when it comes to women's representation, Forster's narrative depicts a Self/Other mode of analysis in which the structural binary oppositions of Said's colonial discourse not only take place but tend to dominate the narrative; an idea that will be clarified more in this chapter.

Moreover, Forster's multifaceted representation of man/woman relations within the dominant discourses of imperialism reveals this tradition to be heterogeneous with fractured aspects and characteristics. Even as Forster's narrative attempts to endorse homosocial relations between men in the text, most obvious in Aziz/Fielding friendship, we can witness many instances in the novel in which representation of an Occidental or Oriental woman character, likewise, is imprisoned in an essentialist Self/Other binary conception of reality. Such a mode of analysis is meaningful and shows the writer's complicated standpoints in the novel. One of the major tasks in this chapter thus concerns the articulation of Orient/Occident relationships in Forster's A Passage to India with emphasis on gender differentiation in the colonial discourses of the novel. More specifically, my analysis will trace the complicated processes of Self/Other configurations in the text with emphasis on women's representation in the colonial

context. By incorporating gender and sexuality in colonial discourses, my argument will show that Orientalism is no longer a simple phenomenon that can be reduced to fixed binary patterns of Self/Other representations. Forster's colonial discourses depicts in actuality the Orient/Occident relationship in a narrative with multiple levels and hierarchies. One evident level is seen in Forster's ability to shift between the two opposing parties, British/Indians, and to alternate between Self/Other positions in a hierarchy of sexualized discourses.

However, it is important to mention that Said has become more alert to some of the gaps in Orientalism in his recent studies, especially his significant work, Culture and Imperialism. In this book Said deals with the connection between Orientalism and imperialism and traces the reference to Empire in the works of some Anglo-European and third world writers. In Culture and Imperialism, Said asserts the importance of interconnections between different cultures and spaces, and admits that, "for the first time, the history of imperialism and its culture can now be studied as neither monolithic nor reductively compartmentalized, separate, distinct" (xxiii). Moreover, Said's work touches upon national identity and traces the role of resistance to Western imperialism, an issue that will be emphasized in Chapter Four. As he investigates Western Orientalist scholarship outside the spheres of the unified theory of Orientalism, Culture and Imperialism also gives some attention to the contradictory forces that influence colonial discourses. Orientalist tradition is not regarded as a homogeneous phenomenon as it is seen to be made of conflicting drives and struggles. In this chapter, I will trace these major conflicts in Said's work by investigating the construction of gender and sexuality in the colonial discourses of E. M. Forster's A Passage to India. More generally, my

study will explore the different ways in which Forster's colonial fiction contributes to the colonial discourse analysis theory debate. It is through the literary, as well as the non-literary, works produced about the British Empire in the eighteenth and nineteenth centuries that such theories can be examined more closely.

## Literary Criticism on A Passage to India: Working Against the Current

The idea that Forster's representation of the Orient/Occident relationship is situated in a narrative made of multiple levels of analyses is an important issue in this study. In contrast to Said's theory, Forster's colonial discourses are asymmetrical and multi-layered. These important features could be attributed to the idea that Forster's articulation of colonial discourses, most obviously his representation of Orient/Occident relations, in A Passage to India are situated within the same complexity, "muddle," lack of closure, indeterminacy and indistinctness that characterize the colonial narrative of the novel itself. Accordingly, one characteristic feature of this representation is the unfixed and varying conception of East/West relations throughout the novel. In a review of the novel, Leonard writes "it marches firmly, triumphantly, even grimly and sadly – the adverbs can be explained by reading the book – through the real life and politics of India, the intricacy of personal relations, the story itself, the muddle and mystery of life." (qtd. in Parry, Delusion : 2). This probably could be why critics have been finding it difficult to situate Forster's work within the doctrines of liberal humanist tradition. In one of the most influential works done on Forster, Lionel Trilling argues that "For all his long commitment to the doctrines of liberalism, Forster is at war with the liberal imagination"

(Trilling 14). Nevertheless, Forster remains, for many critics, a liberal novelist. His work is a statement against extremism and intolerance, hate as well as narrowed and reductive national feelings that characterize some novelists of the Empire. For Davies "The uncertainties and contradictions in his writing, the odd tensions and slippages between the everyday and the numinous, social comedy and transcendental insight, become, ... , merely the surface signs of his deep scrupulousness, his refusal of easy solutions and reach-me-down ideological nostrums including liberal ones..." (7).

Much of the criticism on Forster's A Passage to India approaches Forster's work in terms of what Davies calls "the familiar humanist preoccupation" (12). Many critics consider Forster to belong to this tradition which is defined as "any system of thought or action which assigns a predominant interest to the affairs of men as compared with the supernatural or the abstract" (qtd in Sprott 74). For Forster the humanist "has four leading characteristics – curiosity, a free mind, belief in good taste, and belief in the human race" (qtd in Sprott 75). Some critics of A Passage to India have been mainly concerned with highlighting the "thematic structure" of the novel with emphasis on this tradition. However, in a significant contribution to the analysis of A Passage to India, Benita Parry in different articles about A Passage to India shows how the text embodies the dominant textual and non-textual practices surrounding it. Parry criticizes the established body of criticism that distances Forster's fiction from the material practices that surround his fiction. She does not agree with Leavis, Trilling or Stone that A Passage to India is an expression of the "liberal spirit," and argues for situating a work of art in relevance to "the changing historical situation."

Moreover, in the same significant study, and drawing on Said's analysis of the Western Orientalist scholarship, Parry argues for "another mode of analysis, where the articulations of the fiction are related to the system of textual practices by which the metropolitan culture exercised its domination over the subordinate periphery" (27-8). Parry makes it clear that "... to interpret the fiction as an act of recolonisation which reproduces the dominant colonial discourse would be to ignore – egregiously – the text's heterogeneous modes and its complex dialogic structure. ..." (28). Whereas Parry disapproves of critics who believe in Forster's "even handedness," and calls for another mode of analysis in reading A Passage to India, Parry believes that Forster's novel is in agreement with other fiction of the same type. What is absent in Parry's narrative is an analysis of the different "modes" in Forster's novel she has been urging critics to investigate, especially an investigation of the construction of gender and sexuality in the colonial discourses of the novel. Rather than investigating A Passage to India as "inheriting" and "interrogating" the discourses of the Raj, Parry's analysis actually gives emphasis to the fixed binary analysis of colonial discourses where the Self constitutes the Other according to constructed binary oppositions. Arguing this, Parry explains:

> In common with other writing in the genre, this novel enunciates a strange meeting from a position of political privilege, and it is not difficult to find rhetorical instances where the other is designated within a set of essential and fixed characteristics: 'Like most Orientals, Aziz overrated hospitality, mistaking it for intimacy' (xiv, 154); 'Suspicion in the Oriental is a sort of malignant tumour' (xxxi, 276); and so on. It is equally possible to demonstrate that while the idiom

> of Anglo-India is cruelly parodied, the overt criticism of colonialism is phrased in the feeblest of terms: 'One touch of regret – not the canny substitute but the true regret from the heart – would have made him a different man, and the British empire a different institution' (v,70). ("Politics of representation" 28)

Instead of highlighting processes of resistance and counter-discourses in colonial relations, Parry emphasizes strategies of discrimination and exclusion which, according to her analysis, can be "inferred from the production of series of meanings that include exotic, dissimilar, unrelated, extraneous, uncomfortable, untypical, incongruent, eccentric, anomalous, foreign, alien, abnormal, aberrant, deviant, outcaste, monstrous, fantastic, barbarous, grotesque, bizarre, strange, mysterious, unimaginable, wondrous, outlandish" (28).

Parry's work makes it important to research the contradictions and ambiguities of A Passage to India in relation to "the changing historical situation." However, she does not show oppositional discourses, nor the dialogic structure, of A Passage to India, which she thinks are obscured so that the novel should be included in "the hegemonic tradition of British-Indian literature" (28). Like many analyses of the fiction of Empire, Parry stresses the "dominative textual practices" of the novel which include "the endorsements of racial stereotypes" and the division in East/ West relations. Influenced by Said's work on the Western Orientalist scholarship, Parry's work actually gives special attention to the idea that any consideration of 'India' by the Western historical, analytical, propagandist and fictional writings, will show that the Western text "... devised a way of dividing the world which made British rule in India appear a political imperative and a

moral duty" (28). Parry's analysis maintains that "Written from within the liberal-humanist ideology, and in its realist aspect using the style of ironic commentary and measured ethical judgment, the fiction does act to legitimate the authorised categories of the English bourgeois world" (28-9).

Believing that colonial discourses exhibit both imperialist as well as anti-imperialist stances, my study will demonstrate the intricacy of the human condition under colonization. More specifically, I found out that Forster's colonial fiction is remarkable in its ability to show how a work of art is seriously involved with the personal, sexual, political, historical and psychological realities of the human condition under colonization. Accordingly, the extent to which a writer interacts with the social, political and cultural doctrines of his society, and the way she/he defines and redefines her/his theme accordingly is an important issue in this study. For example, the different processes of conformity, adaptation, denial, resistance and transformation that shape colonial discourses can be all found in A Passage to India. The way the novel records, revises, produces and/or incorporates these processes in the structure of the narrative is one important step in understanding the cultural formation of colonial discourses in Forster's text.

The previous idea makes it necessary to trace such processes in the text and the effect they make on the colonial discourses of the novel. Transformation is a key term in this study and constitutes one important aspect of colonial discourses. Forster, himself, shows us how processes of transformation that a writer might experience while writing his/her work involves the existence of a multiple levels of conceptualizations and articulations of his theme. The revisions and changes that Forster made to the original

text signal different understandings and standpoints of colonial relations. One evident example of the transformations that Forster experienced while writing the story of A Passage to India, are mentioned in a letter he sent to an Indian friend, Syed Ross Masood, telling him about the project of writing the novel:

> When I began this 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 sympathize with one another or not. Not interested as an artist; of course the journalistic side of me still gets roused over these questions. (qtd. in Harlow, "Law and Order" 88)

This part of this letter shows manifestly that Forster intends A Passage to India to be more than an attempt to bridge the gap in East/West relations, though he indicates in his letter that he started writing the novel with this intention in his mind. A Passage to India is proposed to be much more than a work on racial prejudices and Self/Other contrasts, as outlined in the discourses of Said's Orientalism; however, it is not easy, sometimes, to tell whether Forster's text is really keen on fulfilling this premise all throughout the narrative or not. Internalizing the complex pattern of attitudes and approaches that make up East/West relations, Forster's text reflects the intricate and problematical positions of colonial discourses and makes it necessary to approach colonial relations in terms of this complexity.

Therefore, I think that any reading of A Passage to India should address the variability and unevenness of colonial discourses in the novel in situating the narrative according to a number of different factors that are contingent not only on the author but on other intrinsic factors that make the work of art itself. Relying on this assumption, the novel, I believe, ought to be studied not only with a psychological approach or a humanist approach, but with an amalgam of different (but interrelated) approaches that together may enable an understanding different factors. A Passage to India consequently makes it necessary to situate the novel not only in relation to the historical and the political, but also in relation to other inherent factors that relate to the writer, her/his milieu, and to other factors contingent on the work itself, as well. The most prominent instance in this study is the writer's sexual politics as applied in the text. How, then, a writer produces her/his own identity in face of the dominant discourses of power is a vital issue in A Passage to India.

Forster's work, in fact, makes it significant to trace the ability of a writer to develop her/his own work against the pressures of the political, the historical, the material and the cultural forces surrounding her/him. In sharp opposition to the title he chose for A Passage to India, Forster's novel shows that he anticipates more than one passage to India and more than one understanding and conceptualization of Orient/Occident relationship. The novel stresses the division between the Self and Other, East and West in many instances in the novel as Pathak Zakia confirms: "We are left at the end with a sense of the pathetic distance still separating "us" from an Orient destined to bear the mark of its foreignness as a mask of its permanent estrangement from the west" (244). However, my reading of A Passage to India introduces a Forster who disrupts the

intransigence of colonial relations as they are premised on racial differentiation and Self/Other separation and relocates it on the axis of multiplicity, diversity, and personal relations, instead of that of power. The idea that Forster maintains a division between East and West can be seen as an effort to leave a considerable, but essential passage between colonizer and colonized. Forester's attempt to bridge differences could have been interpreted as a colonialist attempt to incorporate the Other into the Self.

Following this argument, I do not agree with Said that the novel's ending in "not here...not yet" is "a disappointing conclusion" (Culture and Imperialism 201). Many critics actually do not accept the closure of the novel and believe that it is unexpected. Even though Forster's closure negates the alliance between Indians and the British in a certain stage in the novel, it does not completely deny the possibility of East/West connection, and hints at promising futures in which the existence of other spaces, temporality and contexts can make other kinds of relationships an actuality. For Davies the closure of A Passage to India invokes "the question 'when, and where?' a question which is never answered in Forster's text" (4). In closing with "Not here, not yet," Forster does not close with East/West unification; however, Forster's closure shows that he seeks other new climates and conditions where different relationships can be articulated.

In reading A Passage to India as "a literary contribution to ...[the Indian] elite historiography and its negative emphasis on the maintenance of law and order" (68), Harlow in "Law and Order in A Passage to India"refers to the importance of "alternative discourses" in narrativizing the conflict between colonizer and colonized in the British discursive administration of colonial India. Harlow believes that it is important to

reconstitute colonial discourses in order to incorporate the experiences of those who are suppressed and silenced by the hegemonic discourses of power. This signals some of the important changes that have taken place within the colonial discourse analysis debate. Harlow quotes part of Said's forward to the 1988 collection of Subaltern Studies, in which he refers to the importance of highlighting the suppression of those who are silenced by the discourses of power and politics, especially women and minority groups:

> The work of the subaltern scholars can be seen as an analogue of all the recent attempts in the West and throughout the rest of the world to articulate the hidden or suppressed accounts of numerous groups – women, minorities, disadvantaged or dispossessed groups, refugees, exiles, etc. And like all the authors of those other histories the Subaltern group in its work necessarily entails an examination of why, given numerical advantage, the justice of their cause, the great duration of their struggle, the Indian people were subaltern, why they were suppressed.
>
> (qtd. in Harlow 71)

Such kind of analysis draws our attention in a change of perspective in colonial relations. Said's Orientalism has been criticized for emphasizing the construction of power rather than the resistance (see Bhabha for this particular point). Counter-hegemonic voices within the Western Orientalist scholarship have been viewed to be suppressed by Said. Works such as Subaltern Studies can be considered an attempt to restore such hidden voices. From this perspective, Forster's colonial fiction can be also seen as an "alternative discourse," to borrow Harlow's coinage, that attempts to

"articulate the hidden or suppressed accounts of numerous groups" which for Forster means the homosexuals located within colonial discourses. As I will argue in Chapter Four, Forster poses the homosexuals within colonial discourses. Forster's homosexuality was not only suppressed on the level of production -- it is memorable that Forster put many of his works that deal with an explicit homosexual theme to fire -- but also on the level of reception. Many critics have refused to engage with Forster's homosexuality or to relate it to the intricate position of the colonial condition of his fiction. Even critics like Bonnie Blumenthal Finkelstein when dealing with women's issue in Forster's A Passage to India barely comments on the relevance of Forster's homosexuality to his theme.

Forster's strong belief in the sanctity of human relations and the importance of the individual human being, even over any national feeling or dogma can be attributed to the fact that Forster is himself a sexual Other. And probably this is why Forster's sexuality makes his involvement with India and the colonial condition quite different from that of some other writers. He gives greater weight to personal relationships and friendship than to nationality. Many critics quote Forster saying "If I had to choose between betraying my country and betraying my friend, I hope I should have the guts to betray my country" ("Two Cheers for Democracy" 66). A Passage to India pleads for a dialogue with a masculine Other. Forster believes that friendship between individuals (especially between men) from different cultures and races is possible within the dominant discourses of power. The individual, for Forster, is capable of surpassing the limitations and prejudices of the colonial condition. According to this major belief, Forster's A Passage to India can be seen to conjoin the political and the personal together in

producing the writer's own experiences of the Orient. In A Passage to India, Forster yearns for an ideal world where tolerance and understanding, as well as intimacy, especially between men of different races, are the most important prominent features of human relations. Women's representation within this construction, on the other hand, is problematic.

The primacy of masculinity (rather than just imperial domination) persists in the persona of A Passage to India. The point is it is Aziz, not Adela, who remains closest to Fielding. The homosocial bond between Aziz and Fielding has greater value than the love between Adela and Aziz, Mrs Moore and Aziz or between Fielding and any other woman, for example. In attempting to overcome the imperialist structure of colonialism, Forster's A Passage to India certainly portrays a man's world. It is perhaps not accidental that women in the novel either hide behind purdah or withdraw from the scene of action. That said, it remains to be investigated how Forster in revising the imperialist discourses may have reinforced the patriarchal one. The conception of manhood (or masculine identity) and patriarchy and their connection to colonial rule, for how a colonial identity is filtered through images of masculinity and sexuality, need to be investigated in the colonial discourses of A Passage to India. Forster's construction of colonial relations from within the codes of the dominant imperial structure produces a counter-discourse where the categories of imperialism, colonizer/colonized are destabilized by the recognition of homosocial solidarity between men. Yet, representation of the colonial world seen across gender divide produces some processes of marginalization (and some limitations) whose structure can be said to be very similar to the imperialist construction that divides the world in black/white, master/slave and colonizer/colonized. Such

conception of reality would endorse men as the moral standards, the authoritative, the only testimonial and valid voices of reality and admit only a restricted (and gender biased) area of resistance to the dominant hegemonic discourses of imperialism.

In attempting to incorporate the colonized Other in the colonial discourse of the novel, Forster's fiction can be considered a significant contribution to the analysis of the construction of power relations in the fiction of Empire. Accordingly, A Passage to India can be read as a statement against the fixed binary analysis of colonial relations presented in Said's Orientalism, especially the novel's tendency to incorporate the Indian Other together with other factors that shape colonial discourses; Forster's A Passage to India can be said to apply a language that confirms Said's argument in Orientalism. Forster constructs another biased narrative that is structured through a gender blind analysis of power relations. Forster attempts to constructs a language which according to Said's Forward to the Subaltern Studies, "mobilizes its participants in" a 'crossing of boundaries, a smuggling of ideas across lines, a stirring up of intellectual and, as always, political complacence" (qtd. in Harlow 74). In the following section I will examine Forster's colonial discourses in A Passage to India and show that the novel can be characterized by some features which are working within and against the boundaries of the colonial discourse analysis theory of Said's Orientalism. My analysis will show that in his attempt to overcome the dominant discourses of imperialism, Forster constructs another biased narrative that is structured through a gender blind analysis of power relations.

In what follows my argument will adopt a hierarchical mode of analysis in which counter-hegemonic discourses, "alternative discourses," as well as the dominant hegemonic discourses co-exist in the colonial discourses of A Passage to India.

## The Structure of Colonial Discourses in A Passage to India

> Graves or breasts of a goddess, snake or stick, Indians do not insist on a clear-cut answer, they can accept the blurring of boundaries, the inevitability of ambiguities. The Marabars which abolish the categories of animate and inanimate, where the whole universe seems alive, present a landscape congenial to Indians who can adjust to .... (293)

A Passage to India can be considered E. M. Forster's masterpiece and one of the most articulate of all his works. Forster's fifth novel took more than a decade to be published; begun in 1912 and finished in 1924, it can be considered one of the most complex works introduced by Forster to English fiction. Rooted in the complicated realities of India under the British colonization at a certain time and under specific conditions, A Passage to India investigates the complex factors and dynamics that constitute colonial relations in India. The novel explores the particulars of the human condition under colonization as linked to the specificity and complexity of human nature and psyche. In investigating the different problematical positions of colonial identity, A Passage to India refuses to apply definite and conclusive statements to the complications and intricacy of the discourse of the British Raj. In most cases, Forster's presentation does not stress any particular hierarchy or polarity and produces neither ultimate judgments nor solutions. For critic Claude J. Summer, "The integrity of the novel resides

in this remarkable breadth of vision, a scope that permits it to accommodate numerous versions of reality without endorsing any of them" (182-83). In what follows the novel will be examined as a statement against the fixed binary oppositions that dominate and structure Said's colonial discourses.

A Passage to India does not focus on one single character and has a good number of casts. It mainly portrays four focal characters: Cyril Fielding, Dr. Aziz, Mrs. Moore, and Adela Quested. These are the principal characters of Forster's narrative, and the rest are mainly British ladies who represent the English female archetype at that time. Within the colonial community of A Passage to India, Forster depicts both pro- and anti stances to the colonial condition in India. Reflecting the complexity of the "one hundred Indias," which constitutes the setting of the novel, Forster depicts a problematical world in which colonial relations are connected with different variables and as such can neither be harmonized nor subsumed under static divisions. Thus, in weaving a story about an assumed sexual assault of an English woman, Adela Quested, by the Indian and Moslem Dr. Aziz within discourses of power and politics, A Passage to India structures a colonial discourse in which volatile and unbalanced configurations of Self/Other relations are articulated. Forster's novel culminates in the incident in the Marabar Caves in which racial and sexual conflict within colonial discourses is focalized in a hallucination of a rape story across racial lines.

One of the most central points of this chapter, as I have said, concerns the extent to which Forster's narrative technique in A Passage to India undermines and/or confirms some of the racist assumptions to be found in Orientalist fiction. From the first chapter, where views of Chandrapore are made with changes of perception and attitudes, the

instability of the colonial condition in India asserts itself. In the land of "the hundred Indias," relativism of judgment is made obvious in some characters' disillusioned contemplation of different subjects. There are moments within the text when the characters fail to represent their attitudes nor to reflect on what they see or encounter. In many instances, meaning seems to be imprecise and blurred, and the text seems to be expressing different points of view simultaneously. For Parry, "It is as if India re-drew the contours of reality for Forster and in *A Passage to India* appearances are proved to be unreliable and empirical observation superficial" (Delusions 265).

A number of conflicting drives thus seem to generate action in Forster's text, and readers have difficulty identifying motivations or relations in and within the colonial discourses of the novel. There are behind the contradictory world of Chandrapore dwells emptiness, hollowness, nothingness and a void. Forster weaves a novel around a set of negativities which provokes a perspective that most of the time does not offer predisposition but only "an impartiality exceeding all" (34). In the "one hundred Indias" "the echoing walls"(37) of nothingness of the Marabar Caves persist in the persona of the story and may drive characters and readers into the world of their own subconscious mind. No one better than critic Alan Wilde can summarize the intricacy of the world of A Passage to India:

> ... A Passage to India articulates a vision of life in which everything disappoints or deceives; in which appearances are equivocal and the possibility of a reality behind them at best a question; in which all things are subject to interpretation, depending upon how, where, and in what mood they are perceived; in which, at

> the extreme, meaning, no longer supported by value, is dissolved 'into a single mess' (p.220) and even the extraordinary is reduced to nothing. (74-5)

The division of A Passage to India into three major parts, "Mosque," "Caves," and "Temple," signals something larger than the three major seasons of the Indian year, as some critics suggest. In "The Friend Who Never Comes" Summers believes that these three divisions might symbolize "various structural triads, such as prelude-separation-reconciliation or emotion-reason-love or maturity-death-rebirth" (183). In contrast, I believe that it is through these three major divisions that Forster shows not only disturbance, confusion and unsettledness in colonial relations in the British India, but also connection and intimacy between colonial subjects. It is in the Mosque, where Aziz first meets Mrs. Moore, that we start to feel an intimacy between the Indian man and the old English woman. Mrs. Moore is surprisingly made to act like "an Oriental" and Aziz is deeply moved by her personality. As Forster starts to establish a harmonious relationship between the English woman and the Indian man, we get to situate both Mrs. Moore, the colonizer and the Oriental Aziz, the colonized, against the dominant discourses of power and politics in the novel. However, like many other attempts to bring "East" and "West" together in the novel, such reconciliation is doomed to failure in Forster's text; an idea that will be clarified in analyzing women's representation in Forster's text.

It is also between the walls of the Marabar Caves that we encounter other hidden desires and action that make the colonial identities of Forster's characters. In contrast to the extremist and intolerant conception of India and Indians that the majority of the British ladies hold in the novel, Adela Quested is a liberal British lady who expresses a

real desire to see the other face of India. The Marabar Caves expedition is intended to show "the real India" to the British visitors. However, it is in the Marabar Caves where Adela believes that the India Aziz attempted to rape her. Inside the Marabar Caves, "The echoing walls" of nothingness and boundlessness drive the British and the Indian characters, alike, into the troubled worlds of their subconscious minds and construct a colonizer/colonized, male/female dichotomies around a set of hidden stimuli and desires.

In an act of generosity, Aziz invites his British friends to the unknown of the Marabar Caves. However, to our astonishment, Adela, the "queer" liberal girl, accuses Aziz of sexually assaulting her there. Enclosed in the ambiguous and restless world of the Marabar Caves, the rape story, like many incidents in the novel, remains a perplexity and a puzzle for everyone. As Forster does not allow us beyond the "echoing walls" of the Caves, we still do not know what happened there, whether Adela was really assaulted or not, and neither does Adela, I believe. The sense of confusion and bewilderment that overwhelms the colonial world of A Passage to India is embodied in a rape story in the Marabar Caves. From the first moment when the travelers get into the Caves, views are made with alteration in perception and the vacillation in human condition asserts itself. Indecisiveness and instability in the human condition are also obvious in many characters' disillusioned thoughts after the incident in the Caves, as the case is with Mrs. Moore's scattered contemplations. Thus, the Marabar Caves formulate the contact zone where the dominant forces of colonization gender and sexuality come together in shaping a colonial identity which can be described as neither monolithic nor reductively compartmentalized. For Wilde:

> In *A Passage to India*, the humanized conception of a three-dimensional, orderly universe gives way to something vastly larger and less comprehensible.... And if the narrator comments at one point that "vastness [is] the only quality that accommodates them to mankind" (141), it is because man has tried to make over even these ultimate abstractions into analogues of Heaven, Hell, Annihilation-one or other of those large things, that huge scenic background of stars, fires, blue or black air. (197-98)

I have been attempting, so far, to show that the world of A Passage to India is confusing and signals the complexity of the colonial condition and the people experiencing it. Forster claims that in A Passage to India, he attempts to "indicate the human predicament in a universe which is not, so far, comprehensible to our minds" (qtd. in Parry 263). Relying on this belief, Forster's narrative works to articulate a vision of life in which everything embraces and/or negates its opposite at the same time. In stressing this indeterminacy and unsettledness in colonial relations, the novel can be seen as an attempt to break down the essentialist binary structures that characterize colonial discourses. Forster's novel, in fact, restructures a kind of fiction that does not correspond to the hegemonic discourses of power relation outlined earlier in Said's analysis of the Western Orientalist scholarship. The binary analytical conception of power relations that structures the colonial discourses of Said's Orientalism is revised in A Passage to India and replaced by a number of different configurations of Self/Other representations. The idea that Forster structures power relations around a complicated analysis of truth and

existence makes his vision of human relations in the novel probably very similar to Adela's "double vision" inside the Marabar Caves:

> Her vision was of several caves. She saw herself in one, and she was also outside it, watching its entrance, for Aziz to pass in. She failed to locate him. It was the doubt that had often visited her, but solid and attractive like the hills.... (228-29)

Adela's vision in the Caves can be read as an indictment of Forster's colonizer trying to approach a colonized. The failure to "locate" one and as mixed with "doubt," and "solid" and "attractive" images can also be representative of the intricacy of colonial relations in Forster's text. However, the "visions" of an Other in Forster's text, like Adela's "several" visions of the Other in the Caves, are not static, "in" and "outside" simultaneously, and as such can be found altering in different contexts and environments. It is probably Forster's ability to structure different Self/Other standpoints that makes the presentation of Orient/Occident relation in A Passage to India unpredictable, elusive and alternating throughout the novel.

It is not only Mrs. Moore and Adela's visions of an Indian Other in the Marabar Caves that is complex and changing. The ultimate reality of God, the Indian nature and landscape and, more obviously, the unsolved bewilderment of the Marabar Caves and Gokul Ashtami festival, are all presented within Forster's complicated and multifaceted conception of truth and existence in A Passage to India. The novel's distinctiveness thus lies in its ability to stir up questions about the different and varying aspects of the British colonization of India and place them in a very personal, distinctive and changing

atmosphere. In many situations, Forster provides no definite answers and allows a multiple of voices to articulate the different and complex situations of the human subject under colonization. More obviously, colonial discourses of A Passage to India have become like the enclosed reality of the Caves; they "can extend in a negative or a positive direction as circumstances or the power permit." As Forster explains: "yet good and evil, and all polarities, are in the Caves." These complicated ideas of colonial relations make it necessary to investigate the structure of the colonial discourses in A Passage to India. In what follows, I will devise a method of analysis of the novel in which indeterminacy or ambiguity, transformation and negation are seen as the most prominent features of the colonial discourses in A Passage to India.

## Ambiguity, Contrariety and Indeterminacy in Self/Other Relations in A Passage to India

Forster creates ambiguity and indeterminacy in his novel to produce multiple points of view in the narrative. This technique is maintained in A Passage to India where "nothing" is settled or cleared up. This is probably why the colonial discourses in A Passage to India fail to maintain a stable strategy for assessing colonial relations. We can say that Forster's presentation of colonial relations is unpredictable and changeable, especially when he introduces an India where "nothing ... is identifiable, the mere asking of a question causes it to disappear or to merge in something else" (19). Not definite polarization but imprecise, unpredictable, changeable and unbalanced containment of

Self/Other relations, not ultimate and conclusive judgments but open and unlocked ending characterize the world of A Passage to India.

According to critic Wilde, Fielding's belief "that we exist not in ourselves, but in terms of each other's minds" (237) may stand as an indicative of how the complex Self of Forster's character responds to the legacy of colonization. Such belief structures a colonial identity which can be described as neither monolithic nor identical with the construction of the Western Self shown in Said's colonial discourse analysis theory. Forster's major characters in A Passage to India embody a sense of vagueness and elusiveness and their conception of truth is changing and difficult to subsume under categorized headings or general classifications. The mediation of characters on different issues that include existence, nature, Self/Other relations and other issues, as well, can be seen as "... more an ongoing process for which only tentative resolutions exist" (McDowell 132). This feature is intensified in some characters in Forster's narrative. Godbole's character, for example, stands for this sense of indeterminacy and elusiveness that characterize the colonial identity in A Passage to India. Mrs. Moore's disillusioned thoughts after the incident in the Caves also creates a sense of indeterminacy and unsettledness in the narrative. Aziz's and Adela's characters record deep changes and transformations in their personalities and vision of life. Mrs Moore's "double vision" in the Marabar Caves has become in fact Forster's own. McDowell comments on the effect of such a structure on Forster's narrative:

> The double vision, "which bridges the extremities of existence, expresses Forster's main preoccupation in *A Passage to India*. He conjoined opposites as he

> had done earlier; but in *A Passage* the mediation is more an ongoing process for which only tentative resolutions exist.... Only an individual with developed powers of intuition can grasp the polarities of experience and see them in their true relationships. When such polarities are continually present to the consciousness, truth is paradoxical. So throughout the book Forster stresses the complex qualities of the ultimate reality and God, and his attitude toward nature and the primitive is also complicated. He communicates the ambivalence of the Marabar Caves and the Gokul Ashtami festival; and he conveys, too, the elusive quality of Godbole, the individual who most often expresses a convoluted view of reality or dramatizes it in his conduct. Mrs, Moore is, moreover, at once a woman who is repelled by life in India and one who grasps the essence. (132)

Avoiding the extremities of binary opposition relationships that characterize colonial relations is clearly maintained in structuring this sense of indeterminacy and elusiveness in three different and contradictory ways in A Passage to India. First, the sense of indeterminacy and ambiguity in colonial relations is underscored by the structure of Forster's narrative. A Passage to India consists of a number of episodes which are intended primarily to reconcile Indians and British, but each ends in failure, starting with the mosque episode, followed by the trip to the Caves and then the temple episode. Forster actually brings together the people of Chandrapore, both colonizer and colonized, in diverse environments and conditions in order to resolve some of the tensions caused by colonization. Aziz's first meeting with Mrs. Moore in the mosque leads to the Bridge party, which is intended to bring East and West together. At Fielding's tea party, Adela

expresses a strong desire to see "the real India" (26) and so the journey to the Marabar Caves was intended to do that. All these attempts end in bewilderment, disorder and inability to achieve stability in Self/Other reconciliation. Most obviously, Forster's awareness of the importance of bringing the two opposing parties, East and West into contact with each other under diverse forces and impacts culminates in the Marabar Caves, where Adela accuses Aziz of attempting to rape her. Forster's text does not clarify what exactly happens in the Caves and like the accusation of the rape, in most cases, Forster's contact zone, where he has colonizer/colonized in contact with each other, can be characterized as elusive, indeterminate and unstable.

This strategy is supported with what Davies calls "the lack of 'closure,' of the satisfying finality and the tying-up of loose ends" (4) that characterize the colonial discourses in A Passage to India. Many mysteries remain unsolved in the novel. We still do not know whether the accident of the Nawab Bahadur's car is caused by a ghost or an animal. Also, Forster is not clear about what the travelers encounter on the way to the Marabar Caves. Adela insists it is a snake, but the other travelers believe it is a stick. And most important of all are the mysteries of the Marabar Caves and Adela's story of an attempted rape there. These are only some of the mysteries that are never solved nor explicated in A Passage to India. Forster's perception of colonial relations is like the perception of the travelers to the Caves who can accept "the blurring of boundaries, the inevitability of ambiguity" (293) and who "do not insist on clear answer" (293). On the way to the Caves, Adela's change of perception is very similar to the Indians who do not insist on clear-cut answers. As Forster tells us the Marabar's scenery exterminates binary

oppositions such as that between "animate and inanimate" (293). In the way to the Caves, Forster tells us:

> Miss Quested saw a thin, dark object reared on end at the farther side of a water-course and said, 'A snake!' The villager agreed; she re-examines it through field-glasses and sees it is a stick, but the villagers and Aziz persist in accepting it as a snake. Graves or breasts of a goddess, snake or stick, Indians do not insist on a clear-cut answer, they can accept the blurring of boundaries, the inevitability of ambiguities. The Marabars which abolish the categories of animate and inanimate, where the whole universe seems alive, present a landscape congenial to Indians .... (293)

Enfolded thus in the novel is a loose, formless, arbitrary, and inharmonious India, an India that echoes the nothingness, instability and contrariety of the Marabar Caves, one that reveals the distracted, perplexed and troubled colonial condition and its subjects. For Parry, "It is as if India re-drew the contours of reality for Forster and in *A Passage to India* appearances are proved to be unreliable and empirical observation superficial" (Delusions 265). The reality of "the hundred Indias" (24) that Forster portrays turn out to be judgmental, insubstantial, indefinable and inscrutable, intangible and indescribable as most of the time India for Forster is something associated with negativity, void and nullness, "nothing embraces the whole of India, nothing, nothing" (21), "no one is India" (22) and "it's nobody's India" (23). It is probably this indeterminate vision of colonial reality that makes us unable to resolve Forster's position or standpoint in the novel. In

"Critical Positions: Questions of Morality and Sexuality," critic Wilde summarizes Forster's complexity and intricacy of handling his theme in A Passage to India:

> From the first chapter, where the views of Chadrapore form and reform with changes of perspective, the relativism of human perception asserts itself. In the land of the hundred Indias, truth is splintered; the pretension to it, the subject of the narrator's bitterest scorn. And the conception of love as rape and (in Mrs. Moore's disillusioned thoughts) as "centuries of carnal embracement" (p. 127) completes, notwithstanding the more hopeful relations of the novel, the reduction of "human love and love of truth" almost to the point of travesty. Forster's outlook has become, in short, ironic in a way .... Which is to say that *A Passage to India* articulates a vision of life in which everything disappoints or deceives; in which appearances are equivocal and the possibility of a reality behind them at best a question; in which all things are subject to interpretation, depending upon how, where, and in what mood are perceived; in which, at the extreme, meaning, no longer supported by value, is dissolved "into a single mess" (p. 220) and even the extraordinary is reduced to nothing. (74-5)

Second, Forster has a tendency to maintain a space between the two subjects, colonizer/colonized in his text that probably shows the difficulty of working out the complexity, contradictions and "dissatisfactions" of the colonial condition in his narrative. This can be attributed to the idea that Forster's ability to reconcile Self/Other division does not run very smoothly throughout the narrative of his novel. Forster's

opening of A Passage to India, in its binary description of the partition that separates the "native town" from the "civil station," is clearly structured around Self/Other, Us/Them divisions. Such demarcations are seen through some images of negation, denial and exclusion of the Indian Other. Harlow believes that "the territorial boundary" of A Passage to India shows an "ideologically marked opening" and "has direct implications for that other separationist agenda – the division drawn between literature and politics – that informs the standardized literary critical tradition to which Forster's novel has contributed" (74-5). The opening scene of the novel is clearly structured around a set of denying constructions of the city of Chandrapore and its original inhabitants. Gillian Beer claims the story opens with a number of "exclusions" which can be interpreted as denials of what is Other and different:

> Except for the Marabar Caves – and they are twenty miles off – the city of Chandrapore presents nothing extraordinary. Edged rather than washed by the river Ganges, it trails for a couple of miles along the bank, scarcely distinguishable the rubbish it deposits freely. There are no bathing steps on the river front, as the Ganges happens not to be holy here; indeed there is no river front, and the bazaars shut out the wide and shifting panorama of the stream.... The zest for decoration stopped in the eighteenth century, nor was it ever democratic. There is no painting and scarcely any carving in the bazaars.... Houses do fall, people are drowned and left rotting, but the general outline of the town persists, swelling here, shrinking there, like some low but indestructible form of life. (7)

However, such a division can not be extended as an ultimate denial and exclusion of the Other in Forster's text. In more than way, Forster's text attempt to include the Other within its domain, and in doing so structures indeterminacy and ambivalence as congenial aspect of colonial relations. Whereas Forster starts with a partition which can be understood as an exclusion, an "absence," in Beer's words, of the Indian Other, Forster's text clearly attempts to bring East and West together. Personal relations such as the friendship between Aziz and Fielding stand in sharp opposition to the racial distinction created by the colonial condition. In support of this ambivalent approach to the Other, Forster's text questions the supremacy of the British Self and the legitimacy of the colonizer's presence in India. In the world of Chandrapore, Forster mistrusts the criteria and standards applied by British colonial society. The superiority of the British who live like "little gods" in Chandrapore is displayed against the weakness and passivity of the Indian character. Processes of exclusion and appropriation are shown unjustly applied by the British officials who claim that they try hard to bestow justice and peace, and believe that it is their duty "to hold this wretched country by force" ( 69).

Forster's portrayal of such a backdrop does not only question the inscription of the British Self as moral, just and superior, but also raises the legitimacy of the interests of those who are distressed. Thus, in contrast to this backdrop, Forster's text shows the concern of Indians over different issues that relate to the British colonization of India. In particular, Forster's text highlights the political concerns of some Indians when they question, "How is England justified in holding India?" "Is it fair that an Englishman should occupy a job when Indians are available" (124), "What is the use of all these reforms ... where the English sneer at our skins?" (128-9), and so on. Such is precisely

the thrust of the conflict between the British and the Indians as presented from the Indian point of view. In questioning the policies applied by the British colonial system in India, Forster's novel seeks a presentation of colonial relations outside the hegemonic discourses that are structured around the fixed Self/Other contrasts. How far Forster succeeds in doing this is a real issue in this chapter. However, I will show later that as there are gaps and silences in A Passage to India, there are also instances when Forster's text is assertive and explicit.

Third, indeterminacy and ambiguity of colonial discourses in A Passage to India can be derived from the landscape that Forster represents in his novel. Forster's indeterminate and complex sense of East/West relations is underscored by the Indian landscape of his narrative. Forster uses both the Indian landscape together with the complicated philosophies of Indian's religions, Islam and Hinduism to stress the ambiguity and incomprehensibility of colonial discourses in the Indian setting. The landscape of A Passage to India is "everywhere pervaded with a sense that we inhabit a universe beyond which is only darkness and nothing" (John Sayre Martin 147). We cannot escape that uneasy feeling of Chandrapore as the reader moves with the narrator's description of its setting. Made of the tropical blending of heat and dust, rain and sun, full of snakes, hyenas, leopards, Forster's colonial discourses are made of the same "muddle" that shapes the Indian landscape, especially when it is made to defy any sense of "order and clarity" (Martin 146). Martin shows how the "character" of Forster's setting reflects the difficulty to predict the writer's "attitude" in the novel:

> The bewildering character of the country provokes from Forster himself an evasiveness that occasionally makes it difficult to assess his attitude and interpret his meaning.... Such ambiguities reflect, I think, Forster's abiding sense of life's complexities and his refusal to be content with easy generalization. (146)

Forster's description of his setting shows truly how colonial discourse can be "life-sustaining and life-denying" at the same time. Forster's characters absorb the "muddle" of the landscape surrounding them and act accordingly. This abiding sense of indeterminacy is more obviously shown in the Marabar Caves's trip where Adela assumes she is attacked by Aziz. In lacking any positive attributes (11), the Marabar Caves can (a symbol of) stand for an Indian Other. They embody a sense of negativity that surrounds the travelers' journey to the Caves. Having been created before space and time began, as Godbole at Fielding's tea party, tells his audience, the Marabar Caves embody a primordial reality, which can be seen as basic to Indian existence. Godbole intuitively knows this nihilistic truth about the Caves, and this is probably why when he is asked about them, he could neither explain nor describe what they are to his audience. He realizes that in the Caves one may have perceptions which reach "straight back into the universal, to a blackness and sadness so transcending our own that they are undistinguishable from glory" (12). In these elusive words, Godbole introduces the famous Marabar Caves to his British audience. Aziz is also shown indeterminate about the nature and the essence of the Caves during the same occasion.

Forster stresses the formidability, nullity, negativity and absences that make up the Indian landscape, and he makes the journeyer to the Caves experience these

negativities. Such perception is also manifested in the characters' reflection on different issues to, in and after the Marabar trip. This culminates in the incident of the rape which can be seen as an embodiment of the sexual and racial conflict in Adela's personality as intensified by the landscape surrounding it. Thus, the affirmations the journeyers fail to find in the Marabar Caves can be extended as an absence and negativity that characterize the colonial condition in India. Whereas Forster claims that "If the inmost Caves were to be excavated, nothing would be added to the sum of good and evil; yet good and evil, and all other polarities, are in the Caves" (13), he also suggests that the expedition to the caves enforces a new reality to the travelers. It "abolishes" the "categories" of the colonial condition and implements "a new quality" (11) where colonizer and colonized experience the same effect as Forster explicitly tells us:

> The reality the Caves enclose can extend in a negative or a positive direction as circumstances or the powers of the individual permit. They were created before pestilence or treasure, Forster says; but pestilence and treasure, and all such contrarieties, develop from them.

Through the Caves, Forster thus shows us that truth is relative, and attitudes change as the scene alternates. Approaching the Caves, qualities change and "the Marabar were gods to whom earth is a ghost" (118). In these ambiguous words, Forster shows us how under the influence of the Caves "A new quality occurred, a spiritual silence which invaded more senses than the ear. Life went on as usual, but had no consequences, that is to say, sounds did not echo or thoughts develop. Everything

seemed cut off at its root, and therefore infected with illusion" (119). More clearly, Forster shows how the perception of the travelers changes as circumstances change, "For instance, there was some mounds by the edge of the track, low, serrated, and touched with white-wash. What were these mounds – graves, breasts of the goddess Parvati? The villagers gave both replies" (119). When they come closer to the Marabars, the travelers were completely isolated from the world of Chandrapore and as they come closer, Adela and the travelers are shown as hypnotized and withdrawn from the world of reality. The scenes of the Marabar caves are so overwhelming and have a tangible impact on the travelers to the extent that they get the feeling that they are surrounded by emptiness and nothingness. As they go deeper in the caves, Adela and Mrs. Moore are completely cut off from reality and start journeying in the incomprehensible, timeless and subconscious world of the Marabar Caves. Adela's story of the attempted rape is presented in a language that conforms to the mysteries and indeterminacy that the characters experience in the world of A Passage to India. Nobody still knows whether Adela was really assaulted in the Caves or whether the story was the creation of her mind or the creation of the ambiguous world of the Marabar Caves. However, in structuring his story around such a scenery, Forster's reflects the conflictual position of colonial identity.

## Transformation in A Passage to India

The relation between colonizer and colonized in A Passage to India is not clearly one of mutually corresponding parity, since Forster's characters, in their search for connection within the dominant discourses of power, are made to change attitudes and

perspectives as circumstances or contexts change. Forster's persona in A Passage to India, exhibits a complex Self whose ability to interchange positions is shown through a number of transformations and alterations in attitudes and perspectives in the narrative. Such an ability can be seen as an attempt to investigate the stable and harmonious polarities of the colonial condition in question and place them within different domains. This is clearly presented in the personality of the female character in the novel.

Adela, for example, whose desire to encounter the Other is emphasized in an explicit eagerness to see "the real India" (26) throughout the narrative, is made to change this outline on various levels in the novel. Adela's desire as expressed in different modes is subjected thus to some changes and transformations. The most evident example is the transformation that she undergoes after the expedition to the Marabar Caves. Her perception of "the real India," as well as her attitude to the Indian Other, changes throughout the narrative and culminates in her accusation of Aziz of an attempted rape. Adela is not only shown to be unable to establish a secure relationship with the Other, but she is also at odds with her perception and views; the idea that she is "queer" is emphasized throughout the narrative. Whether Adela confronted an "India" that does not conform with her perception of an Other is still enfolded in the nothingness and mysterious world of the Marabar Caves.

In the case of Mrs. Moore, her perception of truth and her attitude to the Other, manifested in a real friendship with Aziz, and the love she bore for the whole of India, also extend the limits and boundaries of the colonial condition in India. Her ability to identify with the Other is stressed in the novel, especially when we see her acting like an Oriental and believing that the English in India should "be pleasant" (51). Mrs. Moore

wins Aziz to her side when she acts like an Oriental. For Aziz, Mrs. Moore is such an "Oriental," especially when she says: "I don't think I understand people very well. I only know whether I like or dislike them" (23). Meeting her at the mosque, Aziz believes that Mrs. Moore is another Mrs. Turton (a British lady who has been known for her hostile attitudes toward Indians) and shouts at her to take off her shoes. When she tells him that she has already done that, Aziz remarks, "so few ladies take the trouble, especially if thinking no one is there to see" (20). Mrs. Moore surprises us when she answers "God is here" (20). She does not like act like the model of the English lady portrayed in the novel, and she even does not approve their doings. Aziz is moved by her personality, and in the same situation mentions that Mrs. Callendar was "A very charming lady" (22). Knowing who Mrs. Callendar is, Mrs. Moore does not approve of his opinion of the British lady who is known for her aggressive attitude to Indians, and tells him, "Possibly, when one knows her better" (22).

In contrast to Mrs. Moore's character, we have that of Ronny's, her son. Mrs. Moore has become aware "how tolerant and conventional [Ronny's] judgment had become" (40), especially those concerning the Indians. Specifically, she rejects Ronny's persona which expresses a We against Them attitude. Ronny believes that the British are "not out [in India] for the purpose of becoming pleasant!" (49). He confirms that "We're out here to do justice and keep the peace" (49-50). Ronny's views and inability to identify with Indians outside the Self/Other contrasts are opposed to Mrs. Moore's, whose ability to identify with the Other is stressed in the novel, especially when she believes that the English should seek God through identifying themselves with Other people:

> The English are out here to be pleasant [she tells her son]. Because India is part of the earth. And God has put us on earth in order to be pleasant to each other. God has put us on earth to love our neighbors and to show it, and He is omnipresent, even in India, to see how we are succeeding. (108)

However, Mrs. Moore's conception of God and reality is revised as she starts mingling among the "one hundred Indias" (see Parry's Delusions for the same point). India acts to shape the personality of characters with a tangible impact on their bodies and minds. In the case of Mrs. Moore, her experiences in India, her friendship with Aziz, and most obviously, the incident in the Marabar Caves, generate other perceptions of life and truth and consequently some transformations in her personality. Her experiences in the Marabar Caves impose another level of conception of power relations in the novel (Delusions 291). Her perception of existence and truth have undergone some changes accordingly. She finds in India that "a new feeling half languor, half excitement, bade her turn down any fresh path" (110). This kind of transformation is most obvious in her personality after the journey to the Caves.

Forster gives emphasis to the role of instincts, intuition and telepathy in Mrs. Moore's personality, thus guiding us to accept anonymity, ghosts, mysteries, superstition and inscrutability as a congenial part of the narrative. Nonetheless, another part of her character, the religious Christian one, calls for framing this anonymity into something sacred and divine and hopes that people will translate this combination into everyday action (Parry, Delusions 291). However, her perception of God is subjected to radical transformations in the novel. As she grows older she find that God, "... had been

constantly in her thoughts since she entered India, though oddly enough he satisfied her less and less... Outside the arch there seemed always an arch, beyond the remotest echo a silence" (109). More obviously, the effect of nothingness, and the "double vision she experiences in the Marabar, and the ultimate truth she fails to locate there also imply another level of transformation in her personality. After the Cave incident "Mrs. Moore loses her faith and is struck dumb in the Caves":

> Religion appeared, poor little talkative Christianity, and she knew that all its divine words 'Let there be light' to 'It is finished' only amounted to 'boum'. Then she was terrified over an area larger than usual; the universe, never comprehensible to her intellect, offered no repose to her soul, the mood of the last two months took definite form at last, and she realized that she didn't want to write to her children, didn't want to communicate with anyone, not even God. (141)

After the incident in the Marabar Caves, Mrs. Moore feels that something "settled on her mouth like a pad," which puts an end to the "poor little talkative Christianity" (138, 141). Once her faith is put into question, Mrs. Moore retreats into an eternal silence. Adela seeks her help after what happened in the Caves, but Mrs. Moore's reaction suggests a passive personality who is under the impact of new influences in her life. Disillusioned by her experiences in the caves, she ends her days in bewilderment: "say, say, say," said the old lady bitterly. "As if anything can be said! I have spent my life in saying or in listening to sayings; I have listened too much. It is time I was left in

peace..." (190). Ironically, the love she once bore India and Aziz retains its meaning in the "boum" and nothingness of the Marabar Caves. It looks like the Other "offered no repose to her soul" (141), and Mrs. Moore ends up unable to communicate with any one, "not even God" (141), but only ends with a desire to be "left in peace" (190).

## Negation in A Passage to India

Said's Orientalism makes it clear that the Orientalist tradition is based on the "exteriority" of the Orientalist to his /her subject, and as such "the written statement is a presence to the reader by virtue of its having excluded, displaced, made supererogatory any such *real thing* as "the Orient"' (21). Orientalist discourses, then, are concerned not with the actual or the real but with generalizations, and with a will to dominate the Other (222) through disciplinary processes of exclusion, displacement and denial. The Western Orientalist scholarship, therefore, for Said, impersonalizes the Orient by considering individuals "artificial entities" (154) through such processes. Such an analysis of Orientalist discourses is fleshed in Forster's A Passage to India in emphasizing negation and negativity in his text and structuring it as an essential part of the narrative.

Forster's novel thus identifies a space between two different cultures which is structured around images of denial, repudiation, negativity and exclusion. The emphasis on negation and nullity, shown in the recurring employment of "no," "not," "nothing," "never," and "scarcely" in A Passage to India makes one dominant aspect of the novel and shows how colonial discourses incorporate such strategies in structuring Self/Other relations. For critic Levine "*A Passage to India* is largely a work of negations and

silences. The ellipses have a good deal to the discretion of the reader – which is why interpretations have been so various" (183). The Marabar Caves are described as having nothing "attached" to them; the Hindu God is said, at the festival, to have no "attributes"; evil is understood as "God's absence"; Indian civilization is lacking in "form" (183).

The emphasis on negation and nullity in the structure of A Passage to India as it makes one dominant aspect of the novel has been addressed by some critics. In his significant analysis of the uses of negation in the novel, Gillian Beer argues that negative sentences clearly dominate the linguistic structure of A Passage to India and have an ideological function or what he calls an "ideological significance." For Beer, emphasizing the presence of "no' "not", "nothing" and "never" in the syntax of A Passage to India does not necessarily implicate negation in the structure of the narrative. However, Beer maintains that "... the nominalised form 'nothing' remains always significantly negative whether or not its force as negation is confirmed grammatically. The recurring use of "nothing" in A Passage to India can be seen as a strategy of structuring the colonial discourses of the novel. The emphasis on negation shows the type of the "space" that the colonizer and colonized occupy in such discourses. The "space" is assumed to be neither unbridgeable nor compartmentalized since it is based on negation. In Beer's words,

> The shifting significance of negation in *A Passage to India* both challenges the older reading of the novel as essentially liberal-humanist, preoccupied with human personality.... So far as this text is ideological, it is an ideology which manifests itself as space - the space between cultures, the space beyond the

human, the space which can never be sufficiently filled by aspiration or encounter. (45-46)

However, Forster's emphasis on this strategy is complicated and can be seen in the colonial context of the novel. Forster's employment of negation and negativity in A Passage to India is interrelated in different and complicated ways to the colonial discourses of the novel, or to the diverse ways of "inclusion" and "exclusion" of colonized Other by the dominant discourses in the narrative. Such strategy could be also used, as Beer suggests, to open "... constantly towards indeterminacy. To say what something is not to leave open a very great area of what it might be. Such negatives are the most grudging form of identification and emphasise the extent of what is unsaid, or indescribable" (Beer 48-9). In other words, this shows the complexity of and indeterminacy in Self/Other relations in Forster's text. One major characteristic of this strategy, as Beer shows us, that it is not fixed and keeps changing (45-6). Thus, the emphasis Forster places on negation leaves a great room for "indeterminacy" and openness in East/West relations and makes what a thing actually is as significant as what it is not in colonial discourses. The indeterminacy of colonial relations as presented through negation as a strategy of presenting and assessing East/West relations manifests Forster's denial of the validity of absolute and ultimate divisions in approaching the complexity of human nature. As Forster's strategy leaves the answers for some questions open and hints to the importance of situating what is unsaid or implied in the same colonial context. This could be read as an attempt to situate the "Other" outside the

dominion of the hegemonic colonial discourses whose basic premises are based on fixed structural patterns of relations.

Negation can thus be understood as a technique of complicating Self/Other relationship in the colonial discourses of A Passage to India. It could be also read as an attempt to bridge the gap between the Self and Other or to bring East/West discourses under the assumption that there is a possibility of romance between people of different races and cultures, an idea that will be investigated in chapter five. The recurrence of the words "no" and "nothing" in A Passage to India shows thus a double vision of reality and demonstrates that Forster's tendency not to give definite and absolute statements about the complexity of the colonial condition in India in his narrative. Forster's employment of negation in Aziz/ Fielding relationship in the closure of the novel, as one example, is significant in that it registers a double perception of Self/Other relationship. "No, not yet" and "No, not there" which have been uttered by the "hundred voices" (322) signal the defeat of personal relationships by the forces of space and time. However, the impact of negation in the narrative shows a hidden desire for creating a space and time from within the discourses of power and politics, a liberated space where Self/Other unity can be a reality. Negation, in this case, thus implies not a distinction between Self/Other, not the exclusion of what is different and inferior, but the interrelated processes of inclusion and exclusion in which the attempt to recognize the Other is interrupted by forces of nature and more clearly by a postponed desire insinuated by colonial subjects. In the concluding scene of A Passage to India, as I mentioned somewhere else, Forster closes with retracting the unity between the two friends. However, the implication of "No, not yet," and "'No, not there'" (322) is intended to confirm a deep homosocial desire latent

in Forster's text as I will show in Chapter Five. Notice the impact of such a negative structure on forces of nature:

> But the horses didn't want it – they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single-file; the temple, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices 'No, not yet', and the sky said, 'No, not there.' (322)

I have shown so far that Forster's reliance on ambiguity, indeterminacy, transformation and negation as strategies of assessing Self/Other relations shows that colonial discourses exhibit an obvious example of what I will call a "hierarchy of discourses," in which colonial subjects express themselves on different levels and in various modes and stages. For example, as there is at the same time a combination of affirmation and negations in colonial relations, in which the major characters express a number of complex attitudes to each other, polarities take also different shapes in A Passage to India. They are not symmetrical and can be reversible in many instances in the novel. Thus, the relation between Self and Other in A Passage to India is not clearly represented in one of mutually binaristic uniformity as Said's colonial discourse analysis theory of Orientalism claims. Whereas the discourse of East and West, like Said's discourse, embodies both knowledge which is inextricably linked to power -- the Self's attempt to comprehend, present, dominate, and incorporate -- Forster's colonial discourses also exhibit some counter-hegemonic voices in which colonial subjects

attempt to break and transcend the chain of power/knowledge connection. Said claims that such texts show the Westerner's authority to understand, present and control the Orient; Forster's text, however, shows that colonial discourses exhibit more complex hidden forces and desires that shape colonial relations, an idea that will be clarified in Aziz/Fielding's relationship in Chapter Five.

To conclude, since we have here an instance of challenging the polarities established by colonial regimes, Orientalist discourse of A Passage to India, therefore, can be considered as entirely self-constituting, and has the ability to establish its own structure by negotiating the structure of power and implementing and/or replacing new forms of identifications. For example, I will argue next that Aziz/Fielding friendship stands in sharp opposition to racial divisions created by dominant discourses of power. Neither interested in nor capable of constituting colonial dominant structures, Forster's discourse, therefore, establishes itself by interrogating the structures of the dominant discourses of power and attempting to establish new patterns of relations within its own structure, ones which do not correspond to the dominant dichotomy Self/Other imposed by colonial hegemony. The case of homosexual relations across racial and colonial lines, as it shows conflict in the structure of colonial discourses is emblematic in this regard. The most obvious instance of the conflict within colonial discourses is also manifest when we address women's representation in the colonial discourses in A Passage to India, my next subject.

## Gender and Sexuality: The Construction of Woman in Colonial Discourses of A Passage to India

A Passage to India is a text about a supposed sexual assault on a British woman, Adela Quested, by an Indian man, Aziz, a theme that symbolizes male/female pattern of relations within the dominant discourses of colonialism. Many critics consider such an infraction as symbolic of the violation of the authority and dominion of the British Raj at that time. For many European writers the colonizer female's body symbolizes the home land and the colonized female's body symbolizes the conquered land. The desire for such an authority is coded in a recurrent theme of rape stories in the fiction of empire. Thus, the Western man's desire for authority has an expression in women's body and agency, both colonizer and colonized. Emphasizing such themes in Orientalist writings shows that the female volition, desire and subjectivity have become peripheral in establishing an imperialist hierarchy in which white man is at the pinnacle of the hierarchy and women at the bottom. Connecting sexuality with the cultural and backdrop of such fiction has become the favorite subject for many critics and observers. Working with women's representation in A Passage to India, Sara Mills deals with the story of the rape from the same perspective:

> In many of the symbolizations of the Empire, the figure of the pure, white female is central, both visually and in the texts, and violation of this figure is seen to be linked with loss of authority. ... Within the imperial context, white women seem to be symbolizing far more than simply purity and innocence, as they did in the

> home context; they seem to stand for the moral rightness of the whole imperial enterprise. This representational practice must be considered when reading any text which deals with the problem of sexual attacks, real or imagined, on white women. (129)

It is true that the setting for A Passage to India "is that moment of a crisis of legitimation" (130) of the British colonization of India, as Mills suggests; however, I think that Forster's "representational practice" of the sexual assault of Adela is not carried out by Forster's text to symbolize that moment. This is a position that many critics such as Jenny Sharpe in her article "The Unspeakable Limits of Rape: Colonial Violence and Counter – Insurgency" take. We should not forget that sexual practices (either homosexual or heterosexual) within the dominant colonialist structures, as Loomba shows, "...often exploited inequities of class, age, gender, race and power" (158). Man/woman relations within the dominant discourses of colonialism in Forster's text are intended to instigate new structures of power in which same sex relations (male homoeroticism) replace the archaic forms of racial discrimination and injustices established by colonial regimes. Whereas Loomba indicates that in colonial fiction and travel narratives gender and racial connection is "often embedded within a myth of reciprocity" (158) where a colonized woman always gives her self to a white man, Forster's presentation of interracial connection shows the instability of sexuality within colonial discourses. Loomba's presentation is based on the assumption that "For most European travelers and colonialists... the promise of sexual pleasure rested on the assumption that the darker races or non-Europeans were immoral, promiscuous,

libidinous and always desired white people" (158). However, the same premise is presented by Forster when at the court, Mr. McBryde, the Superintendent Police whose favorite subject is "Oriental Pathology" enunciates as "a general truth" that " ... the darker races ate physically attracted by the fairer, but not vice versa -..." (218-19). This idea seems to be ridiculed when the angry Indians' response is stated as "Even when the lady is so uglier than the gentleman?" (219).

I will show in this part of the study that Forster inverts the dominant imperialist/sexual narrative when, on one hand, he makes Adela, the white woman infatuated by Aziz's sexual charms. And on the other, Forster does not regard women's sexuality as a metaphor for colonial authority and supremacy. The analogy between women's subordination and colonialism and dominion is not structured in Forster's narrative. I will argue that Forster's employment of the sexual violation in his narrative is intended to inscribe a male homosocial desire which is latent in the text. In replacing the theme of the sexual assault with the personal relationship between Aziz and Fielding, Forster's narrative looks to codify the legitimacy of interracial desire in his text. Such a presentation makes it necessary to situate men and women in Forster's narrative. In what follows I will tackle women's presentation in A Passage to India and in Chapter Five I will examine men's representation.

Forster's presentation of women (both colonizer and colonized) works to push them to the margins of the narrative. In attempting to incorporate Forster's sexist presentation of man/woman relations within the larger discourses of power, it is important to situate women's representation (colonizer and colonized) and sexual politics

in the colonial discourses of A Passage to India. Four major points can be made about Forster's representation of women in A Passage to India.

First, Forster's text is primarily concerned with inscribing relations between men of different races within the dominant structure of the British colonial system in India and thus the text works to keep women away from the discourses of the novel. In emphasizing intimate and close relations between men (both colonizer and colonized), within the dominant structures of colonization, Forster's presentation of colonial relations in A Passage to India shifts the emphasis in colonial discourses from race differentiation to sex differentiation. The world of A Passage to India can be seen as an exclusively masculine revealing women as the major problem for the British mission in India. Forster's text shows women's involvement in the imperial structure as either unnecessary (Adela and Mrs. Moore) or corrupting (Mrs. Burton and Mrs. Turton), and so these women must be excluded from the text. Women's representation in the colonial context of A Passage to India can be clearly seen in Fielding's awareness that "... it is possible to keep in with Indian and Englishmen, but that he who would also keep in with Englishwomen must drop the Indian. The two wouldn't combine" (56). As a result Forster dropped both the English and the Indian women from his text in order to keep with Indian men.

The elision of female characters from Forster's text is one important aspect of the colonial discourses of A Passage to India and can be seen as an indicative of a gender blind analysis of human relations. The majority of Forster's women (both colonizer and colonized) are deliberately objectified and distanced from the stream of action. Even the only two major female characters in the narrative, Adela and Mrs. Moore, can be seen

within this construction of power relations. The defeat of Self/Other oppositions in Forster's narrative is an assertion of a masculine text in which racial differences are eliminated in favor of male homogeneity. The exclusion of female characters from the text is what Sara Mills describes in "Representing the Unrepresentable: Alice Jardine's *Gynesis* and E. M. Forster's *A Passage to India*" as, "an assertion of sameness in the face of the rigid dualism of colonialism" (139-40). One aspect of this construction of power relations is a "textual indeterminacy" especially when women's issues are addressed in the text (Mills 139). This tendency in Forster's text creates what Miller calls moments of gynesis in the text:

> It is not coincidence that the moments of crisis are those which are centred around the two female characters, Mrs Moore and Adela Quested. But other moments in the text such as those of mysticism are ones which are also coded as feminine, an assertion of sameness in the face of the rigid dualism of colonialism. The elision of these two elements of indeterminacy and the female/feminine produces moments of gynesis within the text. (139-40)

Second, another aspect of this construction is the hostile attitude Forster's men express toward women. This misogyny is clear in most of Aziz's, as well as Fielding's, attitudes to women in the text. When Aziz is asked whether he likes English women or not, he does not even want to mention the subject and says "Hamidullah liked them in England. Here we never look at them. Oh no, much too careful. Let's talk of something else" (109-10). Conversely, it is women, for Forster, who practically show a hostile

attitude to Indian men. When Aziz gets a chance to get along with English women, Adela and Mrs. Moore, (supposed to be real friends to Aziz), the first one accuses him of an alleged rape and the latter leaves India in silence, refusing to make any significant comment after the incident in the Caves.

In many ways, Forster's narrative structures this aggressive and misogynistic attitude to English women in his text. For example, English women's hostile attitude to Indians is heightened in the novel and trivialized by English men themselves. English men make it clear that it is their women who make the British situation more difficult in India. The Collecter believes that it is English women who complicate the British situation in India when he says "After all, its our women who make everything more difficult out here" (204). Fielding also has the same feeling about English women, and this is why he is disliked by them, especially when they notice that he despises them and does not give them any attention.

Moreover, from the beginning, the bridge party displays English women as the real problem in India. The Bridge Party is intended to bring British and Indians together, as Adela desired; nonetheless, the party ends in failure because of the refusal of English women, especially the female Turtons and Burtons, to have any contact with Indians. Mrs. Turton, wife of the Collector, despises Indians and refuses to have any connection with them. At the Party, she could not communicate with them because "She had learnt the lingo, but only to speak to her servants, so she knew none of the politer forms and of the verbs only the imperative mood" (42). Her racial arrogance is even more manifest when she advises Mrs. Moore and Adela how to treat Indians; "You're superior to everyone in India except one or two of the Rani, and they're on an equality" (41-42).

Mrs. Callendar is also the same type of the English lady who believes that "... the kindest thing one can do to a native is to let him die" (27). And later these women come to dislike Adela and Fielding for befriending and sympathizing with the Indians. The Bridge Party is planned by the Collector "to bridge the gulf between East and West..." (28), but Forster makes it clear that the failure of the party is attributed to English women's hostile attitudes toward Indians. Conversely, Forster shows that English men have the intention to communicate, but are hindered by their women:

> The Englishmen had intended to play up better, but had been prevented from doing so by their women folk, whom they had to attend, provide with tea, advise about dogs, etc. ...It had been hoped to have some sets between East and West, but this was forgotten, and the courts monopolized by the usual club couples. Fielding resented it too, but did not say so to the girl .... (46)

Third, women's representation in A Passage to India, either British or Indians, can be seen within the general outline of the Western Orientalist tradition analyzed by Said's Orientalism. Whereas it is concerned with the actual or the particular of men (both colonizer/colonized) relationships, Forster's text depicts women in a very consistent and narrow language, thriving, in Said's words, with "internal, repetitious consistence about its constitutive will-to-power over the Orient" (222). More clearly, Forster's representation of women (both colonizer and colonized) embodies the Western Self's construction of the Other as inferior and backward, and structures power relations in the text accordingly. In emphasizing Homo-social relations between men of different races,

Forster's gendered differentiation between men's and women's representation in his narrative can be only considered an affirmation of male sexual "sameness" in the face of the unyielding binarist structures of colonialism.

In order to achieve this structure of representation, Forster's women are made to represent the supremacy and hegemony of the British colonial authority in India. Forster's women are, thus, clearly equated with colonial power when they are made to assimilate the role of the colonizer. And thus it is clearly shown that in their antagonistic attitudes to Indians, the majority of the British ladies exhibit a colonial subjectivity whose ability to identify with the Indian Other is filtered through the rigid dualism of colonization. Forster's depiction of women in A Passage to India is very similar to what Jenny Sharpe tells us about the Anglo-Indian women at the time of the mutiny. In her influential study about Adela's rape as an instance of "colonial violence." She says:

> What is striking about the English women who narrate their Mutiny experiences is their reliance upon a language of colonial authority. As they express their Mutiny experiences horror and fear in personal diaries, journals and letters they do not always respond to the threat of rape and torture from within their socially constructed role. In other words, they do not necessarily turn to their husbands for protection... An official story negates the Anglo-Indian woman's access to colonial power, for her value to colonialism resides in her status of 'defenseless victim' alone. In this regard, as feminists, we should not similarly efface European women's agency by constructing them as the victims of colonial relations that are patriarchal alone. (233)

Fourth, Forster depicts women in a hierarchy of discourses in which women's representation is shown in a number of different standpoints in A Passage to India. Whereas the majority of English women (presented mainly in Mrs. Turton, Mrs. Burton, and Mrs. Callendars' characters) exist in their hostile attitudes to Indians in A Passage to India (as they believe that "the kindest thing one can do to a native is to let them die") (27), Indian women, on the other hand, do not exit at all in the narrative. They are not presented at all in the novel. They are either dead or hide behind the harem/purdah tradition imposed by Indian men. Aziz's wife is dead and we know about her only through Aziz's mind. Other Muslim women do not exist or they are completely invisible in the novel. In a blatant remark by Fielding we know that "their death would make little difference, indeed, being invisible, they seemed dead already" (214). And in all cases men are the benevolent ones who would let them out of the purdah, but it is women who refuse. For instance, Hamidullah's wife could not leave the purdah to see Fielding, even when her husband asks her to do so. Aziz also lets his dead wife out of the Purdah when he shows Fielding her photograph. He tells Fielding "All men are my brothers, and as soon as one behaves as such he may see my wife" (116). Fielding, who is shown not to care a lot about women, comments on being allowed to see the photograph: "And when the whole world behaves as such, there will be no more purdah?" (116). As one critic suggests that it looks like that Fielding's remark is not intended to establish a position of women outside the purdah as much as it posits a position "where all the [men of the] world behave as ... " (116) brothers. Homosocial relations or personal friendship can be seen as the most prominent theme in Forster's A Passage to India.

I have shown so far that Forster's Oriental discourse, therefore, is entirely masculine, and establishes hegemonic power by excluding women (both Orient and Occident) from its boundaries. Such discourse is (like Said's discourse) neither interested in nor capable of incorporating women's experiences and lives. Women are exhibited as "artificial entities" (Said 154) who are unnecessary in such discourses. Forster in this sense is an Orientalist who, in Said's words, does not discuss "individuals," but "artificial entities" (154). Adela is probably the female character who acts against this presentation in her insistence on communicating with Indians. Even, for some critics, she is the female protagonist, and the one who instigates the course of events in the story. Adela's action throughout the novel exhibits a friendly, as well as liberal, attitudes to Indians. She attempts in many ways to bring the British and the Indians together and becomes distressed at the failure of the Bridge Party. She is angry at the Anglo-Indian community for "inviting guests and not treating them properly!" (46). Adela believes that the division between We/Them separates and obscures "the real India" from the British. We come, really, to like Adela for her open-mindedness and tolerance toward the other Indians. However, to our dismay, Forster makes her attempts, starting from the Bridge Party to the journey in the Marabar Caves and then the court, doomed to failure. From the beginning, Adela's attempt to come closer to Indian women at the Bridge Party is shown in the feeblest and most negative terms:

> Miss Quested now had her desired opportunity; friendly Indians were before her, and she tried to make them talk, but she failed, she strove in vain against the echoing walls of their civility. Whatever she said produced a murmur of

> deprecation, varying into a murmur of concern when she dropped her pockethandkerchief. She tried doing nothing, to see what that produced, and they too did nothing. Mrs. Moore was equally unsuccessful. (43)

The idea that "She tried nothing... and they too did nothing" overthrows Adela's attempt, as well as that of the other women, and from the beginning Forster encloses the kind of relationship that Adela is going to have with the Indian Other all throughout the novel. Forster distanciates between Adela and "the real India" through such breakdowns. Moreover, Forster makes Adela's liberal attitude towards Indians very limited in that it only remains on a theoretical level. She is shown to have some reservations toward Indians, and her quest for "the real India" (24) is undermined by the same Self/Other division she attempts to destabilize. Forster shows us "Although she insists that she herself not be labeled and informs Fielding that she dislikes mysteries "not because I'm English, but from my own personal point of view" (69), the narrator tells us that she does not extend Aziz the same privilege: "She regarded him as 'India,' and never surmised that his outlook was limited and his method inaccurate, and that no one is India" (72). Adela's failure to see "the real India" is especially intensified after the trip she makes to the Marabar Caves. Her inability to communicate with Indians is more manifestly shown through the accusations of Aziz of attempting to rape her. Through the journey to and in the Caves, Forster depicts a heroine with a shattered identity whose superior Self is not very different from that of a colonizer looking for a colonized.

## Colonial Discourses of the Marabar Caves: Adela's Dilemma in Forster's Text

Adela starts journeying into the unknown of the Marabar Caves in order to see "the real India." Her accusations of Aziz show Forster's heroine as an Orientalist who is, probably, very much obsessed with images of a lascivious, immoral and lusty Orient. The heroine's hallucination of a rape story reveals her broken Self and her defeat at overcoming racial differences and colonial prejudices. However, her total submission to stereotypical images of an inferior and lusty Other is not the whole story in Forster's text. Said's Orientalism reminds us that what lies at the heart of the Western Orientalist tradition is sexual desire. From the beginning, what Adela calls a search for "the real India" could be equated with a hidden desire to be united with an attractive sexual Other. I have mentioned elsewhere that Adela, in more than one way, expresses a clear desire to see "the real India." However, Forster violently breaks Adela's connection with "the real India" she is looking for when he depicts either Aziz attempts to rape her or Adela falsely accuses him. Nonetheless, in more than one way, Forster's text predisposes the false accusations of Adela and the innocence of Aziz. In doing so, after the Marabar Caves incident, all Forster's attempts to bring the female character closer to a real Orient are shattered by such accusations.

Adela's and Mrs. Moore's defeat to reconcile with an Other shows the betrayal of Forster's narrative of the two female characters. A Passage to India blocks any attempt to bridge racial differences through women (see Davies also for the same point). Ironically, it is Fielding, and not Mrs Moore, assumed to be a real friend to Aziz, for example, who does not accept as true Adela's accusations and defends him vigorously. Fielding is the

only character who strongly believes in Aziz's innocence till the end. However, for us and for the two female characters (Adela and Mrs. Moore) what happened in the Caves remains a mystery, part of the dominant masculine narrative that Forster presents to his readers. What is missing in Forster's narrative is not only an answer to the question, what really happened in the Caves, but also the two, and only, female individuals who were supposed, from the beginning, to reformulate and produce a moral and just representation of Self/Other relations in the story. To our dismay, the two female characters leave in silence. Adela disappointedly gets back to London, and in her death Mrs. Moore is doomed to join the world of Indian women, where women, both colonizer and colonized, become eternally silenced and invisible.

Moreover, the heroine's defeat culminates at the end when she withdraws the case against Aziz and confesses to the angry audience that she was mistaken. In doing so, we are faced with the question of why it happened. And this time the question is not about the actuality of the alleged rape story, but essentially the reason behind the terrible accusation of Aziz by the heroine of the story, if she is really mistaken. Why did Forster make Adela accuse Aziz? And then show her mistaken and the object of the British, as well as, the Indian anger, despise and ridicule? We all pity Adela's defeat in a masculine dominant text which insists on "dropping" women from its dominant discourses, and blaming their defeat on them. From the beginning, Adela is shown to be in a great mission to see the "real India." She made many attempts to be united with the Other or what she calls the "real India." Can Adela succeed in a dominant masculine narrative which structures women as negative, absence and outsiders; one that situates women on the peripheries, and denies them subjectivity and will? Most probably not. Such

questions make it necessary to research the essence of Adela's accusations and the structure of gender and sexuality in the colonial discourses of a masculine text. An answer to such questions might shed light on what I called Adela's dilemma in Forster's text.

The incident in the Marabar Caves can be understood within the context of two main desires that overwhelmingly dominate A Passage to India. The first one is a masculine desire to dominate all that is Other and different and the other one is a feminine desire to recognize the Other and the Self; the feminine Self being already an Other in Forster's text is excluded from the narrative. Being both a sexual and a colonized Other, the feminine desire in Forster's text is not authorized legitimacy and, as such, barred and ostracized from the text. Adela's desire to recognize "the other side of the world" (25) is caught in the "muddle" of a masculine and colonial world which denies women subjectivity, sovereignty and self-determination.

The conflict between the masculine desire and the feminine desire within the colonial discourses of Forster's text can be seen as Adela' dilemma in A Passage to India. More specifically, Adela's inability to work out a sexual identity can be seen as very similar to Aziz's powerlessness to work out subjectivity within the dominant discourses of colonialism. Adela, actually, came to India and to the Marabar caves with many questions about love and marriage. Her perception of a real Other or the" real India" is interestingly enough mixed up with overwhelming images of love and sexuality. Such perceptions dominate the whole journey to, in, and after the Marabar Caves and throughout the novel. More specifically, Adela came to the Marabar caves with many questions about her relationship with Ronny. Her inability to make decision about

marrying him colludes with a hidden and repressed desire to be one with Aziz. Her sexual identity is blurred not only by the fact that she cannot completely identify with Ronny, as some critics suggest (see Land in this regard), but rather by her inability to identify completely with an inferior but so appealing Other. In Forster's Women: Eternal Differences Finkelstein magnificently shows us how the imagery with which Forster endows the journey to the caves manifests Adela's sexual and repressed frame of mind,

> ... At first the description of the expedition seems to predict Adela and Ronny's forthcoming marriage: 'no one was enthusiastic, yet it took place' (P, p. 127). The disappointing sunrise on the day of the trip is explicitly sexual: 'Why, when the chamber was prepared, did the bridegroom not enter with trumpets and shawms, as humanity expects? The sun rose without splender' (P, p. 137). Adela imagines that she sees a snake (P, p. 140-41), but realizes on closer inspection with field glasses that it is merely a tree stump; if indeed 'the snake must be regarded as a phallic symbol,' then 'the little episode heralds the catastrophic delusion which will occur further on.' The caves themselves continue the sexual imagery, for they are uterine, resembling the root of all life: when Aziz takes offense at Adela's question about polygamy, he 'plunged into' (P. p, 153) a cave. (130-31)

From the beginning of the story, it is made clear that Adela is in conflict about marrying Ronny. The question "Would they, or would they not, succeed in becoming engaged to be married" has been persistent in Adela's mind (52). She "would probably

though not certainly marry" him, Forster's narrator tells us (24). We can witness that it is immediately after her first meeting with Aziz that she decides to break off the engagement with him. It is shown that one reason is their incompatible attitudes to Indians and more probably her friendship with Aziz. Adela actually makes the decision to break her engagement with Ronny immediately after the tea party in Fielding's house when both Ronny and Adela look to have different attitudes to Indians, especially her friendship with Aziz. Adela's change of mind about Ronny and her renewal of the engagement is made as a result of an animal desire they experience in the Indian romantic landscape. Forster tells us that she is "hit" by "the animal thing" and experiences a thrill when they touch hands, "Adela in her excitement knelt and swept her skirts about, until it was she if anyone who appeared to have attacked the car" (90). After the car accident, Adela renews her engagement with Ronny, but she is not completely satisfied and still looks for "a dramatic scene" with him.

On the other hand, the moment she first sees Aziz, Adela withdraws as a result of his sexual charms and beauty. She confesses that Aziz is endowed with sexuality and physical beauty, but she cannot admit that she likes him and pretends that he could only be liked by women of his kind. Adela cannot come to the point where she admits that she loves Aziz and wants him as a sexual partner. We hear Adela asking as she enters the Caves, "What about love? ... She and Ronny – no, they did not love each other" (152); she and Aziz, most probably ... yes. This desire is repressed in Adela's subconscious mind, and she is never able to confront it outside the walls of Marabar Caves. Conversely, inside the Caves, Adela, actually, makes it clear that she is very far from connecting her Self with Ronny: "There was esteem and animal contact at dusk, but the

emotion that linked them was absent" (152). Probably it is this "absence" that makes Adela ask Aziz questions about love and marriage upon entering the Caves. The narrator makes it clear that Adela enters the Caves speculating about a sexual relationship with Aziz, "Wondering with the other half about marriage" (144); and then asks Aziz about the number of wives he has. She later recalls that "She had thought of love just before she went in, and had innocently asked Aziz what marriage was like, and she supposed that her question had roused evil in him" (216).

Forster's narrator makes it clear that Adela is not completely convinced that she should marry Ronny, and her realization that she does not love him, and she loves Aziz coincides with the crucial moment when she is faced with the echo and "boum" of the Marabar Caves. Together in her divided mind are both her awareness of the Self to which she believes she has obligations and her love of the Other, represented by Aziz's personality, whose sexual charm and amiability appeals to her Self. Part of the problem is also Adela's awareness that she is not an attractive woman, not even to an inferior Other. Adela could probably feel Aziz's repulsion toward the feminine part in her personality. It is this fractured Self, repressed desires in Adela's personality, and inability to resolve a relationship with the Other, or in other words the unfulfilled desire to be raped, that results in claiming that Aziz assaulted her in the Caves. This amalgamation of unresolved sexual and racial conflicts inside the heroine that hastens Adela's breakdown and defeat in Forster's narrative.

I do not agree with Land who believes that "In becoming Aziz's accuser Adela is, at least in part, attempting to cement her 'spurious unity' with Ronny. Her action places her once again firmly within the Anglo-Indian social circle and demonstrates an

acceptance of Ronny's point of view on the central issue of racial relations (198). Rather, I think that Adela's accusation of Aziz comes as an attempt to strengthen her unity with the shattered Self. Adela is devastatingly under the pressure of a desire for the Other which is restrained by a dominant superior power that firmly structures and specifies the codes for the Self/Other relations in terms of a master/slave construction. Adela logically believes that the Self should be put "well under control" (152) and thinks that love is not necessary for marriage (152), but she is not completely "convinced." As she enters the Caves her mind is clearly split in halves; one half desiring the Other sexually, and "... the Other half [thinks] about marriage" (153), and Ronney reasonably. Adela could not come to terms in accepting her desire for Aziz, nor could get her divided subjectivity settled nor her desires satisfied, and she ends up projecting this desire onto a rape assault. And it is probably Adela's realization of this fact that makes her withdraw the charges against Aziz and confess to the angry audience that she is mistaken.

Adela's withdrawal of the case, I believe, is also the result of her awareness of a greater rupture of her subjectivity in the court by the angry mobs who transfer her own subjectivity into a political issue imbued by a concern about English women. The trial, with the two opposing parties (the British and the Indians), fighting in front of her poses the blatant question for Adela, is this "the real India" she is eager to see? It costs Adela self respect and dignity to realize the huge gap between East and West, the division between her Self and the Indian Other. This division was never so clear to her till she got into the Caves and faced by the same echo and "double vision" that Mrs. Moore encountered in the Marabar Caves. Like Mrs. Moore, Adela's vision has become "... of several caves. She saw herself in one, and she was also outside it, watching its entrance,

for Aziz to pass in" (229). However, the unsettled position expressed by Forster in "she was of it and not of it at the same time" (227) and the sudden realization that it is "all beautiful and significant, though she had been blind to it at the time" as followed by her "watching... for Aziz to pass in" (229) and then the failure "to locate him" (229), could be failure to be raped by Aziz, results in Adela's rupture and collapse:

> The fatal day recurred, in every detail, but now she was of it and not of it at the same time, and this double vision gave it indescribable splendour. Why had she thought the expedition "dull"? Now the sun rose again, the elephant waited, the pale masses of the rock flowed round her and presented the first cave; she entered, and a match was reflected in the polished walls – all beautiful and significant, though she had been blind to it at the time .... Her vision was of several caves. She saw herself in one, and she was also outside it, watching its entrance, for Aziz to pass in. She failed to locate him. It was the doubt that had often visited her, but solid and attractive like the hills. (227-29)

The sexual imagery surrounding this scene shows the heroine's distress to "locate" her man. However, the assumed sexual assault in the Caves remains a puzzle in the novel. When the characters try to speculate what happens in the caves, they get only the nothingness echoes of the Marabar Caves. When Mrs. Moore is asked what it was that they encountered in the Caves, she is also perplexed with indeterminacy and vagueness. She says, "Something very old and very small. Before time, it was before space also" (198). Later, Mrs. Moore retreats to paradoxes and is not clear about how she

perceives things; "all this rubbish about love, love in a church, love in a cave, as if there is the least difference" (192). Neither Mrs Moore, nor Adela could grasp the reality of what really happened in the Caves and we end up with a presentation of the heroine's love in a rape story defiled by the echo of the Marabar Caves.

More obviously, Adela's hallucination over the assault is clearly mingled with a sustained self- accusation and reveals her divided Self. She is not sure if "it was her crime" (194) or not. She starts recalling what she said to him in the Caves, and thinking that she provoked him to attempt to rape her. At the court, Adela starts to reconsider her accusation of Aziz under the influence of the Punkah Wallah who with his nudeness, beauty, sexual charms seems (to Adela) to control the proceedings of the trial. Entangled with the reality that she is even uglier than the Other, she has been trying to reconcile with, Adela realizes her inferiority and loss of self-esteem. It is her divided Self that trembles when the crowd consider her uglier than a man at the court. As "Her body resented being called ugly, and trembled" (219), Adela faces her divided Self and for the first time confronts the reality that she has made a mistake. Realizing that she is under the pressure of a shattered Self mingling between Ronny and Aziz, Adela withdraws the case against Aziz.

In withdrawing the charges, Adela not only acknowledges the Other Aziz, but also her broken Self and sexual desires. At this confrontation, Fielding acknowledges that "she had become a real person" (245). She has identified her Self clearly with the Other, and started having a change in personality. Adela for the first time in her life can confront the Self with those gaps in her personality. For Finkelstein "Adela achieves self-knowledge when she realizes that she has a major character defect which would have

doomed her marriage and which keeps the Indians from appreciating her sacrifice: she has an underdeveloped heart and cannot feel affection or emotion" (260; 262) (133). More specifically, Adela's confrontation with the Self results in her identification with the Other in the end of the novel. Forster tells us that she does not want love any more but she wants "others to want it" (263), as she confesses to Fielding. However, in a masculine text and as confronted with the angry mobs, both the British and the Indians, Adela has become in the end like the Indian women; she gets "the worst of both worlds" (259).

In more than one way, Forster's text shows congruence and conformity in the position of both Indian and English women. The position of women, both colonized and colonizer subjects, that the masculine narrative assigns, looks to derive from the same deep structure. Forster's use of the schema of sexual sameness, most manifestly shown in Aziz/Fielding friendship, to bridge racial differences challenges the fixed structural patterns of colonialism, but it only confirms and depends on gender asymmetry. In other words, while the desire for homosocial relations between Fielding and Aziz is confirmed, contextualized and authorized in Forster's text, the white female's fantasy (in this case Adela) of being raped by the Other remains in Fanon's words "the fulfillment of a private dream, of an inner wish" (180). In his account of same male desire, Forster moves from the objectification processes that structure colonial discourses to male Homo-erotization. The male colonized subject (Aziz) is re-conceptualized as an intimate friend and the female subject (colonizer and colonized) as intrusive and impertinent to the text (both Indian and English women). Reading Adela's story of the attempted rape in this context indicates that Adela's inability to reconcile with the other is replaced by Aziz/Fielding

friendship. In fact, Adela's desire of an Other in Forster's text, does not conform with Forster's sexual politics and as such is denied legitimacy. Conversely, same male desire (or relations of male sexual sameness) is confirmed and so we see Forster abruptly dismisses the physical presence of women (Indian and British) from his text. This troubled structure of sexual sameness within colonial discourse will be extensively investigated in Chapter Four, when I discuss men's representation in Forster's A Passage to India and the short colonial fiction.

The issue I am raising here is the importance in approaching Adela's subjectivity and her conceptualization of sexuality within the larger system of colonization. It is clear that in the court Adela's rape has become a political issue. It is not emphasized whether Adela is really raped or not, whether Aziz attempted to rape her or not; the cause is imbued with language that transforms Adela'a rape into something greater and more awful to the British audience, that is the attempt to rape the British authority in the empire. Like women's subjectivity, sexuality has become a metaphor for the British authority and as women's identities are subsumed in patriarchal structures, so does their sexuality in the hegemonic colonial structures of A Passage to India. This refers to the link between patriarchal and imperial structures in the West. The narrative of sexual violence within colonial discourses clears a space to investigate the link between the two dominant structures. The audience's response to Adela's story of the rape in the court reveals a discourse of power that violently enforces colonial authority in the name of English women. The sexual aspect of Adela's story is shown to be invested to serve the colonial dominant power.

What I am suggesting here is that the sexual signification of Adela's story is seen through the dominant colonial authority which filters the rape story through a language that enforces the supremacy of the English sovereignty. During the course of the trial, the English view the story in terms of racial difference and British primacy. In her thinking about what it was that really happened in the Caves, Adela is withdrawn from the stream of action; what is left in the scene is Forster's narrator and the angry men who want to revenge the unforgettable act. The point that I want to make clear here is that in abolishing the female figure from the text, Forster's narrative re-articulates the same dominant authority expressed by the British mob, but this time in a language that enforces sexual sameness and masculine supremacy.

So far I have shown that in as much as Forster's text is concerned with men's relations and sexual sameness, we can say that Forster disrupts the structure of colonial discourses in the narrative. Concerning women's representation, on the other hand, Forster's narrative seems able to master a discourse that does not allow women to disrupt its codes and conventions. A Passage to India thus presents a critique of British imperialism in India by inscribing a masculine standpoint in the novel. In this ambivalent representation of men and women within discourses of colonization, the text reinforces a gender-biased critique of the British situation in India. The uneasy balance between the two representations in Forster's text shows that colonial discourses are troubled by a dominant narrative which is apparently masculine and is not willing to negotiate sexual differences nor to leave a space for women in such discourses. In Chapter Four, these ideas will be more investigated in addressing men's representation in the colonial discourses of Forster's A Passage to India and the short fiction.

# CHAPTER IV

## THE REPRESENTATION OF MEN IN A PASSAGE TO INDIA AND THE SHORT FICTION: FORSTER'S COLONIAL AND GENDER POLITICS

> The sexual impulse is a force, to some extent an incalculable force, and the struggle of the man to direct that force, when he and it are both constantly changing, is inevitably attended with peril, even when the impulse is normal or at all events seeking to be normal.
>
> (Havelock Ellis, Psychology of Sex 305)

A Passage to India connects colonial and sexual Others in terms of a shared masculine identity; such connection is not only designated by dominating discourses of political imperialism, but also by the author's own sexual politics. Forster's treatment of colonial relations in A Passage to India is mixed with his homosexuality and his belief in the importance of bringing together men of different races in situations and contexts other than that of the colonial context. His belief in the importance of personal relationships is manifested in an emphasis on interracial intimacy between colonizer and colonized and its connection to colonial rule. "Between people of distant climes there is always the possibility of romance..." (Passage 264-5) describes one of his main concerns in A Passage to India and the short colonial fiction. However, there are many instances in Forster's fiction where the interconnection of sexual and colonial relations is indeterminate and echoes the colonialist dominant strategies he attempts to undermine.

More particularly, when representing racial differences in colonial discourses, Forster's colonial fiction reflects the conflictual position of colonial subjectivity, especially when we address its connection to sexual relations in the colonial context.

In Chapter Three I have shown that Forster must be examined using a number of varying strategies. His ability to investigate sexual dynamics under the operation of larger dominant discourses of power, that is colonization and the ability to connect it to the forces of the human subconscious mind (most manifestly shown through Adela's experiences in the Marabar Caves) indicate the need to examine A Passage to India in relation to a number of varying strategies and constituents, including psychology and sexuality. Forster in A Passage to India, as I have explained, destabilizes some of the hegemonic notions that structure Western Orientalism as addressed by Said's Orientalism. The exposure of British supremacy and injustices are displayed in contrast to Indian values and ways of life throughout the novel. However, Forster's sympathy towards Indians stems from his sexual politics. Being a homosexual Other constructs Forster's perception of a colonized Other. I showed how this inclination results in inscribing a level of homogeneous relations in the colonial discourses of the novel. As I argued, women's role and experiences in colonial discourses of A Passage to India are not only obscured, but also excluded on both sides -- the British and the Indians -- in the novel. Together with colonial authority, Forster's text inscribes a male sexual agency that is impervious to women's presence and experiences in the text.

These issues make it important to trace the interconnection between colonialism and gender politics in the colonial discourses of Forster's fiction. Thus, this chapter examines the extent to which Forster is able to bridge racial differences through sexual

relations in his narratives. To claim that Forster's fiction attempts to impose another dominant structure by excluding women from his narrative, is, in fact, to oversimplify the complicated intermingling of sexual and colonial politics in Forster's colonial discourses. As I explained Adela's dilemma in Chapter Three, most of Forster's characters (colonizer and colonized) are seen into existence in their attempt to identify their subjectivity in relation to their sexual desires and their national identities. However, whether they are able to surpass racial and sexual differences is an indecisive and ambivalent issue in much of Forster's colonial fiction. More specifically, I will show in this chapter how Forester's endeavor to articulate interracial desire in colonial contexts and his keenness on bringing those moments of contact between men of different races into his fiction delineate several processes of resistance as well as subordination, opposition and approximation on the two sides, colonizer and colonized. To put it more schematically, Forster employs three basic strategies in inscribing the complicated connection between sexuality and colonialism in his fiction.

First, at times, Forster sets up an opposition between gender politics and colonial strategies in which sexual identities of characters are located outside the contingency of colonialism and stand in sharp opposition to national identity. An evident example is Fielding/Aziz relationship in A Passage to India, in which, to a certain extent, same sex friendship displaces the normative aversion, suspicion, and repugnance toward the colonized Other. In this chapter I will analyze Aziz/Fielding relation within the colonial discourses of the novel in this chapter. Second, in other situations, Forster attempts to seek a compromise between sexual and colonial politics. That is, while he works within the dominant structure of colonialism, he keeps his eyes on the importance of friendship

and personal relationships. For example, Forster's fiction is usually associated with the liberal, humanist tradition; however, he is criticized by many critics for re-articulating the imperialist structure and being inattentive to the antagonism (or specific role) of certain constituents in colonial discourses such as those of women's roles and experiences. I will show how Forster's colonial narrative permits a conscious tolerance of racial differences in its structure. However, the native Other is represented in an ambivalent relationship to the Western Self, which, at times confirms colonial domination and, at others, stands in opposition to the stable representation of imperialist structures. This is an important instance of what I call "differential representation" in colonial discourses, where multiple levels of standpoints and ambivalent structures coexist in the same narrative.

Finally, there are still other instances in Forster's fiction where through the use of specific strategies such as "reverse discourse," to borrow a Foucualtian term, and "resistance," Forster overcomes racial, class and, sometimes, gendered boundaries employed by colonialist structure only to reinforce its rigid laws. "Reverse discourse" will be given a special emphasis in this chapter. For example, Forster emphasizes masculinity or male/male desire in colonial discourses and sets it up in opposition to the dominant binary opposition Self/Other that characterizes hetero- normative imperialist cultures. The blatant emphasis on male same sex desire of his short fiction, most evidently in "The Other Boat" and "The Life to Come," works to create a reverse structure that escapes the limitations and injustices of colonial discourses. In this chapter I will emphasize interracial desire and homosexuality, as they are able to create "a reverse discourse" within colonialist structures. Such an analysis is significant for two points. On the one hand, this emphasis will show the problematic position of colonial

subjectivity and gender politics in Orientalist discourses, and on the other hand, it will enable me to incorporate issues of resistance and counter-discourse within the structure of colonial discourse analysis theory. The existence of these three strategies as they are all applied in Forster's colonial narrative sheds light on what I will define as "ambivalence" in colonial discourses.

In what follows I will show how male representation in A Passage to India, "The Other Boat" and "The Life to Come" manifests the complications of the intermingling of colonial and gender politics in Forster's fiction. I referred to some of these ideas in Chapter Three; my emphasis here will be on highlighting specific material constituents and processes that structure colonial discourses. The emphasis on male same sex desire, more manifestly in the short fiction, as it creates an ambivalent structure and/or "a reverse discourse" within the dominant colonial discourses of Forster's fiction is an important issue in this chapter. In order to consolidate the argument I have initiated in Chapter Three, I will start with A Passage to India and then follow with the colonial short fiction, "The Life to Come" and "The Other Boat."

## Representation of Men in A Passage to India

While Said's theory of the Western Orientalist scholarship shows that every Western writer is complicit with the Western discourses of power and politics, Forster's colonial fiction attempts, partially, to revise some of the terms and conditions of these discourses. In structuring a narrative based on personal relationships and friendship, Forster attempts to incorporate the Other within the domain of the colonial discourses of

the novel. To put it in more specific words, Forster's colonial text re-articulates a reverse discourse in which male/male (both colonizer and colonized) relations replace the dominating imperialist structures. However, being influenced by dominant imperialist thought, Forster does not sustain this structure all throughout the narrative. It is significant for this study that while, at times, Forster presents colonial subjects who inactivate the function that the hegemonic colonial discourses assumes of them, he does not completely counteract those hegemonic discourses. The indecisive and unstable structuring of certain constituents and relations in his narrative sheds light on this ambivalent position. The ambivalence in male/female patterns of relations, as I showed in Chapter Three, and the inscription of homosexuality within colonial discourses are emblematic instances in this regard.

I showed, also, in Chapter Three, that Forster seeks to bridge the space between Orient and Occident through attempts made by Adela and Mrs. Moore to see "the real India." Those attempts culminate in the trip to the Marabar Caves in which the story of the rape exhibits, in Said's language of Orientalism, discourses of "depth and secrecy, and sexual promise" (222) which pass into the body and minds of the travelers to the Marabar Caves. As I argued, the trip to the Caves shows the complicated position of sexuality and imperialism in the colonial discourses of the novel. The Marabar Caves trip is intended to bridge the gap between the British and Indians. However, Adela's story of an attempted rape blocks and even puts an end to these intentions. I argued that this is attributed to Adela's conflictual identity which is put in crisis by stereotypical images of an inferior Other.

Moreover, the attempts to bridge East and West relations are made through personal relations such as those between Aziz and Mrs. Moore, or Aziz and Fielding. Adela's personality and experiences in India are sharply contrasted to those of Fielding who reflects Forster's own belief in democratic behavior and the sanctity of personal relations. This idea is clearly shown in Fielding's belief in Aziz as a personal friend more than as a racial contrast. The discrepancy in inscribing male/female patterns of relations (especially their attitude to the Other) in the colonial narrative creates what I called a hierarchy of discourses, or in more specific terms "differential representation," in colonial discourses. In what follows I will examine this construction of power relations with an eye on male representation Forster's colonial narrative. More specifically, I will show that discourses of power and sexuality in A Passage to India are characterized by two main aspects; each of which has an effect on the colonial discourses of the novel. First, a homoerotic desire between racial contrasts which is primarily intended to restructure imperialist structures in inscribing a pattern of personal relationships and male friendship in the narrative. Second, an ambivalent structure in which instability and indecisiveness are established as the main features in colonial subject formation. These show the dispersion and fluctuation in the writer's attitude and approach to the Orient.

## Aziz/Fielding Friendship: The Question of Homosexuality in Colonial Discourses

Some critics show that Forster is hostile and critical of the British ideology, especially when it comes to sexual issues. One example of this attitude can be found in his criticism of the British system of education. In his essay "Notes on the English

character," for example, Forster refers to the importance of educating people emotionally. He examines how the British Public school ideology creates men who "go into [the world] with well-developed bodies, well-developed minds, and undeveloped hearts" (48). In contrast to the rigid and discriminating world of the English public school, Forster's A Passage to India invokes "a world that is not entirely composed of public-school men or even of Anglo-Saxons, but of men who are various as the sands of the sea; ... a world of whose richness and subtlety [public Englishmen] can have no conception" (5). Forster attempts to create such a world through establishing personal relations such as that between Aziz and Fielding in A Passage to India.

Forster's A Passage to India shows a strenuous attempt to consolidate patterns of masculine identity in the narrative in which male same sex relations are set up to displace the colonizer/colonized opposition. More specifically, in inscribing relations such as that between Aziz and Fielding, Forster actually experiments with an international male community that might overcome sexual, racial, colonial and class barriers. The richly astute international male fellowship the novel registers in Aziz/Fielding relationship becomes distinctively individualized in A Passage to India. Indeed, many critics believe that Forster reflects his own emotional experiences with his Oriental friend Syed Ross Masood, the unnamed "Oriental friend" (6) in Forster's "Notes on the English Character." Very similar to Fielding's affinity with Aziz is Forster's homoerotic relation with Massood as the two relationships reflect a liberal view of the world very different from the emotionally sterile world of the British public school system. Fielding himself shows a vigorous eagerness for the same international male comradeship. For example,

when he was shown the picture of Aziz's wife, as I argued in Chapter Three, he expresses Forster's own desire to establish an international male community.

Relying on such connections, a number of critics believe that Forster's construction of sexual relations in A Passage to India stems from the author's homosexuality. The novel can be located in the tradition of homosexual Orientalism, and accordingly Aziz/Fielding friendship, for example, can be considered a reflection of Forster's actual romances with two Oriental men: the Indian Syed Ross Masood and the Egyptian Mohammed el Adel. Taking its title from a Whitman poem with the same name, A Passage to India is also linked to the homosexuality associated by writers such as Edward Carpenter and Walt Whitman. Forster's writings come in the tradition of these writers as he investigates a world where international male behavior, democracy and homosocial relations are the most necessary elements for human relations. Instead of the coherent imperialist world of India that many Western writers introduced to their readers, these writers' presentation of the East opened up new outlooks of the Orient. This is especially the case in Forster's work where complicated representations of colonial and gender politics are engineered to overcome racial differences and imperialist structures. India, for Forster, thus has become a space of a forbidden homoerotic desire, a desire that has been forcefully restrained at home.

Forster's A Passage to India thus enunciates a position where British colonial authority is parodied, to a certain extent, by Fielding/Aziz's homoerotic relation in the text. Forster's narrative maps a space within colonial discourses in which same male sex relations are allowed to override racial differences. In Tony's Davies's terms, "the bond between the widower Aziz and the bachelor Fielding is grounded in a 'homosocial

solidarity'" (17). As I showed in Chapter Three, in a deliberate excision of the female character, on both sides, the Indian as well the British, culminates in banishing the two female figures Adela and Mrs. Moore from the text; Forster's narrative attempts to depict a colonial discourse that is not entirely structured around colonizer/colonized relations but a discourse whose masculinist relations are the most important for human existence. Forster's text invigorates a critique of imperialism by reinforcing or empowering such relations. However, as I explained elsewhere, Forster's attempt is constrained by other forces that structure colonial discourses. In emphasizing male relations, Forster endorses patterns that are reflective of his sexual politics and as such are oblivious to some specific material realities such as those of women's roles and experiences in colonial discourses.

Male/female relations in A Passage to India are assembled in relation to the writer's sexual politics. I have shown in Chapter Three that Forster's attitudes to women is not very different from that of a hetero- normative culture. Inscribing a masculine identity in the text means for Forster not only an exclusion of women from the colonial discourses of the novel, but also a deliberate inversion of colonial relations in which the binary opposition Self/Other is restructured according to the writer's homoerotic desire. Accordingly, Forster's narrative shows a hierarchy of discourses in which colonized women are inscribed as the silent Other and the woman colonizer as the imperialist heterosexual Self acts to complicate the whole colonial situation. It is interesting that the same features of the Orient that Said's reveals in his analysis of Western Orientalism are imposed on the female characters in Forster's text. The British and Indian women in Forster's text are similar to the colonized Other in Said's Orientalism. Such a congruence is carried out through an emphasis on the Freudian formula of the chief

characteristics of the female's personality in the novel. Thus, as critic Rosalind Miles points out, "Passivity; a fragile ego with undeveloped sense of self; a feeble superego resulting in an underoperative conscience; the renunciation of active aims and ambitions; an incapacity for abstract thought; a retreat into inward action and fantasy..." (15) are blatantly shown in Adela's character, and to a certain extent in Mrs. Moore's as well. According to Helen Carr,

> In the language of colonialism, non-Europeans occupy the same symbolic space as women. Both are seen as part of nature, not culture, and with the same ambivalence: either they are ripe for government, passive, child-like, unsophisticated, needing leadership and guidance, described always in terms of lack – no initiative, no intellectual powers, no perseverance; or on the other hand, they are outside society, dangerous, treacherous, emotional, inconstant, wild, threatening, fickle, sexually aberrant, irrational, near animal, lascivious, disruptive, evil, unpredictable. (50)

In contrast to that, we have the positive presentation of Fielding's personality (the colonizer) which is intended to oppose Adela's personality, more than Aziz's (the colonized). Fielding is shown as an impassive, resistant, and a liberal minded person; one who is impatient of the narrow system of the British thought and imperialist prejudices. He is also shown to be a realistic modern man with a very highly developed sense of masculine Self. Fielding is supposedly the ideal Anglo-Indian man, the authoritative voice of the liberal masculine European Self, the one who possesses the

knowledge of the native and the conscientiousness and power of the white man. On the other side, we have Aziz's personality, whose Oriental features are amalgamated according to the writer's sexual and Oriental politics.

In A Passage to India, Forster finds that bringing together Eastern and Western discourses can only be achieved through erasing cultural and racial differences between colonizer and colonized and by enforcing personal and masculine relations such as that between Fielding and Aziz. The Fielding/Aziz relationship is thus assembled in relation to the writer's sexual and cultural politics. And this is probably why Aziz's character is presented as a complex amalgamation of two perceptions of the Orient. The first one is carried out through the imperialist structure of the narrative and the other one through the liberal sexual politics of the author. Thus, Forster displaces imperialist structures such as Self/Other, colonizer/colonized through inscribing male/male relations in the text. In assembling the Aziz/Fielding relationship according to the new structure, Aziz actually becomes a surrogate for the position of the Western female. However, such a construction does not completely erase racial and sexual differences between colonizer/colonized. In many instances in the novel Aziz's personality is strikingly shown be very similar to that of Adela. The imperialist structure instinctively left traces of the old relationship which are reflected, more clearly, upon the body and mind of the new occupier, the colonized male. And thus we have Aziz inscribed with some feminine characteristics that the dominant structure usually inscribes in the binary opposition male/female.

It is interesting enough to watch how Forster inscribes Aziz with some of the effeminate features that characterize Adela, for example, or with those that complement

her lack of physical beauty, as one example in the text. In displacing the imperialist opposition, Self/Other, male/female and replacing it with a male/male pattern of relations, Forster assembles Aziz's personality to occupy the position of the female Other. Adela is the model through which Aziz's personality is molded and patterned in Forster's narrative. Aziz's personality is, accordingly, molded to create a complex amalgamation in which his Oriental characteristics are not only intended to replace those features that the (Other) female colonizer have, but also to compensate those qualities that she lacks, and the masculine narrative wishes to possess.

Thus, though Adela is presented as a realistic girl who hates "muddle" and "mystery," the incident in the Marabar Caves shows her retreating to the realm of imagination and the subconscious in order to comprehend the reality of her desires. Her attentiveness to her identity is problematic and shows the traditional pattern of the female character with a passive and "undeveloped sense of self;" who "retreats into inward action and fantasy." These characteristics, can be also attributed to the Oriental Aziz and are also most obviously shown after the trip in the Caves. Recalling the image of his dead wife and the glory of his Islamic history and imperial power, as when he is initially introduced in the mosque, Aziz also has the tendency to retreat into "inward action and fantasy." Furthermore, the way he is presented in Fielding's tea party shows "A fragile ego with undeveloped sense of self." He puts all his effort into pleasing the guests in a way that shows his subservience and subordination to the English ruling class. Ashamed of the modesty of his life, he realizes that he makes a mistake in inviting the guests to his house and in a quick change of mind he decides to take them to the Marabar Caves instead. After the incident in the Marabar Caves, such as Adela's change of plans to see

"the real India," Aziz renounces his old aims and adopts new ones. After the trial, Aziz is portrayed a changed person; one who acquires the terminology of his masters. This is clear when he askes for a compensation from Adela for her false accusations.

Moreover, Aziz's sexuality and physical charms are meaningfully intended to compensate for Adela's lack of physical beauty in Forster's text. He is presented as "... an athletic little man, daintily put together, but really very strong" (13); who really attracts Adela upon first seeing him. In Effeminate England: Homoerotic Writing after 1885, Joseph Bristow refers to the "muscular attractiveness of Aziz's physique" and in linking that to imperialism he suggests that "Although race places Aziz as Fielding's inferior, he nonetheless embodies a form of sexual authority which in itself is very quickly associated with imperialism" (87). Bristow links this "sexual authority" directly to Aziz's physique and to the homoerotic desire between the two male protagonists. For Bristow "*A Passage to India* does its utmost to realize homophile intimacy from the moment when Aziz first makes a visit to Fielding's home. But Forster has a very limited space in which to signal these sexual interests, as we can see from the initial encounter between the two men" (86). Inscribing the first meeting between Aziz and Fielding, in which Fielding is in his bedroom getting dressed behind a ground-glass screen, as an obscured homosexual scene, Bristow, like Suleri, believes this scene is 'the most notorious oblique homoerotic exchange in the literature of English India' (52). He highlights the homosexual element in the scene by interpreting the collar stud, which Aziz gives to Fielding pretending that it is a spare one, as a symbol of Aziz's sexual potency and homosexual desire of Fielding:

> The collar-stud, if a humble token of Aziz's servility, also represents his sexual potency: a feature that emerges most forcefully in later descriptions of Aziz's body. It is he, after all, who inserts it into the 'shirt back's hole', which he remarks is 'rather small' and that 'to rip it wider [were] a pity' (p. 59). Inscribed, therefore, in the subaltern male's servile behaviour are the caring words of an active sexual partner who wishes not to damage the 'back ... hole'. Although race places Aziz as Fielding's inferior, he non the less embodies a form of sexual authority which in itself is very quickly associated with imperialism. No sooner has Aziz cried out 'Hooray! Stud's gone in' than he starts recalling his daydreams of the 'Mogul Empire at its height and Alamgir reigning at Delhi upon the Peacock Throne'(p. 59). (87)

These kind of relations are also evident when Aziz who cries out, "Fielding! Oh, I have so wanted you!" (146), and later, "Cyril, don't leave me" (221). Or in Aziz's perception of friendship that indicates an eager desire to become one with the Other: "It was only when Mrs. Moore or Fielding was near him that he saw further, and knew that it is more blessed to receive than to give. These two had strange and beautiful effects on him – they were his friends, his for ever, and he theirs for ever; he loved them so much that giving and receiving became one" (142-143). What is expressive and influential in Aziz's personality is thus his desire "to be friends for ever" (242) with Fielding. I agree with Bristow that the stud scene in which he is first introduced to Fielding reveals Aziz's servility; however, Aziz's first meeting with Fielding can be also characterized as informal, unceremonious, unconventional and inattentive to the British norms of social

relationships and etiquette. Aziz shows resistance to the British etiquette and social proprieties when he steps into Fielding's bedroom and offers the only collar stud he has, pretending that he has a spare one. The informality and unorthodoxy (or, in other words, the intimacy) that characterizes the scene in Fielding's tea party can be seen as the most distinguishing aspect of Fielding and Aziz friendship afterwards.

Fielding also later steps into Aziz's bedroom while the latter is sick and Aziz shares his wife's picture with him. Aziz completely trusts Fielding with a wife who has never been outside the purdah. Drawing on the theme of the "Friend who never comes" Uonatan Touval also argues for a homosexual bond between Aziz and Fielding. In Aziz's sick bed, with all his friends around, Touval explains that "So intimate a scene, and all in bed – pathos, weakness, flowers, the pleasures of literature, the beauty of recitation: all emblematic a certain." Touval quotes the text to show this desire between the two friends "fundamental gaity," the kind that Aziz "reached when he was with those whom he trusted" (48). If we still haven't got it, Ghalib's Urdu verse belongs to an ephebophilic tradition, as does the motif of the "Friend who never comes." (247). Mutual trust and kindness, in Aziz's words "the secret understanding of the heart" (14), is what imbue his friendship with Fielding.

After the trip to the Marabar Caves, Fielding also shows the same intimate attitude to Aziz. This attitude is more obviously shown in Fielding's determination to support Aziz against the sexual and racial charges made by Adela and the British community at Chandrapore. From the beginning, Fielding is certain of Aziz's innocence and looks determined to take his side. According to critic Brenda R. Silver when "[f]orced to choose sides, Fielding chooses Aziz, and in doing so, he reaffirms the

discourse of sexuality, a discourse in which their shared gender mediates – at least potentially – racial difference" (57). So the incident in the Marabar Caves did not affect the friendship of the two protagonists; in Bristow's words, rather "The crisis enables the two men to come together more closely than ever before" (89). In other words, their same sex relationship establishes connections that bridges racial oppositions.

But this kind of representation is not consistent in Forster's text and shows the author's ambivalent position in handling racial and sexual differences. On the one hand, Aziz shows a change in attitude to their friendship and mistrusts of Fielding, thinking that he has an affair with Adela. And, on the other hand, as I showed in Chapter Three, the attempt to reconcile the two friends is always accomplished at the expense of women's presence in the narrative. Furthering this point, Christopher Lane raises the idea that "Forster's essential defense of Aziz against the charge of rape is ... a considerable humiliation for Adela Quested," and it "raises questions about his support of feminine sexuality and its structural abuse by men." Lane links his analysis to " colonial homophilia" and misogyny at that time. Pursuing this point, Lane adds:

> this potential 'alliance' between European author and Indian protagonist may usefully foreground the complex political stakes between colonial homophilia and misogyny at the turn of the century, for narratives that set out to 'promote' intimacy between men at that time and simultaneously critique heterosexuality and phallocentrism are now almost impossible to detach from an accompanying contempt for femininity. (qtd. in Bristow 89)

Male same sex relations in Forster's fiction thus show the predicament of colonial discourses. The longing for the "Friend who never comes" remains suppressed in Forster's text because the homosocial desire is not a legitimate one for the Anglo Indian author. Thus, what Lane calls "homophilia" works in Forster's text together with the imperialist discourses to structure patterns of relations that can be coherent and compatible with each other. Drawing as much from a hetero- normative imperialist culture as well as from a conscious awareness of a homoerotic desire between the two friends, the homosexuality of A Passage to India is clearly linked to the complicated position of colonial politics and strategies.

A number of critics read A Passage to India with emphasis on homosexuality as the principle theme of the novel. Locating the novel in "the tradition of homosexual Orientalism" (32), Parminder Bakshi, for example, reads the novel with an eye on the writer's sexual politics as placed within the larger imperialist structure. Very similar to Said's analysis of the relevance of homosexuality to the dominant Western Orientalist and colonialist tradition, (the words are used interchangeably in Said's text), she believes that Forster's sexual politics embrace the dominant structures of colonization. In relevance to this point, she suggests:

> India is not a nation or even a place so much as an Other to England, serving to reflect back on an English need for, among other things, a freer sexuality. Thus one can assert that Forster's disruptive attitude toward the Empire cannot be replicated in the Indian context: he must always speak as a colonizer. His self-perceived homosexual identity nuances, but probably cannot eliminate, his

relationship to dominant structures of power, however much he might imagine a subversive role or male friendship across racial lines.

Bakshi's idea that Forster "must always speak as a colonizer" not only reflects Said's analysis of the Western Orientalist scholarship in which he believes that every Western writer is complicit with power, but also assumes the complicated connection between colonial relations and sexual politics in Forster's fiction. However, I still believe that Forster's reflection of "an English need for, among other things a freer sexuality" does not completely fall within the dominant structure of imperialist thought. Rather, in employing same sex desire to critique the exclusionary dominant model that others his sexuality, Forster's A Passage to India shows the disparity and ambivalence of the British colonial structure and the existence of resistant models (as well as complicit ones) within colonial discourses as I will argue next.

Also such arguments raise the significant question of whether Forster intended his novel to be a political one. Forster's text confronts us with a monolithic perception of sexuality in which same male sex desire is implicitly intended to undermine colonialist structures. Anyhow, the idea that the British colonialist structure is parodied by the affectionate interracial relation between Fielding and Aziz does not completely undermine the dominion of colonial structure nor, actually, upset the subordination of a sexual one in Forster's text. What I mean is that, Forster's narrative shows the writer's ambivalent position regarding his sexual politics in relation to the larger discourses of power, the idea that shows the ambivalent structure on which the novel rests. In posing his sexual norms in opposition to the colonial strategies of the novel, Forster does not

only "historicizes" and "politicizes" sexuality in the novel, as Charu Malik (227) suggests, but imbues it at the same time with the very exact ambivalent terminology of the dominant discourses of colonial authority it attempts to destabilize. The case to be made clear here is that sexual discourses exhibit a hierarchy of discourses in which they are made to speak with and against the very same language of imperialist discourses in Forster's text. And thus we have the indeterminate attitudes to the Oriental culture in A Passage to India and the short fiction. Thus, it is unjust to characterize these discourses as simply racist or misogynist nor to confine them to fixed oppositions of colonial discourses. These ideas are significant issues in this study and exemplify what I introduced as "differential representation" in colonial discourses in which multiple levels of representations coexist in the same narrative.

Some critics emphasize the structure of the homosexual desire in relation to the colonial/Oriental discourses of A Passage to India. Charu Malik, for example, emphasizes the interracial desire between Aziz and Fielding. For him "Passage, ... confronts political and social reality that determines personal relationships; that is, the novel presents us with the qualified comradeship of Aziz and Fielding" (230). Another critic who reads the novel within the traditions of homosexual Orientalism is Bette London who attributes the unbending oppositions of colonial difference to the intimate personal relationship between Aziz and Fielding. Both Parminder Bakshi and Bette London show that such relationship is grounded in an homoerotic desire that acts to substantiate men's existence in the text.

I think that such criticisms allow for readings that locate male same sex desire at the core of the novel, but they make that desire subject to an exclusionary process in

which women are denied existence in the narrative. However, such readings imply that women's representation in the text is either the product of male/male relations in the text, or the colonial Self/Other opposition that imperialist structures maintain to hold its subjects, and not the complicated interconnection of both. Whereas Davies believes that the friendship plot of Aziz and Fielding "diverts from the novel's political themes, substituting a romantic politics in which interracial affection is posited as capable of eliminating injustice and brutality," I believe that the homoerotic relation, stems sometimes from the same dominant structure it attempts to displace. And thus this shows another instance of a "differential representation" in the structure of the novel in which sexual relations are sometimes self-operating and at other times constrained and kept heeled in the structure of the colonialist narrative. I will get back to this idea in more details in discussing ambivalence and resistance in colonial discourses in Forster's short colonial fiction.

Thus, Forster's A Passage to India incorporates both the larger colonial discourses to which the novel belongs, together with the writer's own personal experiences. And so while many critics believe that A Passage to India apparently belongs to the manifest Orientalist tradition of English literature, as explained by Said's text, Forster's Orientalist text is dominantly structured around what Said, actually, calls latent Orientalism which does not only invites "a peculiarly (not to say invidiously) male conception of the world" as Said believes, but also the writer's very personal experiences. Being subjected to an extreme "male power-fantasy," A Passage to India supports Said's idea that Western Orientalism, is "an exclusively male province," and like many other Oriental writings in the eighteenth and nineteenth centuries is characterized with "sexist blinders." However,

the idea that such a structure is intended by Forster's to displace the discriminations and injustices of imperialist structures should not be deprecated in A Passage to India. Forster's technique actually could, to a certain extent, undermine some of the dogmatic and doctrinal structures inherent to colonialist discourses. I do not agree with Bakshi who believes that Forster does not include neither British nor Indian in his narrative (62), rather I do believe that Forster attempts to incorporate the two cultures from a homoerotic perspective of colonial relations.

These aspects of Forster's fiction are not necessarily harmonious. What is celebrated as a very personal and "queer" relation is perhaps one in which cultural (not necessarily sexual) hegemonic forms correspond. The inscription of male agency in the text -- the Fielding/Aziz's relationship that echoes Forster's private relation with the Indian Syed Ross Masoud -- does not completely work against the British hegemonic colonial forms. Accordingly, it is unjust to characterize Forster's narrative as simply racist or to confine it to the liberal/humanist tradition. A Passage to India articulates the irreconcilable opposition of male and female in colonial discourses in a private language that corresponds to Forster's own politics and views. It is this mingling of the personal and the political that posits the colonial condition in Forster's text in terms of a conflictual and indeterminate structure of relations and attitudes. Forster's conception of sexual and racial differences in colonial discourses defines itself by exclusion as much as by inclusion and Forster's attempt to encompass revolutionary patterns of male behavior is an ambivalent issue in this regard. These ideas will be clarified as I explore the ambivalent structure of Forster's colonial fiction, my next subject.

## Ambivalence in Colonial Discourses

As I argued in Chapter Three, though the sexual discourses of A Passage to India show processes of resistance to the British imperialist structure, they are sometimes complicit with or derive from colonial discourses, especially when it comes to women's roles and representations in colonial discourses. In showing no interest in addressing women's subjectivity outside the hegemonic discourses of the Indian/British masculinist colonial relations and in focusing on women as agents for colonization, Forster's text embodies part of the hegemonic colonial structure applied by the British in India. However, whereas the text suppresses women's roles and experiences, it attempts to bridge the space between male colonizer and colonized in focusing, for example, on an intimacy between Aziz and Fielding. This discrepancy in male/female pattern of relations within the dominant imperialist structure shows a hierarchy of discourses in which different levels representations, both Self/Other dichotomy and counter-discourse that acknowledges the native Other, exist Forster's narrative. This creates what I call "differential representation" in colonial discourses. In this part of this study, I will show that the principal product of this kind of presentation is ambivalence which structures colonial relations and as such can be considered a principle feature of the colonial discourses of Forster's fiction. Thus, in contrast to the stable, rigid characterization of Said's Oriental discourses, my argument will show that Forster's colonial fiction manifests an ambivalent structure in which changeable and volatile attitudes to the Orient are incorporated in his colonial discourses.

In the previous section I have shown that to understand whether Forster completely succeeds in erasing the boundary between the Self and Other, colonizer/colonized requires examining the relevance of Forster's sexual politics to colonial strategies. My argument has shown a number of necessary levels of analysis that reveals ambivalence as an essential constituent of the colonial discourses of Forster's fiction. Central then to my argument in this part of this study is defining "ambivalence" and how it works in the structure of colonial discourse analysis theory. Investigating the contradictions, divergences and inconsistencies in Forster's text invokes, actually, Homi Bhabha's analysis of colonial relations and strategies in which ambivalence and resistance are claimed to be the principal features of colonial discourses. Since these are significant issues for this study and since Bhahaba's work has been very influential in the colonial discourse analysis theory debate, I will start with it, and then connect it with my argument about the ambivalent structure in Forster's colonial text.

## Colonial Discourse Analysis Theory and Subjectivity Debate

Said's colonial discourse analysis theory is criticized for establishing an unchanging pattern of colonial power relations without reflecting on the importance of variation, opposition or resistance to, or resistance within, Western dominant discourses. In this regard Homi Bhabha, for instance, suggests that "Said ignores the self-representation of the colonised and focuses on the imposition of colonial power rather than on the resistance to it. By doing so, he promotes a static model of colonial relations in which 'colonial power and discourse is possessed entirely by the coloniser' and

therefore there is no room for negotiation or change" (200). One of the most fundamental critiques of Said's colonial discourse analysis theory, thus, concerns the way in which Said addresses the question of "colonial power" and subjectivity in Orientalism. The significance of Bhabhs's work is in instigating a number of substantial elements that are seen as integral to the construction of colonial discourses, and not incorporated by Said's theory; ambivalence and resistance are prominent issues in this regard.

Some critics believe that Bhabha's analysis remarkably troubles the stable, harmonious and unified analysis of colonial relations presented in the colonial discourse analysis theory of Orientalism. Said's analysis not only stabilizes and harmonizes colonial relations but also obscures the working of some significant factors that operate within colonial discourses. Bhabha's work thus calls for shifting the emphasis in the colonial discourse analysis theory from the analysis of the construction of the Western colonial power, including the investigation of the fixed patterns of representation and formations of the Western Orientalist scholarship, to more specific issues that include ambivalence and resistance.

More closely, Bhabha emphasizes the psychological effect of colonialism, or what he calls "the unconscious sphere of colonial relations" on both sides, colonizer and colonized. In this regard, Bhabha explains that colonial relations are structured by complicitous kinds of psychic force that affects both colonizer and colonized. In a series of essays collected in The Location of Culture Bhabha attempts to restructure the colonial discourse analysis theory from a number of varying perspectives. More obviously, in the "The Other Question." Bahaba's analysis of colonial relations undermines in fact the stability of the fixed positions that Said's theory assigns to the colonizer and colonized

dichotomy in appointing intricate, or what he calls "conflictual positions," to colonial subjects in the colonial discourse analysis theory. In other words, Bhabha attempts to generate a new analysis of colonial relations in which ambivalence and indeterminacy are shown to be the main characteristic features of colonial discourses. Bhabha's work makes it clear that his main task is to specify the "conflictual positions" that constitute the subjects in the colonial discourse analysis as they are claimed to provide "a colonial identity" whose origination is found both in "fixity" and "fantasy":

> A repertoire of conflictual positions constitutes the subject in colonial discourse. The taking up of any one position, within a specific discursive form, in particular historical conjuncture, is thus always problematic -- the site of both fixity and fantasy. It provides a colonial 'identity' that is played out-like all fantasies of originality and origination -- in the face and space of the disruption and threat from the heterogeneity of other positions. (77)

In sharp opposition to Said's argument of colonial relations in Orientalism, Bhabha, thus, argues that "contradictions," "irresolution" and unsteadiness work together to prevent colonial power from ever attaining the "unity," "authority" and harmony to which it usually aspires. However, in emphasizing the role of fantasy in colonial relations, Bhabha's critique of Said's work shifts, in fact, the analysis of colonial relations from the harmonious, coherent balance of relations to that of the turbulence of confusion. Nonetheless, my argument in this research will show that ambivalence in colonial relations is evident in a hierarchy of discourses in which colonial relations are

dominated by a number of "discursive disturbances" on different levels and in different modes. Whereas the superstructure of a certain opposition might show variations and contrariety in colonial relations, deep in the base level, some colonial relations are also structured, at the same time, by some fixed and established patterns of relations, male/female patterns of relations, which keep informing and dominating colonial discourses.

Whether the site of "conflictual positions" of colonial subjects is in "fixity" or "fantasy," or in both will be further investigated in Forster's short colonial fiction in this part of the study. More particularly, ambivalence, or what Bhabha's calls the "conflictual positions" in the psyche of colonial subjects, will be closely observed in the writer's indeterminate position regarding his sexual and national politics. Whereas Bhabha believes that ambivalence in colonial relations is the general outcome of an unsettled conflict between "recognition" and "disavowal" of the Other on both sides of the colonial relationship, I will show, more specifically, that ambivalence is initiated predominantly by the ongoing and unsettled clash of sexual patterning and colonial relations in Forster's narrative. In applying some of these "conflictual positions" to some characters in Forster's colonial fiction, my argument will reflect on the peculiar way a writer articulates his narrative in relation to the dominant structures of power.

In this research, Bhabha's argument about the "contradictions and irresolution" that dominate colonial discourse analysis relations, preventing it from attaining "unity" and "authority", will be substantially tested in Aziz/Fielding's homoerotic relation. Colonial discourses show unsteadiness, instability, and indecisiveness -- in Bhabha's words, "contradictions" and "irresolution" -- in colonial subject formation; however these

are not the only pattern of relations exhibited in colonial discourses. In my analysis of A Passage to India, I have already referred to the existence of a hierarchy of discourses in showing, for example, the interconnection between gender and imperial politics in colonial discourses. My argument, thus, has shown that that variation and ambivalence in colonial relations are subjected, in mare than way, to the writer's sexual politics, as one example.

This kind of analysis is important for this study for a number of reasons. First, it allows the inclusion of a number of variables not included in Said's colonial discourse analysis theory, the important function of the writer's sexual politics, and issues of resistance in colonial discourses are prominent issues here. Second, this kind of process will allow us to reorient colonial theories according to new methodologies in which more complicated and continuous levels of relations are assumed to connect colonial subjects such as "transformation" and "reverse discourse," as I will show later. Third, structuring ambivalence with colonial discourses will enable me to discuss issues of colonial identity, subjectivity and hybridity and relate it to the other material realities such as historicism or psychology. For Bhabha, beneath the apparent binary opposition relationship between colonizer and colonized lies " a deeper and more interesting structure of at times disabling anxiety about the dividing line between colonial power and identity on the one hand, and its subjects on the other" (6).

## A Passage to India: Ambivalence in Colonial Discourses

Could Forster succeed in erasing the boundary between the Self and Other in A Passage to India and the short fiction? Could he efface racial and sexual differences between colonizer and colonized? How does Forster structure female/male patterns of relations in his narrative? Such sexual and racial oppositions do not run very smoothly in Forster's narrative as seen to be structured around cross-overs of hybrid and indecisive and changeable types of relations. These questions raise a number of varying issues in analyzing the construction of colonial relations in colonial discourse analysis theory. I have shown in the previous section that in attempting to incorporate the native Other within the domain of the imperial narrative, Forster's A Passage to India sets up an opposition between colonial politics and the writer's own personal beliefs. Such an opposition is not consistently maintained all throughout the novel as Forster looks to have the tendency to compromise this conflict in his narrative. For example, the Aziz/Fielding homoerotic relationship within the dominant discourses of power of A Passage to India, as I have already mentioned in the previous section, represents this kind of allied, complex relationship.

Thus, the relationship between Fielding and Aziz is structured not only around colonizer/ colonized pattern of relations but also around what Bart Moore-Gilbert calls "a complictious process of mutual identification" (6), in which Fielding's identification with Aziz's personality is initiated, intensified and implicated, on one level, by a mutual homosocial desire between the two characters, and, on another level, by the imperialist structure that attempts to subjugate the colonial narrative. "Sexual desire for the Other"--

whether in its predominantly heterosexual, or homosexual forms as expressed in what Sara Suleri describes as the trope of "the effeminate groom" in the discourse of the British Raj -- offers important evidence about how colonial discourse, as it underlines the literature of British India, is preoccupied with ambivalent issues that complicate the coherent presentation of power relations in Said's analysis.

Whether the site of "conflictual positions" of colonial subjects is in "fixity" or "fantasy," or in both is a real issue in Aziz'/Fielding Homo-erotic relationship. More particularly, ambivalence, or what Bhabha's calls the "conflictual positions" in the psyche of colonial subjects, can be closely observed in Aziz/Fielding's friendship in A Passage to India.

"The contradictory structure of psychic affect" (6) that Bhabha assigns to colonial subjects can be recognized in the complex mental processes that Aziz goes through as a colonial subject. Aziz can be seen as a hybrid subject who is situated on the crux of two cultures. His Islamic cultural background stands in sharp contrast to the Western education to which he was exposed. Thus, this in-between identity makes Aziz lead a double life throughout the novel. Aziz is divided between a desire to be one with the Other colonizer, shown in his attitudes to both Mrs. Moore and Fielding, and on another level, by a desire to see a free and united India shown in his last declaration "India shall be a nation! No foreigners of any sort! Hindu and Moslem and Sikh and all shall be one!" (322).

Aziz's perception of friendship is indeterminate and oscillating between his cultural background and his love for his friends. So we hear Aziz and his friends at the very outset of the novel questioning whether it is possible to be friends with the English, a question

that is explored in Aziz's friendship with Mrs. Moore and Fielding, but later revised after the trip to the Marabar Caves and its consequences. The Marabar Cave trip shows that personal relations and friendship are not steady nor definite in Forster's colonial discourses. His friendship with Fielding, for example, not only indicates an eager desire to become one with the Other but also shows subordination and servility to the British Self: "It was only when Mrs. Moore or Fielding was near him that he saw further, and knew that it is more blessed to receive than to give. These two had strange and beautiful effects on him – they were his friends, his for ever, and he theirs for ever; he loved them so much that giving and receiving became one" (142-143). Aziz later comes to show mistrust of this kind of relationship when he thinks that Fielding has an affair with Adela. After the trial Aziz is presented as a cynical person with mistrust for personal relationships.

Forster makes some attempts to reconcile the two friends. When, during the last ride, Fielding tells Aziz about his relationship with Stella, Mrs. Moore's daughter, a gap is still there between the two friends. But although Aziz says that they cannot meet in his country any more, we can see that he and Fielding are still affectionate and intimate friends. The argument they engage in is made through a very affectionate and personal language. Fielding's remark, "Why can't we be friends now?" while holding him affectionately. "It's what I want. It's what you want" (322) is very expressive and shows the homoerotic bond between the two friends. However, this emotional scene, which ends in the separation between the two friends, is also carried out in a political language:

> ... All the way back to Mau they wrangled about politics. Each had hardened since Chandrapore, and a good knock about proved enjoyable. They trusted each other, although they were going to part, perhaps because they were going to part. Fielding had "no further use of politeness," he said, meaning that the British Empire really can't be abolished because it's rude. And Aziz retorted. "Very well, and we have no use for you." And glared at him with abstract hate. Fielding said: "Away from us, Indians go to seed at once... (320-21)

This scene shows that Aziz starts filtering his friendship with Fielding through his racial, national and political standpoints especially when he announces that "... If I don't make you go, Ahmed will, Karim will, if it's fifty-five hundred years we shall get rid of you, yes, we shall drive every blasted Englishman into the sea, and then," he concluded, half kissing him, "you and I shall be friends" (322). Notice how the political goals that Aziz announces are mixed with the desire "you and I shall be friends" and carried out through "half kissing him" and inquiries such as "Why can't we be friends now?" The crucial point in Aziz/Fielding relation is that colonial discourses of A Passage to India acknowledges an Other by recognizing a hidden sexual desire between the Orient, Aziz and the Occident, Fielding. However, sexual politics seem to be influenced by the colonial hegemonic discourses in the novel as this desire does not appear on the surface but lies hidden at the heart of the colonialist narrative. Moreover, the idea that the Orient remains outside the Occident in the end of the novel, culminated in the last riding scene, where Aziz and Fielding part, makes it clear that such a desire is subjected to other

controlling forces that dominate the colonial discourses in the text. More clearly homosocial desire has been affected not only by Aziz's national identity and political aims, but also by forces of nature. This idea indicates two things to me in this study.

First, the clash of sexual and racial differences in Forster's narrative is, sometimes, dominated by the colonial ideology which informs the text and as such causes some absences and silences in the text. And second, the idea "not here, not yet" which Aziz utters at the end of novel shows a postponed and uncertain resolution to the legacy of colonization. This refers to the existence of a level of relations in which instability is seen at the core of the narrative. Forster's text expresses a real desire to reconcile the two male characters. However, such a desire is subjected to an ambivalent structure in which definite or resolute closures are not allowed to take place. Disparity, negativity and contrariety, in colonial relations, as I showed in Chapter Three, can be seen as distinctive features of the colonial discourses of A Passage to India. The idea that the same unstable structure of power relations appears in Forster's colonial short fiction (where the sexual identities of the characters are clearly influenced by imperial and national politics) shows that ambivalence is the outcome of the irreconcilable predicament of gender and colonial politics in Forster's fiction. The oscillation between two positions, the political and the personal, in Fielding/Aziz's argument, and as it causes indeterminacy and unsettledness in relations in the text, shows Forster's inability to work out sexual and colonial politics in his narrative.

A number of critics refer to this ambivalent structure in Forster's fiction. Charu Malik, for example, handles some of these ideas when he argues that "Passage thus presents an analysis and critique of the discourse of colonial authority in terms of the

Indian situation. The text of the novel reinforces this critique in its ambiguities, gaps, secrets, and uncertainties, which disrupts and makes ambivalent both colonial authority and an imperialist narrative" (223-24). Also Christopher Lane, in "The Ruling Passion", shows how "Forster's short stories are suffused by sexual indeterminacy and colonial ambivalence, not class harmony and inter-racial romance" (146). In this regard he also argues in "Volatile Desire: Ambivalence and Distress in Forster's Colonial Narratives" that "Thus Forster's liberalism permits a conscious (and even conscientious) tolerance of diversity by representing its accompanying structural ambivalence (199). In Effeminate England, Joseph Bristow argues that Forster's presentation of "imperialist masculinity ... is exceptionally conflicted" (56). Bristow tends to equate the violence in imperial structure to Forster's own homsexuality in colonial discourses. The two are claimed to "provide the template for the highly conflicted desires" inside the author (56).

However, it has been brought to my attention that such analyses have not been addressed quite sufficiently enough in relation to Forster's ambivalent standpoint regarding his sexual and colonial politics. The ultimate outcome of such works is to situate Forster according to fixed oppositions, such as between the personal/political or the homosexual/heterosexual. Forster's narrative articulates a number of complicated strategies, ambivalence is one instance, which can be seen as a significant tool for situating gender politics in relation to Oriental discourses. Together with ambivalence, I will attempt to investigate the construction of violence and resistance, for example, in Forster's narrative. This idea will be clarified more in my account of Forster's "The Other Boat."

I have shown so far that the "conflictual positions," that Forster's narrative assigns to his colonial subjects, generates a structure in which ambivalence and indeterminacy are at the heart of the narrative. Such relations may be attributed to the unsolved conflict between sexual and colonial politics in Forsater's narrative itself. For example, Aziz/Fielding's personal relationship indicates the complicated position of homosocial and personal relations within colonial discourses. The articulation of a desire to meet regardless to social and racial distances provides the site for the conflicted desires experienced by the two friends whose homoeroticism must have been felt constrained by the despotic codes bounded by imperial rule.

A Passage to India, therefore represents a number of unorthodox attitudes against British imperialism, from a masculinist, and to a certain extent from an inbetween ambivalent perspective of colonial relations. Like Bhabha, I believe that ambivalence in colonial relations is the general outcome of an unsettled conflict between "recognition" and "disavowal" of the Other on both sides of the colonial relationship; however, such ambivalent structure is intensified in A Passage to India by liberal forms of sexuality that the dominant structure does not synchronize nor approve. Such relations would show us Forster oscillating between two traditions; the first one concerns his belief in homosexuality and the sanctity of personal relationships and the second his belief in national and cultural loyalty. However, in applying some of these "conflictual positions" to Aziz/Fielding's relationship, Forster shifts the emphasis in colonial discourses from the fixed, stable and harmonious position of colonial relations emphasized in Said's Orientalism to the realm of the personal and sexual. The "contradictions and irresolution" in such relations and as they structure a discourse of colonial relations in

Forster's text, prevent it from attaining the "unity" and "authority" to which the dominant colonial discourses aspire.

## Gender and Sexual Discourses in Forster's "The Life to Come"and "The Other Boat"

### "The Life to Come": The Question of Violence in Colonial Discourses

I have shown in the previous chapters that while Said's theory draws on the problematic position of Western culture that assumes all kinds of knowledge are contaminated with power, Forster's colonial fiction does attempt partially to revise some of the terms and conditions of these structures in creating reverse discourses based on personal relationships and friendship. The intimacy between colonizer and colonized and its connection to colonial rule is also Forster's subject in the posthumously published short stories "The Life to Come" and "The Other Boat." The statement "Between people of distant climes there is always the possibility of romance..." (Passage 264-5) culminates in the homoerotic bond between Vithobai and Pinmay in "The Life to Come" and Lionel and Cocoanut in "The Other Boat." These works have one common theme which is the homosexual desire between colonizer and colonized, between the European Self and the native Other. However, the clash between the natural (primitive) code of the native and the rigid (religious) conventions of the white man is intensified in the short story and more plainly linked to images of a homosexual Other.

Forster wrote "The Life to Come" in 1922 while he was still working on A Passage to India. Some similarities can be located between the two works. Like A

Passage to India, "The Life to Come" has two male characters, the white hero, Paul Pinmay, and the native Other, Vithobai. Like the injustices and hostility of the majority of the British women in A Passage to India, the cast in the short story is the community, represented by the missionaries, who claim spiritual and cultural superiority to the native people. And like Aziz/Fielding's relationship, Pinmay/Vithobai's emotional bond is the theme of the story.

Motivated by the liberal belief that "human nature is the same all over the world" ("The Life to Come:" 66) and that human differences can be channeled through "love, kindness, and personal influence," "intimacy and emotion" (70), Pinamy represents Forster's own liberal belief in the sanctity of personal relationships. The story starts with Pinamy, the white minister, trying to convert Vithobai, an African chief, to Christianity. Vithobai, who is introduced initially as "the wildest, strongest, most stubborn of all the inland chiefs" (66) has answered the missionary's call for "Love." In the hut where he is supposed to spend the night alone, Pinmay is "delighted" to see "the gracious and bare-limbed boy, whose only ornaments were scarlet flowers" coming to see him (67). The "unapproachable" chief came secretly to the hut "... to hear more about [the] god whose name is Love" (67). Whether Pinmay's call is really one for " the love of Christ and of our love for each other in Christ" (67) or for another "quality" of love, Pinmay puts down all differences and conventions and embraces the attractive "handsome" boy. And so Forster's story starts by announcing the birth of the love of two men. However, from the outset, Forster's narrative is indeterminate about the "quality" of this kind of love:

> Love had been born somewhere in the forest, of what quality only the future could decide. Trivial or immortal, it had been born to two human bodies as a midnight cry. Impossible to tell whence the cry had come, so dark was the forest. Or into what worlds it would echo, so vast was the forest. Love had been born for good or evil, for a long life or a short. (65)

"The Life to Come" is the first short story in a collection that carries the same title, and built around an explicit homosexual relation between two racial contrasts. In this story, Forster incorporates homosexuality more forcefully in the colonial discourses of the story and intends it to replace the conventional hetero-sexual plot of the normative colonial fiction. However, as in A Passage to India, Forster fails to achieve establishing a structure that accounts for this tendency. As in A Passage to India, Forster again looks to have the tendency to oscillate between his own sexual politics and the rigid demands of his culture. This is clearly reflected in the ambivalent way Forster structures homosexuality in his text. I do not agree with Christopher Lane who believes that in Pinmay/Vithobai's relation, Forster's story depicts a clear division between 'tame' and 'savage' characters. Echoing June Perry Levine's analysis of Forster's fiction, he states:

> As June Perry Levine argued recently, his fiction tends to construct a division between 'tame' and 'savage' elements of personality. These elements do not coexist in each partner but define one or the other's exclusive property; a relatively simple schema aligns each character with a specific set of traits. To this structural division of tame and savage qualities, Forster adds other elements and

> values: the 'tame' lover is conventionally moral, independently wealthy, well-educated, and white. (Maurice, Paul in 'The Life to Come'' Fielding in *A Passage to India*, Lionel in 'The Other Boat' are obvious examples). Conversely, the 'savage' man generally represents Forster's idealised notion of the working-class hero as self-educated, poor, and enticingly amoral. Insofar as each savage partner represents 'otherness', his marginal properties signify a virile rebellion against orthodox behavior .... As Levine argues, if tame characters precariously retain 'civilised' power, their savage counterpart displays greater integrity because he is in tune with the environment's 'natural' authority. This clarifies Forster's axiom that the savage lover is closer to nature and sexual freedom; civilised power emasculates the tame hero, leaving him vulnerable to the hostility of heterosexual culture. (197)

Lane's analysis, as well as Levine's, is an explicit echo of symmetrical analyses similar to Said's postulate of the West's perception of the East. Though Lane's essay carries the title "Volatile Desire: Ambivalence and Distress in Forster's Colonial Narratives," the critic devotes a good part of his essay to the stable "structural division between 'savage' and 'tame' qualities" (197) on which the short story is claimed to be based. However, as I argued before, I think that the division between sexual and racial relations (carried through Self/Other opposition) is not a steady one in Forster's colonial narrative. For example, Forster's narrative is indeterminate about the Self/Other relation of the two protagonists and hesitates to encode this relation or to subjugate it to the will of the dominant heterosexual culture to which it belongs. For example, Pinmay is shown

to reflect on his love relation with Vithobai as a sinful fall and consequently judges his belief through the rigid conventions of the heavenly and earthly law. However, in an explicit comment Forster describes Pinmay's response as an act of violence and violation of natural law, a violence, that Forster himself believes, is implanted by the dominant structures of power:

> He who had been wont to lay such stress on the Gospel teaching, on love, kindness, and personal influence, he who had preached that the kingdom of Heaven is intimacy and emotion, now reacted with violence and treated the new converts and Barnabas [Vithoai] himself with the gloomy severity of the Old Law. He who had ignored the subject of native psychology now became an expert therein, and often spoke more like a disillusioned official than a missionary. (76)

This ambivalence is clearly shown in Forster's indecisive approach to Pinmay and Vithobai's homosexual relation. More clearly, such ambivalent position is shown in the building of the narrative around a number of "discursive disturbances" to borrow a Bhabhian term, which are embedded in the narrative to displace the homo/heterosexual opposition. The general outcome of these disturbances is violence which is shown on different levels in the short story. This culminates in ending Pinmay/Vithobai's homosexual desire by a violent rupture in which the two lovers are killed in a Self/Other suicide.

The substitution of the homosexual relation by violence in the short story shows the tension in Forster's text to resolve racial and sexual differences through a mutual homosocial desire between the two heroes. Whereas, in one level in the story, violence is intended to substitute for the homosexual relation between the two male protagonists, on another level, it is intended to show the rigidity and hypocrisy of the white man's old law. Thus, Forster's narrative maintains a process of substitution in which violence is structured to naturalize (or normalize) and displace the homoerotic desire in the text. Forster's inability to displace the violence of the imperial structure results in inscribing another ambivalent structure that shows violence in natural law and homoerotic love.

This tension can be shown through the ambivalent Vithobai's and Pinmay's attitudes to their homosexual relation. Whereas Pinmay calls his desire for Vithobai a sin for which he wants to repent, Vithobai, who succumbs to Christianity and is renamed Barnabas, believes in sexual salvation and remains faithful to the memory of that night. Whereas Vithobai believes that such a desire as natural, Pinmay, on his side, not wanting to mention the subject, nor be reminded of what happened, destroys the hut where they had loved, get married and attempts to start a new life. Vithobai, believing in his love for Pinmay, never loses hope and remains anxious for a chance to be reunited with his lover. And as Pinmay, all throughout the narrative, attempts to reconvert Vithobai into an "abject figure" investing him with the severity of his own self-hatred and (Lane 201) and his old law, the narrator looks to be skeptical and abominable of Pinmay's hypocrisy and denial of his desires. Forster shows the changes that happen to Pinmay after the sexual intercourse. He is shown as "no longer an open-hearted Christian knight but a hypocrite whom a false step would destroy" (71). In a note the narrator also questions:

> Did God, in His mystery, demand from that he should cleanse his brother's soul before his own could be accepted? The dark erotic perversion that the chief mistook for Christianity – who had implanted it? He had put this question from him in the press of his earlier dangers, but it intruded itself now that he was safe. Day after day he heard the cold voice of the somewhat scraggy and unattractive native inviting him to sin... (76-7).

Such violence is intensified in the short story when Forster shows the effect of the corruption and hypocrisy of the missionary and their doctrines on the native land. One instance is when Forster shows violation of natural law in the personality of Vithobai's whose conversion to Christianity has not only a negative influence on his life but also on the other inhabitants of the village where he lives. Violence is unleashed in the story when Vithobai is given another name after his conversion to Christianity; he is known afterwards as Barnabas. After what happened in the hut, Vithobai, believing in his love for Pinmay, surrenders to the new religion and holds himself to its law. Moreover, the narrative makes it clear that Vithobai is a man with spontaneity and freedom. Even his conversion looks to be a consequence of his natural spirit. This feature is shown to be contaminated through contact with the missionaries and the civilization of the white man. Forster is keen on showing the changes that happen to Vithobai after the conversion. The opposition between the natural, "primitive" ("unspoiled") and the conventional modernized, civilized takes a new dimensions in the story. Vithobai who used to be a man of nature and spontaneity looks to be impulsive, restless and restrained in his

thought and action after his conversion. Forster looks to attribute the corruption that happened to the village and its inhabitants to the missionaries and their rigid system of belief. The destruction of natural balance of environment in the native land by the missionaries in the name of God is equal to the destruction of national freedom and integrity in India under the British Raj in A Passage to India. In a dialogue between Vithobai and Pinmay that shows the gap between the two perceptions of life, the latter says:

> "Can't you grasp, Barnabas, that under God's permission certain evils attend civilization, but that if men do God's will the remedies for the evils keep pace? Five years ago you had not a single hospital in this valley."
>
> "Nor any disease. I understand. Then all my people were strong." (74)

The corruption and changes in Vithobai's personality are similar to the changes that happen to Aziz in A Passage to India when he absorbs the prejudices and biased beliefs of the British conventions after the incident in the Marabar Caves. It is significant that in the two cases the corruption of the native Other is attributed to a failed sexual experience within the colonial discourses of the novel. In A Passage to India, Aziz is the subject of both Fielding and Adela's fantasies and desires, a rape or a failed rape, a friend who is there or "a friend who never comes," and in the latter case Pinmay is the victim of a repressed desire that results in him leading a double standard. In contrast to that, the native's desires and love are shown to be natural, spontaneous without constraints and

thus he tells Pinmay "Let us both be entirely reasonable, sir. God continues to order me to love you" (71, 75). And when Pinmay says that "He orders me to refrain" (71), Forster clearly poses Vithobai's point of view when he says "How can that be, when God is Love?" (71).

Like Adela after the trip to the Marabar Caves, Pinmay, after the love in the hut, suppresses his desires and retreats into the closed system of the white man circle. However, the homosexual element in the short story is more evident and arises as the main reason of the conflict between the two male heroes. The link between homoerotic desire and racial difference, again is heightened in this novel, especially as it is set against a Christian background. However, Forster does not maintain a decisive position and looks to be uncertain about inscribing such pattern of relations in his narrative. Like his strategy in A Passage to India when it comes to the interconnection between masculine and racial relations, Forster shows a change of perspective and appears to be not wholeheartedly critical of "the severity of the Old Law" (99) and the British belief system. One instance of the unstable position is when Forster shows a double standard regarding his theme and Vithobai's, as well as Pinmay's, characterization.

Like Aziz, Vithobai is shown to have a hybrid personality that is divided between two different attitudes to life. His indeterminate identity is intensified in an unresolved conflict, shown clearly in the last scene when Pinmay asks him to repent:

> "I repent, I do not repent ..." he wailed.
>
> "Hush! Think what you say."

> "I forgive you, I do not forgive, both are the same. I am good I am evil I am pure I am foul, I am this or that, I am Barnabas, I am Vithobai. What difference does it make now? It is my deeds that await me, and I have no strength left to add to them. No strength, no time. I lie here empty, but you fill me up with thoughts, and then press me to speak them that you may have words to remember afterwards.... But it is deeds, deeds that count, O my lost brother. Mine are this little house instead of my old great one, this valley which other men own, this cough that kills me, those bastards that continue my race; and that deed in the hut, which you say caused all, and which now you call joy, now sin. How can I remember which it was after all these years, and what difference if I could? It was a deed, it has gone before me with the others to be judged. (79-80)

The last scene is effective in showing the radical changes that happened to Vithobai's personality and life after contact with the white man. However, we have Forster keen, from time to time, on also showing the corruption and naivete of the native Other as represented in Vithobai's character. Vithobai is represented sometimes as the black seducer and the one who corrupts the clergy's body and soul. And thus in a change of perspective we have the chief described as the "unattractive native" (76) who has a "dislocated soul" (77) whose bestial features appear as the defining aspect of his personality. In many instances in the short story, Forster appears uncertain in drawing a line between the natural and the corrupt in Vithobai's personality. Forster tends to equate

the violence of natural order to Vithobai's homosexuality and bestiality. The two are claimed to provide the template for the transgressive violent closure of the homosexual relation between the two men. For Christopher Lane:

> Ironically, the rejection of homosexuality appears to work in Forster's narrative by 'cleansing' Paul's of desire and recasting Vithobai as a sexual and rhetorical 'bad object'. In the process, Forster reactivates in Paul the mechanism he previously deplored; the success of Paul's sexual redemption and projection leaves Vithobai vulnerable to racist accusations and violence. (201)

As Vithobai lies dying at the end of the story, his final meeting with Pinmay brings to our mind Aziz's last meeting with Fielding in the last scene of A Passage to India. Pinmay who avoided what happened in the hut for so long brings the subject up and attempts a reconciliation. He still attempts to impose his belief on Vithobai's life and destiny. He implicitly views what happened in the hut as barbarous and declares his desire to "do something human" (80) to their friendship. However, like Aziz, Vithobai believes that their relationship has been subjected to intrusive forces he cannot understand and a reconciliation can not be achieved at that moment. Thus, Forster's short story ends in another violent act in which Vithobai kills his lover and himself. His murder of his lover can be seen as an attempt to subjugate, or be one with, his lover and as such is very similar to Aziz's "not here, not now" which can be seen as another attempt of a reconciliation in the life to come.

Thus, the closing image of Vithobai in which he is shown "Mounting on the corpse, he climbed higher, raised his arms over his head, sunlit, naked, victorious, leaving all disease and humiliation behind him, and he swooped like a falcon from the parapet in pursuit of the terrified shade" (82) is employed to capsulate the violence that puts an end the homosexual relation between the two male protagonists. For Lane "This image not only forges a comparison between sexual desire and colonial insubordination but also assumes, as its corollary, an analogy between the unconscious and a state of savagery. Vithobai's (always anticipated) regression into 'perversion', insanity, and barbarism confirms his inability to 'sublimate' his homosexual drives (203). I still believe that the violence encapsulated in the last scene has an ambivalent "epistemic" aspect, i.e., it is an attack on the culture, ideas and value systems of both the colonized as well as the colonizer. Together with Vithobai's "perversion," "insanity," and "barbarism," the rigid law of the white man is also displayed in the scene. It is significant that the last scene is preceded by an emphasis on Vithobai's dilemma as and conflict as shown in the quote above. Colonial discourses of the short story should be connected with this complex standpoint woven eloquently in the narrative.

To sum up, many critics approach the homosexual theme in Forster's fiction as an outlet for a repressed author; however I believe that such an approach obscures the complex functions of the homoerotic element in relation to other cultural forms that coexist in the narrative. For example, Land believes that " In 'The Life to Come' the practice of homosexuality is an image of freedom from conventional restraints, restraints which are in this story represented by evangelical Christianity" (224). However I have shown in this part of the study that the homosexual element in Forster's narrative has a

complex function. Being unable to completely displace the heterosexual normative structure, Forster is seen to fluctuate between two positions; one is his desire, and the other, is his loyalty to his country.

Homosexuality actually is the same device that Forster employs to displace the rigid structure of imperialism that, sometimes, kept him heeled in the icons of his dominant culture. Being affected by his culture and its dominating constraints, Forster is not completely with, or against, the Other. And thus Forster's inability to inscribe homosexuality in his fiction, as it shows him oscillating between the tendency to impose his liberal doctrines and beliefs or to confirm the maintenance of the British law and authority, makes it necessary to research the role of resistance and opposition, conformity and complicity in colonial discourses. These ideas will be shown by investigating resistance in the colonial discourse analysis theory and the employment of a "reverse discourse" in Forster's "The Other Boat."

## Resistance in Colonial Discourse Analysis Theory

Said's Orientalism makes it important to research the influence that Foucault's theory of power relations had on colonial discourse analysis theory. Foucault suggests that "power is everywhere; not because it embraces everything, but because it comes from everywhere"(93). For Loomba, such conception entails that "power does not emanate from some central or hierarchical structure but flows through society in a sort of capillary action" (41); it is part of everyday action, speech and our normal life. Some critics question the sufficiency, capacity and utility of this notion of power to re-

conceptualize issues of social or colonial domination. On one hand, such conception of power relations does not allow for the possibility of resistance from inside or outside the power flow. And, on the other hand, it does not leave room for elements like instability, contradiction, dissention and transformation to take place in and within colonial discourses. In this research, I have shown that these processes are integral to the operation of colonial discourses. Even Said and Foucault made some changes to this conception of power in some other writings. In Culture and Imperialism, for example, Said has himself found such conception of power "disabling for politically engaged criticism" (The World 245), see Loomba also for the same point.

The utility and adequacy of Foucault's conception of power for the colonial discourse theory is further questioned by some observers. For some critics, Foucault did not consider seriously the connection of power, the structure of European knowledge and colonialism. More specifically, Foucault's analysis of power is grounded in a very specific European analysis of the relevance of European institutions to madness and sexuality. Colonial power does not necessarily work in the same way it works for the various European institutions as Foucault's The History of Sexuality, for example, shows. Specifically, it has been shown that the way that Western knowledge and institutions other and objectify women, or the mad, as shown in Foucault's work, is not necessarily the same way they other, incorporate and exteriorize the colonized people. The two cultural formations involve different processes and procedures. Relying on Foucault's analysis, Said is criticized for introducing a very Eurocentric conception of power relations, and accordingly accused for addressing the Orientalist scholarship from the perspective of a Western perception of power. Loomba believes that such conception of

power contradicts Said the humanist, especially in his later writings, who believes in the importance of "social change," and modernization.

Such arguments show that in addressing the Orientalist text from the perspective of a Euro-centric conception of power relations, Said does not incorporate any counter-hegemonic voices in colonial discourse analysis theory. This kind of analysis results in giving more attention to the process of power-making and not to the resistance to it, as Bhabha has argued. Orientalism thus denies the existence of the colonized people outside the Western "capillary fashion" of power flow. Or as M.Vaughan argues "The historical experiences of colonial peoples themselves have no independent existence outside the texts of Orientalism" (qtd. in Loomba 49).

Foucault himself makes some revisions concerning his conception of power. He shows us how resistance and opposition are admitted a "controlled space" in the colonial discourse structure. In this regard he argues that the modern Western institution validates (legitimizes) its own dominant structure by admitting a confined space for resistance and opposition in its discourses. Though, I believe that colonial and sexual discourses are able to develop different ways and procedures of resistance and conformity, Foucault's model of resistance within the discourses of sexuality might shed light on Forster's integration of resistance within the colonial discourses in his fiction. For example, in The History of Sexuality, Foucault argues that the Western institutionalized discourses "that constituted the homosexual as deviant also provided him with a lexicon for articulating resistance:"

> The series of discourses that made possible a strong advance of social controls into this area of 'perversity' ... also made possible the formation of 'reverse' discourse: homosexuality began to speak in its own behalf, to demand that its legitimacy or 'naturality' be acknowledged often using the same categories by which it was medically disqualified. (101)

This conception of sexuality in relevance to the constitution of power relations in the West draws our attention to the importance of situating resistance in colonial discourse analysis theory, researching its role in and the extent to which it is admitted a space within the domain of the dominant discourses. It is thus central to my argument in this part of the study to investigate the constitution of resistance in colonial discourses as an essential component not integrated by Said's text. More specifically, my emphasis will be on investigating homosexuality as a strategy of resistance (or what Foucault calls a "reverse discourse") employed in the colonial discourses of Forster's colonial fiction.

This theoretical insight displaces the opposition between categories like Self/Other, colonizer/colonized and homosexual and heterosexual in normative cultures, for Foucault's model forces one to incorporate resistance within the dominant discourses of power relations. In analyzing the interconnection between Forster's sexual politics and national politics, I have showed in this chapter that homosexuality can be seen as a reverse discourse that has a number of complex functions, working with and/or against the dominant discourses. This structures what I called ambivalence as an integral strategy in colonial discourses with which different standpoints are allowed to take place at the same time. This influential recognition makes me shift the focus from the stable

opposition analysis of resistance (working with or against) to considering the ambivalent effect that resistance allows or /and disallows in the colonial discourses of Forster's fiction.

According to this insight the degree to which characters, like Lionel and Cocoanut in "The Other Boat," for example, counteract the structures of power will be analyzed in the light of showing the articulation of their homosexuality within the larger dominant discourses of power. This calls attention to the importance of investigating the different forms and functions of resistance, opposition, submission, dissention, violence and subjection, in the colonial encounter, principally the role they play in conceptualizing and constructing a colonized Other in its different forms, the colonial and the sexual. For me, these processes form integral constituents of power relations in the colonial discourse analysis theory, and any attempt to situate colonial relations in a theory without considering the role that these processes play in relation to the other subjects and parameters of the colonial encounter will result in repeating parts of the same dominant structure.

According to these ideas, my analysis of E. M. Forster's colonial fiction attempts to show that colonial relations are not to be restricted to one definite conception of power and authority, that is colonial discourse analysis theory. The different processes of power construction, opposition, resistance, or submission vary, in fact, from one context to another and from one historical epoch to another. In relation to this point, I agree with Denis Porter on the importance of "the specificity of the literary instance" or what he calls "the relative autonomy of aesthetic production." Arguing against Said's adaptation of Foucault's conception of power, he explains that "Foucauldian discourse theory does

not raise the possibility of the relative autonomy of aesthetic production. Unlike Althusserian thought it has nothing to say on the question of the specificity of the literary instance or on the overdetermination of literary artifacts" (153). In applying Gramsci's notion of hegemony, Porter's approach, in fact, is intended to highlight the existence of "alternative and only partially silenced counter-hegemonic voices that have expressed themselves differently at different historical moments" (153-154). In emphasizing "the specificity of the literary instance," or what he calls "the possibility of the relative autonomy of aesthetic production" Porter's approach allows resistance to flow within colonial discourses. In doing so, Porter, shows the presence of a number of different conceptualizations of the operation of power relations in the West. In what follows I will attempt to see how these ideas work in the colonial discourses of Forster's "The Other Boat."

## The Question of Resistance or "Reverse Discourse" in the Colonial Discourses of "The Other Boat"

The conflict in the demands of the conventional law and the sexual emotional impulse between the native Other and the white man is also repeated in "The Other Boat." Forster focuses on racial difference in a homosexual relationship between Lionel March, a young officer who is taking a boat from England to be united with his fiancée in India, and the "half-cast" Moraes who is known later as Cocoanut. The origin of the homosexual story starts in another boat going in the opposite direction when the two men were children playing on the board. The short story is the last of Forster's fictional

works, intended first as a novel, but later cut as a short story. Forster wrote the "childhood" episode, with which the short story begins, in 1913 and completed the rest in 1958. It is made of five episodes each of which is concerned to show the homosexual affair between the two men starting from their childhood to their end.

The characters come in the Forsterian type shown in this research, a white man who shares a native a homosexual desire. Again the relation is not stable nor harmonious, and it is intended to reflect the conflict inside the white man's personality. Like "The Life to Come," the origin of the conflict is again drawn in line with an opposition between a homosexual desire and the racial codes and conventions of the white man. The childhood repressed homosexual scene with which the story opens is repeated on the other boat going to India where the homosexual element has become more explicit and tense. The homosexual desire is clearly linked with going East in the story.

Instead of the hut in "The Life to Come," Lionel shares his cabin with Moraes on the boat, and they become lovers. Very similar to Pinmay's reaction in "The Life to Come," Lionel's desire of the native is repressed and mingled with the conventions of his position as an officer, his cultural background, his people and most obviously the voice of his mother. Like the female British in A Passage to India, the figure of the mother (who is also physically excluded from the story) is substantially woven in the short story to reflect the British authority that forbids and constrains this interracial desire. Under the influence of the matriarchal voice, the conflict is intensified in Lionel's shattered Self and at the end he commits a Self/Other-murder to end that relationship. Unlike Fielding/Aziz or Pinmay/Vithobai relationship, the decision here is that of the white man to put an end

to this relationship. This story ends in a violent quarrel in which Moraes is killed and Lionel drowns himself.

The friendship between the insider and the outsider is thus the main theme in the story. Like "The Life to Come," this relationship is a resistant act on the side of the Colonel and a natural desire on the side of the native Other. Like Pinmay, Cocoanut is also seen to be subjected to the white man's code and rigid law and contained within the dominant imperialist structure. However, Cocoanut, is more clearly shown attempting to displace this structure in manipulating the White man's codes and conventions. This fundamental opposition between convention and naturalism between male same love and heterosexual code is again not settled nor resolved in the short story. However, "The Other Boat" establishes a clear insight regarding the articulation of homosexuality within structures of power because the white hero is not only shown as the subject of an internal conflict because of his homosexual relationship with an inferior racial contrast or the moral duty that he assumes to his job but also because of the influence of his mother who (being the wife of a soldier and a daughter of a clergy) represents the complex intermingling of sexuality and power in the discourses of the story. And thus we see Lionel all throughout the story oscillating between his desire for the boy and his fear of his mother. Investigating the homoeroticism and the voice of maternal law in the story, critic Tamera Dorland shows:

> While Captain March's disclosure of homosexual transgression tests and exposes the limits of British codes of normative sexuality, it also reveals the extent to which the officer's conscience is held in check by the chaste and the chastising

> mother. The maternal image of Mrs. March hence becomes both sign of and impetus for suppression. But it is through her son's guilt-ridden projection that she personifies both individual and British social conscience. Allotted a peripheral part in the actual plot, she nonetheless proves to be a potent phantasm of her transgressive son's tormented psyche, an image signifying both repressed desire and repressed prohibition.... Mrs. March is still identified only by her marital and maternal names. (197)

Through the use of the female's voice, the five-sectioned story confirms the author's ambivalent position toward his sexual politics in relation to his cultural background. While the homosexual element is employed to build a mutual natural connection between the white man and the native Other, the racial and moral differences, articulated through the female's voice leave such relationship with an unbridgeable chasm. Though physically the figure of the mother (or "Mater" as he likes to call her) is assigned a marginal role, her presence is made through her voice which is so compelling and influential in the story. It is clearly inscribed as the authoritative voice that forbids any violation of the conventional or religious orders. And thus we hear from the beginning the mother's voice in the other boat prohibiting the kids from playing improperly. She specifically directs her orders to Cocoanut and says "You never will play any game properly and you stop the others, you're silly idle useless unmanly little boy" (170).

The voice of the mother is very influential in the childhood scene. The idea that the other boat shows the origination of homosexuality in childhood relations might also

inscribe the mother as the subconscious mind who regulates any "game properly" (170). Thus the voice of the mother in the short story is inscribed as the ego that monitors and filters racial and sexual relations according to Her beliefs and rituals. Thus, as in A Passage to India, the figure of the female stands dominantly for the authority for the imperial Self. Lionel is shown to lose control of his British Self to the Other Self under the influence of the Oriental world; however, the mother voice is so forceful and from time to time can bring him back to his normality:

> As soon as the Normannia entered the Mediterranean he had begun to lose, and the "better luck after Port Said, always the case" that had been humorously promised him had never arrived. Here in the Red Sea he had lost the maximum the Big Eight's moderate stakes allowed. He couldn't afford it, ..., also it was humiliating to let down his partner. (172)

However, under the influence of his mother's voice, Lionel shows, later, internalized conflict and suppressed spaces regarding his homosexual relation with Cocoanut. He is clearly shown oscillating by his desire for the boy and his fear from his mother:

> If only he had found out the fellow's tastes in England he would never have touched him, no, not tongs. But could he have found out? You could not tell by just looking. Or could you? Dimly, after ten years' forgetfulness, something stirred in that faraway boat of his childhood and he saw his mother..... Well, she

was always objecting to something or other, the poor Mater. No, he could not possibly have known. (176)

However, the homosexual relation stands in sharp opposition to the authoritative voice of the mother in Forster's novel. It is significant that the homoerotic sexual element is more explicit in this story than it is in "The Life to Come," or in A Passage to India where homosexuality is suppressed in the colonial structure of the narrative. In the emphatic enforcement of the homosexual relationship between Lionel and Cocoanut in the text, Forster employs homosexuality as the resistant force (or the reverse discourse) that acts against the mother's regulations. Thus, the idea that the homosexual relation is suppressed in A Passage to India and admitted a limited space in "The Life to Come, but is detailed more explicitly in "The Other Boat," shows Forster's complicated standpoint regarding his theme.

As I argued initially, Foucault shows how resistance and opposition are admitted a "controlled space" in the dominant discourses in order to validate their ideology. Accordingly, we can consider that Forster validates his own narrative by admitting a flexible and changeable space for resistance and opposition within its discourses. What Foucault, actually, terms "progressive resistance" is actually Lionel and Cocoanut's homosexual relationship in the cabin as this relationship can be seen as acting against the hetero -normative structure presented through the mother's voice. Homosexuality thus forms a reverse discourse in which the rigid distinction between colonizer and colonized, Self/Other elapses and replaced by the love relationship between Lionel and Coconut. However, because Forster applies the same categories he attempts to destabilize, those of

colonizer/colonized -- in showing a tendency to maintain the distinction between the Self and Other inside and outside the Cabin, from time to time -- indicates his inability to sustain the reverse discourse of homosexuality throughout his narrative. And thus like Lionel's dilemma, we can see him again fluctuating between his sexual politics and his cultural conventions.

The vacillating opposition between Lionel's personality and that of Cocoanut in Forster's text is an expressive instance of this kind of ambivalent representation. Whereas Captain Lionel is shown as "clean-cut, athletic, "broad shoulder" (172), good-looking without being conspicuous" (171) who is successful in his career and "irresistible to the fair sex" (172), Cocoanut is shown as "funny-shaped head," "unmanly," "no better than a monkey" (181) who is not "expected to know its name" (181) and "who belonged to no race" (174). Regarding his homosexual relationship with Cocoanut, Lionel, is shown to have double standards and unresolved tension and anxiety. While on the deck with his people around he views Cocoanut as "a wog" (175), but, at the same time, he had "an assertion deeper than speech that they belonged to each other and in their own way" (178) in the cabin. Forster sets an opposition between what he calls "personal" and "tribal" laws when he makes Lionel holds a double position regarding his homosexual relation with Cocoanut. In a note the narrator says that "However, he could not very well protest under the circumstances, nor did he in his heart want to, for his colour- prejudices were tribal rather than personal, and only worked when an observer was present" (174). This shows that Lionel is divided between his desire for the "unmanly boy" and his prestigious position within his community. Lionel is shown to lose control of his British Self to the Other Self under the influence of the Oriental world and "the half-cast,"

"unmanly" boy; however, the mother voice is the only driving force that can keep the rigid Self/Other oppositions.

Like A Passage to India the female figure works to confine and synchronize same sex male desire. The mother in this regard is a counter-hegemonic voice that suppresses, and attempts to end resistance in colonial discourses. In this short story, Forster's sexual politics are complicated as they show differential representation regarding men and women in his text. This is obvious in the short story especially Lionel is made to end his relationship with the Other, and then his life, because of the immediate influence of the mother's voice. Though the mother is admitted a limited space in the narrative, her presence is felt by Lionel all throughout the narrative. "Go back and play properly under the awning at once" (169) resonates everywhere in the short story. Furthermore, as Mrs. March represents the colonial power, she is initially introduced as "A clergyman's daughter and a soldier's wife, she could not admit that Christianity had ever been Oriental" (169) and "she was always objecting to something or other" (176), especially concerning Lionel's relation with Coconut, she is clearly shown to counteract that "moment of ecstasy," "the moment of vision" and "cry of delight"(178) which the two lovers experienced together. Lionel is usually "reminded, and for no reason of his mother" (179); who "He did not want to mention her in his [homosexual] present state" (179).

The same ambivalent position that Forster shows regarding his colonial subjects can be said of his treatment of "the reverse discourse" of homosexuality employed in his fiction. Resistance thus is an ambivalent force in colonial discourses. The representation of homosexuality in Forster's fiction can be seen as based on the same indecisive

structure of colonial relations he incorporates in his text. Whereas he wants to structure homosexuality in his text, Forster reflects the tendency to associate the homosexual relations of colonial subjects with an intense violence that not only blurs the boundaries between the White Self and the native Other, but also brings it to its destruction. Thus, this representation is consistent with the writer's ambivalent sexual politics regarding his attempt to integrate and synthesize homosexuality (resistance) as an essential constituent of heterosexual cultures. For da Silva in Forster's short stories "the sexuality of "primitive" cultures is represented as completely unbounded and lacking any sense of individualism. The excitement of these "primitive" cultures for the Western homosexual protagonists is that it helps them to dissolve the restrictive, adult boundaries of selfhood that their culture has imposed on them" (256).

What I want to make clear that the dominant structure in Forster's text is so forceful and so the displacement of oppositions like Self/Other, tame/savage or primitive/civilized is resonant with a violent structure that in each case of the homosexual/colonial encounter, the racial contrasts end in separation, either in violent death or in departure. For example, in "The Other Boat," homosexuality is counteracted by showing the corruption in Cocoanut's personality, the influence of the mother's voice on Lionel's Self and with ending the homosexual relationship in violence. Showing the "powerful and deadly sadomasochistic encounter between Lionel and Cocoanut" at the end of the story, da Silva shows the difficulty of separating or perceiving things; "death and orgasm get conflated" (256) in the last scene of the story when "[Cocoanut] lowered his mouth onto the muscular forearm and bit it.... The sweet act of vengeance followed, sweeter than ever for both of them, and as ecstasy hardened into agony [Forster mentions

the same expression when Lionel and Cocoanut had first love] his hands twisted throat. Neither of them knew when the end came, and he when realized it felt no sadness, no remorse" (195-96). Commenting on the same scene da Silva comments:

> Lionel's hands are the only things that are distinct here..., For the rest of the passage, it is very difficult to keep the actors separate, or to discern exactly what is happening. Whose "ecstasy" is "hardening"? Who is feeling "agony"? Any sense of separation between the two men collapses inward into the "them."... Biting and kissing, ecstasy and agony, orgasm and literal death all collapse into each other. (257)

The conflation of violence and eroticism in this scene conforms with Forster's ambivalent sexual politics in relation to colonial power. In incorporating violence as a reverse discourse that works to displace and substitute homosexual desire, which was initially intended to displace racial differences, Forster shows his inability to integrate homosexuality into the colonial discourses of the story. I agree with Stephen who argues that "Forster's particular reverse discourse of homosexuality gives him extremely modest political leverage against his heterosexist culture, ...[however she] recognize[s] that there are other historical moments and other reverse discourses which work more effectively" (240). However, I believe that the existence of those "other moments and other reverse discourses" (240) in Forster's fiction does less the work of replacing heterosexuality as much as to implant ambivalence, counter-hegemonic voices and resistance as the most prominent features of colonial discourses. One more point to be mentioned here concerns

the idea that Forster carries out the violent end of homosexuality in the short story through the only female figure in the story, the mother -- the idea that raises again questions about women representation in colonial discourses. Forster's liberal idea that humanity can rise above the dogmatic formations of cultural stereotypes and colonial strategies remains inattentive to sexual differences and historical antagonisms in his text. Forster's anti-imperialist stance stems from his own sexual politics and testifies to the difficulty of inactivating racial and sexual differences outside the specific, personal and biased domains of relations.

I have been suggesting, so far, that the representation of the Other in Forster's narrative depends on both the writer's sexual politics and the exigencies of the British rule at that time. In fact, within the colonialist narrative these representations provide an ideological justification for the writer's own personal and national politics. Therefore, the relationship between the writer's sexual and national politics is better understood as bilateral with sexual politics both informed by and structuring colonial discourses. Throughout his colonial narrative, the contradiction and inconsistencies between sexuality and colonialism are intensified as Forster seems keen on delineating a male perspective of colonial relations. Notice that the category colonizer in relation to the colonized has become male when put it in relation to women, both colonizer and colonized. Such construction seems to contradict Forster's image of the humanist who believes in the sanctity of the individual and freedom. Male relations have become the privileged distinction of colonial identity which is usually shaped by binary constructions of racial, national and class differences. To conform with his personal needs and desires, Forster restructures the colonial discourses of the British Raj and otherwise in order to

transform the existing structures that are based on color and racial differences to ones that are based on same sex relations and desires.

Relying on this presentation of colonial and sexual relations in Forster's fiction, I think that it is an oversimplification to argue that Forster articulates the complicated issues in our time, that of the antagonistic and irreconcilable opposition of colonizer/colonized or male and female, as some critics have. It is unjust to attribute all the excessiveness of male/female or colonizer/colonized relations in Forster's text to a binary opposition. It is at least evident that in assuming a hierarchy of discourses that the sexual politics of Forster's colonial narrative considers a revisionary outline that attempts to escape wandering in the void between general headings such as that of Self/Other or colonizer/colonized. Such a strategy has been maintained by Forster in emphasizing the same male relations in an ambivalent structure that allows indeterminacy, negation, opposition, contrariety, transformation, violence, as well as stability to take place within its domains.

# CHAPTER V

# CONCLUSION: REORIENTING EDWARD SAID'S COLONIAL DISCOURSE ANALYSIS THEORY

## Gender and Sexuality in Orientalism

So far this study has argued that E. M. Forster's colonial fiction shows the significance of incorporating issues of gender and sexuality in colonial discourse analysis theory; the idea has also entailed the importance of examining the relation of other branches of cultural studies to Said's colonial discourse analysis theory, as well. More particularly, I have shown in the analysis of Forster's A Passage to India and the short colonial fiction that the fiction of empire, based on variety of interests, identities and desires, situated in complex net of discourses and histories, have pointed to a number of lacunae in the colonial structure of Orientalism, further loosening its stable binarist relations and its consonant methodology. The question of the relevance of Forster's gender politics to the discourses of British India is a significant case in this study. In Chapter Two I argued that in offering a critique of Western culture and knowledge, especially the effect they have on structuring and producing a discourse of power relations, Said's Orientalism, shows a clear interest in assembling the ways in which the different Western cultural processes operate in actual colonial situations. The relevance of gender and sexual politics to colonial rule and domination, as it is not elaborated sufficiently by the colonial discourse analysis theory of Said's text, has fallen within this interest. Thus, one major task of this study has been to re-position gender and sexuality in colonial discourse analysis theory.

For many critics, Said's Orientalism recognizes, to a certain extent, the relationship between power and gender politics and the effect such a connection has on generating a Western hegemonic discourse about other cultures and peoples. For example, Said shows how the Orient has been feminized in Western Orientalist scholarship on the basis of a Western conception of femininity. He refers to the idea that Western Orientalist scholarship is basically a male institutional practice, and one which consistently perceives the Orient according to constructed images of male/female patterns of relations. These ideas are approached in the text under the distinction Said makes between what he calls "latent Orientalism" which is employed to indicate the "unconscious (and certainly an untouchable) positivity" (206) and "manifest Orientalism" which stands for "the various stated views about Oriental society, languages, literatures, history, sociology, and so forth" (206). For Said, latent Orientalism was put to many uses in the culture of the West including "racial classifications" (206), Darwinism" (206) and "biological determinism," (207) which have also carried forward the binary biological typology of male/female in Western culture. Said's work thus does acknowledge, to some degree, "the gendered nature" of the Western Orientalist discourse, especially when he considers that latent Orientalism "encouraged a peculiarly (not to say invidiously) male conception of the world" (207).

I have argued in the previous chapters that Said's Orientalism manifests with detailed evidence how the representation of the Orient in the Western Orientalist text has been based on a fixed distinction between the European Self and the Other. More obviously, he shows how this kind of representation has been established through programmatic processes that associate the Orient with some inferior elements in the

Western culture such as women, the insane, the leper, the poor and the infidel. Based on this kind of association, one major function of "latent Orientalism," for Said, is the separation and division it enhances between the West and the Orient. Said shows how this separation has been based on biological determinism, a male/female pattern of relations, moral-political admonishment, moral/heathen divisions, to mention some examples. Approached in connection with these fixed structural patterns, the Orient has been thus viewed as backward, immoral, uncivilized, inferior, heretical, retarded and above all feminine in the Western text. Said argues that the point to be made clear is that "the very designation of something as 'Oriental' involved an already pronounced evaluative judgment, and in the case of the peoples inhabiting the decayed Ottoman Empire, an implicit program of action" (207). Said shows how relying heavily on the same "evaluative judgment[s]," latent Orientalism invited dominant male pattern of relations. Thus, being subjected to an extreme "male power-fantasy," and structural patterns of attitudes and approaches, Orientalism is seen as an "an exclusively male province" (207) and like many other field subjects in the eighteenth and nineteenth centuries is claimed to be structuring itself and its subject matter with "sexist blinders" (207).

Moreover, Said refers to the association between Orientalism and homosexuality or what he calls lascivious and libidinous sex. He demonstrates that how in going to the Orient, what writers and artists, including Flaubert, Nerval, "Dirty Dick" Burton, and Lane in the nineteenth century and Gide, Conrad, Maugham, in the twentieth century looked for was "a different type of sexuality" (190). They sought a kind of sexuality which is "more libertine and less guilt-ridden" (190) compared to the sexuality they could

obtain in Europe. He explains that due to the fact that there "was no such thing as "free" sex in Europe in the eighteenth and nineteenth centuries, and because sex "entailed at that time a web of legal, moral, even political and economic obligations of a detailed and certainly encumbering sort ... , so the Orient was a place where one could look for sexual experience unobtainable in Europe" (190). For Said, all European writers traveled to or wrote about the Orient in the period after 1800 were motivated by this kind of "Oriental sex." He indicates that as this kind of interest was "repeated" by many Orientalists, its effect became orderly, "regulated" and incorporated in Western culture. For Said "Oriental sex" turns out to be a "commodity," which people could have without even going to the Orient (190). However, Said's analysis does not elaborate sufficiently on the interconnection between sexuality and what he calls the "web of legal, moral, even political and economic obligations" nor on the specific effect that such correlation might produce in the Western Orientalist scholarship at that time.

Moreover, Said refers to the representation of the Oriental women in the Orientalist text when he considers Gustave Flaubert's representation of an Egyptian courtesan, Kuchuk Hanem, as an "influential model of the Oriental woman" (6) for representation in the Western text. Said indicates that such representation shows that the Oriental woman "never spoke of herself, she never represented her emotions, presence, or history. He [Flaubert] spoke and represented her" (6). Said shows how Flaubert dominates the Oriental woman through structural archetypes which he calls "historical facts of domination" such as maleness and wealth. Thus, for Said, Flaubert's representation of Kuchuk Hanem as the typical Oriental woman "stands for the pattern of

relative strength between East and West, and the discourse about the Orient that it enabled" (6).

Re-rereading Orientalism with an eye on Said's investigation of sexual politics in the Western Orientalist tradition, I have found out that Said's explication of the construction of the female Orient in the Orientalist text imposes the same structural approach and analysis he has been applying in the analysis of Orientalism, I showed in Chapter Two. For Said's analysis concludes that Flaubert's presentation of the Egyptian woman Kuchuk Hanem -- as it stands for a discourse of power relations between East and West (6) -- is the prototype of the Oriental woman conceived by the Western travelers and novelists traveling to the East. Oriental women for such writers "express unlimited sensuality, they are more or less stupid, and above all they are willing" (207).

Having limited his analysis to such a presentation, Said's analysis does not refer to women's role and experiences in his theory, nor to any variations, oppositions and insurgency within Orientalist discourses. As I argued throughout this study, Said's construction of Self/Other relations is characterized as stable, static, steady and eternally fixed and has a clear effect on constructing an Occident/Orient dichotomy in his text. Male/female patterns of relations are not very far from this kind of analysis. Very similar to Said's own criticism of the Western Orientalist scholarship, the "very possibility of development, transformation, human movement" (208) in women's representation and experiences are not allowed in colonial discourse analysis theory. Even while making the distinction between latent and manifest Orientalisms, Said, actually, argues for the same structural unchanging approach that he has been maintaining in the analysis of the Western Orientalist scholarship. Any differences, divergences or variations in the

Western Orientalist scholarships are claimed to be in "form" and "style" but not in "content" and structure:

> Whatever change occurs in knowledge of the Orient is found almost exclusively in manifest Orientalism; the unanimity, stability, and durability of latent Orientalism are more or less constant. In the nineteenth-century writers I analyzed in Chapter Two, the differences in their ideas about the Orient can be characterized as exclusively manifest differences, differences in form and personal style, rarely in basic content. Every one of them kept intact the separateness of the Orient, its eccentricity, its backwardness, its silent indifference, its feminine penetrability, its supine malleability; this is why every writer on the Orient, from Renan to Marx (ideologically speaking), or from the most rigorous scholars (Lane and Sacy) to the most powerful imaginations (Flaubert and Nerval), saw the Orient as a locale requiring Western attention, reconstruction, even redemption. The Orient existed as a place isolated from the mainstream of European progress in the sciences, arts, and commerce. Thus whatever good or bad values were imputed to the Orient appeared to be functions of some highly specialized Western interest in the Orient. This was the situation from about the 1870s on through the early part of the twentieth century. (206)

In inscribing the West as the dominant male voice, and the East as the feminized penetrable, silent Other without showing any counter-hegemonic voices on the two sides, the Oriental and the Occidental, and in showing no interest in researching women's role

in colonial discourses, Said's Orientalism invokes some criticism not only from feminists but also from other critics, as well. The prototype of the Kuchek Hanem's analysis, as it stands for the female Orient and a discourse of power relations, has become typical for Said's analysis of issues of gender and sexuality in colonial discourses. Especially, Said's text does not incorporate the role of the Western female in such discourses. For example, he does not reflect on the experiences of famous travelers to the Orient such as that of Mary Kingsley and Isak Dinesen or explorers and photographers such as Leni Riefensthal, and Alexandra David-Neel in his text. Many observers criticize Said's Orientalism from these gendered point of views.

There now exists a growing interest in addressing some of these issues from different perspectives and angles. For example, in Seductions: Studies in Reading and Culture, Jane Miller believes that Said's analysis re-articulates a dominant patriarchal society. At the level of content, she criticizes Said for suppressing women's voices and experiences in Orientalism. At the methodological level, she also indicates that all throughout the book Said's audience is dominantly presumed to be male. In emphasizing the West as the authoritative male voice, and the East as the unvoiced, inactive and feminized subject, Miller argues that Said's text re-articulates the supremacy of a patriarchal economy of representation that inscribes women from its exclusive vantage point:

> Said sets out with care and delicacy the parallels and analogies developed in this field between colonial relations and sexual relations, and he shows how illuminating of the reality of imperial adventure those parallels have been for both

> West and East. What he does not confront are the sexual meanings on which those illuminating parallels depend. It is possible to feel that within his analysis it is with the distortions of male sexuality produced by the language of Orientalism that he is chiefly concerned. To undermine the economy, the sovereignty and the culture of another people is, above all, to undermine the identity and integrity of its male citizens. That has often involved the theft of their women, as part of a process which is to be thought of as infantilisation or, ultimately, as feminisation. The question remains: why does such an analysis not entail a concern for women's loss of political and economic status, in itself? The possibility that women had little or no political or economic status to lose does not become part of the history which is being written. (118)

Accordingly, Miller highlights the importance of investigating certain omissions, exclusions, contradictions that might "separate," "subsume," and "subordinate" the category of woman for analysis and emphasizes the usefulness of "counter discourses" in any cultural analysis. In relation to this point, Moore-Gilbert explains that "Miller sees the distortions of counter-discourse as practiced by Said (and Fanon) as symptomatic of the 'seductiveness' of 'high' theory itself. In order to attain academic status, according to Miller, a critical theory needs to have a high level of both consistency and generalisability. There is thus a temptation to ignore contradictory material; in the case of colonial discourse analysis, as in some other contemporary theory, this involves suppressing the experiences of women (on both sides of the imperial relationship)" (8). Related to this point, Miller shows that

> such an omission simultaneously separates, subsumes and subordinates the category of women. It also takes women for granted...as undifferentiated elements of a collective humanity. A view which would be easy to accept were that collective humanity not itself, within such theories, under perpetual scrutiny for its splits and conflicts. (133)

In response to Said's negligence and disallowance of women's experiences in Orientalism, another major trend of criticism of Said's text endeavors to investigate women's Oriental writings and compare it to that of men. More specifically, some critics research women's travel writing to see if it generates different discourses of Orientalist tradition to the one produced by men. Lisa Lowe's Critical Terrains: French and British Orientalisms and Sara Mills's Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism, for example, fall within the same interest. In order to incorporate women as an integral constituent of colonial discourse analysis theory, these critics also highlight certain omissions, contradictions and exclusions within Said's textuality. Lowe, for example, argues for the heterogeneity of the Western Orientalist scholarship and accentuates the importance of counter-discourse as a major procedure of analysis. In acknowledging women's experiences in Western colonial enterprises, some emphasis is also given to women as differential constituents whose sexual identities are not seen as the prominent feature for categorization.

In Critical Terrains: French and British Orientalisms, Lisa Lowe analyzes a number of Orientalist texts to investigate women's representation of (and in) the British

and French Orientalist scholarships. For example, in her attempt to incorporate women's work in the colonial discourse analysis theory, she analyzes the writing of Lady Mary Wortley Montagu to see if women's Orientalist writings work differently from that of male travel writers. Believing also in the heterogeneity, contrariety, diversity and irregularity of discourses, Lowe points to certain omissions and suppressions in the colonial discourse analysis of Orientalism and highlights certain problems in Said's textuality. For example, Lowe shows how Montagu's writing contradicts the account of Turkey presented by writers such as Robert Withers and Jean Dumont. Lowe believes that the most significant of these differences is the way that Montagu's writing asserts what she calls a "rhetoric of identification" in which "an emergent feminist discourse that speaks of common experiences among women of different societies" (15) take place within Orientalist discourses at that time.

As I showed in Chapter Two, this kind of procedure, by which colonial discourses are articulated from different perspectives, complicates the whole issue of colonial relations, especially the one produced by the fixed binary analysis of Said's colonial discourse analysis theory in Orientalism. Said is mainly criticized for not presenting Western Orientalist scholarship from diversified cultural perspectives or schools, the feminist point of view, is an evident example in this study. Feminist's emphasis on the subject as multiply constructed, positioned and re-positioned, for instance, would generate different conceptions and understandings of colonial subjectivity and imperial relations.

A number of feminist critics have investigated women's representation of the Orient in the Orientalist text and attempt to research the effect of this representation on

producing different or complicit narratives of colonial relations. Gaytri Chakravorty Spivak and Chandra Talpade Mohanty's works are the most notable examples in this regard. Gaytri Chakravorty Spivak, for instance, in a series of essays -- "French Feminism in an International Frame," "Three Women's text and a Critique of Imperialism," "Imperialism and Sexual Difference"-- underscores the different ways in which Western feminist schools reproduce colonial representation. Highlighting the failure to investigate the complex positions of colonial subjectivity, Spivak warns that dogmatic gendered concepts like "universal sisterhood," would risk repeating imperialist thoughts and prejudices at the very precise moment they are intended to deconstruct a discourse of racial and sexual discriminations. Following this direction, but in a little different way, Chandra Talpade Mohanty's famous essay, "Under Western Eyes: Feminist Scholarship and Colonial Discourses," also focuses on the different ways in which Western feminist scholarships constitute third-world women as a single monolithic group. Mohanty points out the alarming similarities that exist between the conception of Western feminist schools of Third-World woman and the Western imperialist's text representation of the East.

Not only feminists, but also gay and lesbian critics, believe that Said's colonial discourse analysis theory reflects primarily the dominant patriarchal, heterosexual philosophies of the West, and in doing so pays no heed to the existence of important counter-hegemonic voices that exist within the Western Orientalist scholarships. Another direction in criticism of Said's Orientalism thus focuses on locating counter-discourses, conflict or heterogeneity, within the colonial discourse analysis theory from the perspective of Queer Theory. Though Said's work draws our attention, to some degree,

to the persistent association between the Orient and lascivious and libidinous sex in the Western Orientalist text, as I have just mentioned, Said's analysis of the specific role of gender and sexual politics in colonial discourses has been found insufficient and demarcated with dominant assumptions of power and sexuality. In failing to incorporate different forms of sexuality and in insisting on re-articulating a dominant heterosexual narrative, Orientalism seems to erase some significant factors that constitute colonial discourses.

In "Said's Orientalism and the Discourse of (Hetero)sexuality," Tom Hastings, on his side, argues that Said's Orientalism reinforces a heterosexual vision of reality, as it does not incorporate the homo-eroticism which he identifies in many writings about the Orient. He argues, for example, that "notions of sexuality play a significant role in the construction of the "Oriental" identity. The production of otherness, and the construction of racial identity in the Western Orientalist discourse should be filtered through notions of sexuality" (130). Hastings argues basically against Said's unwillingness to investigate the pertinence of homoeroticism to Western Orientalist scholarship. In this regard, he explains that Said's "... tendentious elision of issues of sexuality, his reduction of sexual relationships to a phallocentric gender axis, and his effacement of the homosexual identity of many of the authors prominently cited throughout his study so thoroughly," though he refers to their relevance to Western Orientalist scholarship, narrows his study in a discourse of "compulsory heterosexuality" (130). For Hastings, Said's work effaces the political significance of Orientalism for gay and lesbian theories (130, 144).

Moreover, the growing body of works that attempt to tackle gender politics in colonial discourses from the perspectives of Queer Theory and the different feminist

schools indicate different articulations of gender and colonial politics. Joseph Bristow's Empire Boys: Adventure in a Man's World, and Effeminate England: Homoerotic Writing after 1885 and Tony Brown's Edward Carpenter and Late Victorian Radicalism attempt mainly to analyze the construction of masculinity in the literature of empire. Sara Suleri's The Rhetoric of English India traces the sexualized trope of "the effeminate groom" in the British Raj. Tony Davis and Nigel Wood's collection of essays, A Passage to India (1994) and Robert K. Martin's Queer Forster also address the specific interconnection of homosexuality and colonial politics in Forster's A Passage to India. Rana Kabbani's Europe's Myths of the Orient: Devise and Rule and Laura E. Donaldson's Decolonizing Feminism: Race/Gender and Empire Building also work hard to incorporate women's experiences within colonial discourses. These are significant contributions to the analysis of the construction of gender and sexuality in colonial discourses as they give concrete instances of how to merge and consolidate different feminist and queer issues in colonial discourse analysis theory.

As I have just mentioned, a good number of critics have generated disparate debates about the relevance of sexual politics to colonial power and about the different roles that women play in the Western Orientalist scholarship. There is now a great body of literature that handles such convergence from different perspectives and standpoints. However, the analyses of most of these critics remain on limited level without attempting actually to investigate deeply the way the construction of gender and colonial politics in the colonial discourse analysis theory works in actual literary works. Also, Said's theory in Orientalism has not been sufficiently analyzed in the relevance of these issues. In reflecting on these shortcomings, my study has attempted to show that the

interconnection (conformity and/or opposition) between Feminism, Queer Theory, and Postcolonial Theory in Forster's colonial discourses, especially on issues of gender and sexual oppression, makes an important move in the history of colonial and postcolonial studies. This is not to say that this convergence shows a total consensus on issues of representation, domination and coercion of both women and the colonized Other. In investigating Forster's sexual politics in colonial discourses, my analysis has argued for the existence of different modes of analyses, or what I called a hierarchy of discourses, differential representation in which a number of different modes and levels can be identified within the colonial discourses of the same narrative.

I have shown, so far, that Said's colonial discourse analysis theory draws our attention to the connection between Orientalism and sexuality and gives examples on the representation of the Oriental women in the Western Orientalist text. Said's analysis shows how the Oriental female is conceived in male Orientalist writings according to a Western understanding of sexuality. He more specifically refers to the association between Orientalism and homosexuality and gives evidence arguing that such type of sexuality conforms with the West's desire to know and possess the Orient. However, Said's Orientalism is criticized for not sufficiently constituting the correlation of imperial rule and sexual politics in the construction of the colonial discourse analysis theory of Orientalism. Moreover, the role that Western/Oriental woman plays in the Western Orientalist scholarship, specifically, and in colonial rule, generally, is obscured by an ideological gender-blind analysis which could not incorporate sexuality and other forms of social division and/or oppression that underline Western culture.

Said's Orientalism fails to speculate and theorize the particularity and distinctiveness of the role that gender plays in colonial discourses. Moreover, there is no serious analysis of sexuality, or the structure of family, patriarchy, women's alliance with or resistance to colonial thoughts and policies, for example, in the colonial discourse analysis theory of Orientalism. On the one hand, Western women's involvement in colonial discourses is undertheorized; and on the other hand, the Oriental woman is doubly shadowed in the dominant discourses of Said's text. It is alarming that while most of the criticisms on sexual and colonial convergence in colonial discourses attempt to incorporate Western women in these discourses; Oriental women, nonetheless, have not obtained an autonomous existence outside the prototype of Kuchek Hanem's analysis of the text of Orientalism.

The crucial questions, thus, how gender and sexuality connect with the operations of colonialism, and how they help in constructing a hegemonic discourse of racial discrimination about the Other, what differences a woman's reading and experiences add to this discourse, or how the Oriental woman responds to these hegemonic discourses, remain unanswered in Said's book. This study has worked to approach these questions in my investigation of the construction of woman and man (both colonizer and colonized) in Forster's presentation of the British colonial/sexual experiences in India. My reading of Forster's fiction not only shows how colonial politics exhibit complicated discourses that allow a number of factors and strategies to take place within their domains but as a female Oriental, my analysis reflects how a colonial subject would approach and write back to these discourses. As I argued in this study, the impact of Western culture and knowledge on Orientalist discourses should be tied up with other forms of knowledge and

experiences as Said, himself, manifests clearly in Orientalism. What I want to emphasize in this study is the idea that the analysis of Orientalism demands not only that the categories and relations adopted for structuring the colonial discourse analysis theory be revised and developed from the West's point of view, but also re-examined and reconstituted from the perspective of the colonized Other in its different forms. From this perspective, my reading of Forster's colonial fiction has been focused to locate different counter hegemonic voices within the dominant colonial structure.

## Reorienting Colonial Discourse Analysis Theory: The Case of Forster's Colonial Fiction

The clash of sexual and racial difference within the dominant discourses of colonialism is a significant issue in Forster's colonial fiction and one which makes it important to constitute gender (or personal) politics in colonial discourses. As I argued in Chapter Three and Four, Forster's anti-imperialist stance stems from his own sexual politics and testifies to the difficulty of inactivating racial differences outside the specific and personal domains of relations. Moreover, in investigating women's, as well as men's representation in Forster's colonial text, I have found out that the idea that humanity can rise above the dogmatic formations of cultural stereotypes (which Forster, himself, advocates in his liberal writings) remains inattentive to sexual differences and historical antagonisms in the colonial discourses of Forster's narrative.

I also have shown in the previous discussion that Forster's colonial narrative investigates whether human beings are the same or different -- whether difference is defined by racial or sexual attributes or by both. However, the othering of Indian people

and their construction as "Oriental" is filtered in Forster's narrative through the writer's own sexual politics. My analysis has shown that such construction is crucial not only for creating a reverse discourse in Forster's narrative, in which a counter hegemonic discourse arises in Forster's text, but equally essential for setting up both personal and national politics in colonial discourses on both sides of the colonial divide, the British and Indians. My study makes it clear that in doing so, Forster reiterates colonial discourses from a different ideological standpoint to the one analyzed by Said's Orientalism. What I mean is that Forster's colonial narrative poses sexual politics and alterity in contrast to power imposition and stability.

I have also argued in Chapter Four that Forster's colonial narrative is conscious of the cultural and racial differences between colonizer and colonized and the difficulty of bringing East and West together. Forster's complicated position regarding his own sexual and national politics is seen in the strategies he employs in handling such conflicts within colonial discourses. I found out that Forster's colonial narrative is structured around cross-overs of hybrid, irresolute and ambivalent type of relations. Nonetheless, some critics might argue that this double postioning of colonial relations is an outcome of "imperial duplicity," to borrow A. R. JanMohamed's term, which shows the writer's complicity with colonial discourses. In his analysis of colonial discourse analysis theory Jan Mohamed's considers that ambivalence in colonial discourses is itself "a product of 'imperial duplicity' that underneath it all, a Manchean dichotomy between coloniser and colonised is what really structures colonial relations" (105). However, instead of categorizing Forster's work as racist or liberal humanist, my analysis emphasizes the idea that Forster's colonial discourses are structured around unstable types of relations, the

idea that makes it necessary to constitute ambivalence in colonial discourses. Such construction of colonial relations would generate a narrative that is neither complicit nor coherent with the dominant discourses of power.

According to this kind of analysis, what is celebrated as a very personal and "queer" relation in Forster's colonial narrative is not necessarily one in which cultural or colonial hegemonic forms correspond. I make it clear that sexual politics in Forster's fiction can be considered a reverse discourse through which the author not only articulates his opposition to the dominant imperialist structure, but also maps an unpredictable and unbounded space of his own. Thus, Fielding/Aziz's relation, echoes Forster's private relation with the Indian Syed Ross Masood, has not been seen to work in complete consistency (nor in forceful opposition) with the British hegemonic colonial forms. Accordingly, it is unjust to characterize Forster's narrative as simply anti-Indian nor to confine it to the liberal/humanist tradition as some critics have.

In more ways than one, I have shown how A Passage to India articulates the irreconcilable opposition of male and female in colonial discourses in a private language that corresponds to Forster's own politics and views. It is this mingling between the personal and the political that posits the dilemma of colonial discourse analysis theory in Said's Orientalism which inscribes all colonial relations in terms of a conflict between structural archetypes such as master/slave or colonizer/colonized. I have argued that Forster's conception of sexual relations in colonial discourses defines itself by "exclusion" as much as by inclusion in which the attempts to encompass revolutionary patterns of male behavior, I mean homosexuality, in the colonial narrative is done through inscribing an ambivalent type of resistance, as I explained in Chapter Four.

Whereas Forster structures his narrative around this in between complex "passage" to racial and sexual relations in colonial discourses, Said's analysis in Orientalism does not admit resistance within its domain and maintains that such relations show a "style for dominating, restructuring and having authority over the Orient" (3).

Colonial discourse analysis theory, then, is not just an approach for the Western imperialist project and its imposition of power and politics as Said's initiates in Orientalism. This study shows that colonial discourse analysis theory indicates new ways of conceptualizing and constructing colonial relations in which different cultural (sexual, psychological, historical political and colonial) processes are seen to work together in the formation, perpetuation, repudiation and disassembling of the different colonial processes. The mingling of the sexual and the colonial in the discourse of the British Raj is my evident example in this study. Such an approach, then, would widen the scope of Post-colonial and other cultural studies by examining the intersection of knowledge and power in the literary text from different perspectives and horizons. Moreover, in connecting the colonial condition not only to the political but to the personal as well, colonial discourses are understood as relational with unpredictable features and aspects. Such a combination, which includes the different ideological and cultural forms and strategies that create a colonial condition, makes up my own definition of a colonial discourse analysis theory.

## Shortcomings and Recommendations: Reorienting my Analysis of Said's Colonial Discourse Analysis Theory

In attempting to reorient Said's fixed approach and methodology of the colonial discourse analysis of Orientalism, I have already applied a revised understanding of the colonial discourse analysis theory explained in Said's text. That has been carried through my reading of the colonial experiences of a British author E. M. Forster in the British Raj. My reading clearly has attempted to encompass those constituents and strategies that have been depreciated or silenced in Said's analysis in presenting a revised analysis of colonial relations. However, while concluding this work, I found out that my study could not escape what Lowe calls the "seduction" of a dominant theory or even some of the homogenizing strategies applied in Said's text itself. Such processes might partially have arisen in this study from my desire to emphasize how Said's colonial discourse analysis theory itself blurs difference and alterity in colonial discourses. In the process of doing that, I neglect the potential existence of counter-hegemonic discourses in Said's analysis, especially in his subsequent writings, an idea that needs further research. Moreover, the effect of such an approach can be found in confining my analysis to those colonial discourses, strategies and processes played off by Forster's colonial fiction and not those employed by diverse other experiences or authors. Accordingly, such an analysis still looks forward to work on the following shortcomings in future research.

First, the reception (and representation) of colonial discourses by colonized and/or post- colonized peoples of the dominant colonial structures, as not investigated in my analysis, should be situated within the colonial discourse analysis theory. Through my

analysis I began to discern the importance of incorporating the opposing discourses of the colonized people, both female and male. In such a study, a colonial discourse analysis theory should also identify, distinguish and demarcate an Anglo-Indian literary discourse which corroborates both metropolitan and Indian writers' colonial experiences. Certainly, such an analysis should draw radical distinctions or similarities (including processes of resistance and complicity within these discourses) between metropolitan and local representations of India. The legacies of colonialism should be seen to vary from one context to another and from one writer to another, even as they obviously share some common aspects and features. One more point to be added here concerns researching how a woman's colonial experiences (either colonizer or colonized) might generate different or complicit colonial discourses to the one produced by a man.

Second, Poststructuralist notions of power and colonial relations which attempt to map a space within postcolonial studies in these days need also to be situated within a colonial discourse analysis theory. However, working within different fields and disciplines, it is important to be aware of the idea that while interrelating different schools and approaches as mutually constitutive in colonial discourses, it is important not to erode the specific role that each school adds to these discourses.

Third, in examining the British colonial experiences in India through Forster's fiction, I have shown in this study that researching the impact of the Western culture on the Orientalist discourses should be tied up with examining different forms of knowledge as Said, himself, manifests in Orientalism. Thus, the analysis of Orientalism demands that the categories and relations adopted for structuring colonial discourses be revised and developed according to different schools, constituents and approaches. For example, the

relation between the cultural (or the ideological) and the material realities, the pertinence of different forms of sexuality or historicity in the Orientalist text, should be re-examined and incorporated in colonial discourse analysis theory.

The role that ideology plays, as one instance, in building our ideas, and the impact it has on establishing dominant discourses arise as a relevant issue in this context. Ideology not only attempts to frame political issues alone, as Loomba clarifies, rather it "... includes all our 'mental frameworks', our beliefs, concepts, and ways of expressing our relationship to the world" (25). Accordingly, ideology shows a continuing endeavor to incorporate both the "mental" and the material to show how our belief systems arise on different levels. And thus the emphasis in this dissertation is directed toward consolidating both the realm of the political and the cultural to the personal in my analysis of Forster's colonial fiction. However, such an insight has not been sufficiently articulated from an Oriental philosophical standpoint. Moreover, this insight has obvious implications for the question of racial and sexual differences in colonial discourses where differently oriented narratives have appropriated not only colonial rules, but also other personal desires. Though this shows the difficulty of drawing a line between the intermingling of the different branches and fields of knowledge, I still believe that we can differentiate between different kinds of ideologies within the same text. Gramsci suggests that "while ideology in general works to maintain social cohesion and expresses dominant interests, there are also particular ideologies that express the protest of those who are exploited.... If social realities, including social conflicts, are grasped by human beings via their ideologies, then ideologies are also the site of social struggle" (Loomba 28).

What I want to emphasize in this context is that such ideas should be researched by incorporating resistance and counter discourses more forcefully within Colonial discourses. Raymond Williams's later works deal with how the existence of struggle or contradiction in ideological frameworks could structure resistance within its system. I still feel that more work is still needed in this area to show how resistance animates colonial relations; how it constructs itself within the dominant structures of power and whether it fuels itself by its own procedures or by other components or strategies that already exist in colonial discourses. As this study makes it clear, that such issues are as important as the way ideology and culture constructs a discourse of colonial relations, my next step will be in consolidating a theory of resistance within colonial discourses. The experiences of a colonized author as those of the Palestinian Ghassan Kanafani in Literature of Resistance, for example, might be employed in such a research.

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