Indiain Historical and Literary Writings: A Critique of Representation

A Dissertation Submitted to

The Faculty of Humanitiesa nd Social Sciences, Tribhuvan University

in Fulfillment of the Requirements for

The Degreeof

Doctor of Philosophy in English

By

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Kathmandu, Nepal

September, 2024

Letter of Recommendation

We certify that this dissertation entitled "**India in Historical and Literary Writings: A Critique of Representation**" was prepared by Mr. Prabhu Ray Yadav under our supervision and guidance. We, therefore, recommend his dissertation to be submitted for final examination by the Research Committee of the Office of Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the Degree of Doctor of Philosophy (PhD) in English.

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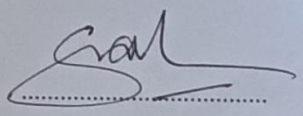

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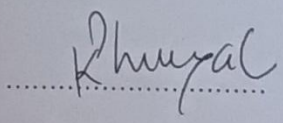

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APPROVAL LETTER

This dissertation entitled **"India in Historical and Literary Writing: A Critique of Representation"** was submitted by **Mr. Prabhu Ray Yadav** of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the **Degree of Doctor of Philosophy in English.** I hereby, certify that the Research Committee of the Faculty has found this dissertation satisfactory in scope and quality. Therefore, it has been accepted for the degree.

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Declaration

I hereby declare that this dissertation entitled **India in Historical and Literary Writings: A Critique of Representation** submitted to the Office of the Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, is entirely my original work completed under the supervision of Prof. Dr. Amma Raj Joshi and co-supervision of Dr. Komal Phuyal respectively. I have acknowledged all ideas and information borrowed from different sources in the course of preparing this dissertation. The materials of this dissertation have not been presented or submitted anywhere else for the award of any degree or any purpose. No part of the contents of this dissertation has ever been published or issued in any forms before. I shall be solely held responsible for any evidence found against my declaration.

Prabhu Ray Yadav

September11, 2024

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Acknowledgments

First of all, I would like to express my sincere gratitude to Prof. Dr. Amma Raj Joshi, the former Head of the Central Department of English, Tribhuvan University, Kathmandu, and former Vice Chancellor of Far Western University, Mahendranagar, Kanchanpur, Nepal, who supervised me and offered valuable guidance during the preparation of this dissertation.His insightful suggestions helped me complete the research work. I am equally grateful to my Co-supervisor, Dr. KomalPrasad Phuyal, who made available his precious time for guidance and co-supervision during my research work.

I am grateful to my respected Guru, Prof. Dr. Shreedhar Prasad Lohani, who made me select this research area.My thanks go to Prof. Dr. Mohan Prasad Lohani,Prof. Khagendra Prasad Bhattarai, Prof. Dr. Shreedhar Gautam Prof. Dr. Arun Gupto, and Prof. Dr. Rajan Prasad Pokharel and Prof. Jawahar Lal Maharjan who always inspired and encouraged me to complete the PhD research on time. I am equally grateful to the Head of the Central Department of English, Prof. Dr. Jiblal Sapkota, who always took an interest in my research and encouraged me with his scholarly suggestions. In the course of preparing my dissertation, I received valuable guidance and useful suggestions from senior professors like Prof. Dr. Krishna Chandra Sharma, Prof. Dr. Ramchandra Poudel, and Prof. Dr. Dhurba Karki. I express my thanks to all of them. Institutionally, I would like to extend my special thanks to the former Dean, Prof. Dr. Kusum Shakya, and the Acting Dean, Prof. Dr. Dubinanda Dhakal of the Faculty of Humanities and Social Sciences, Tribhuvan University, Kathmandu, Nepal for providing me with this research opportunity by allowing me to carry out and fulfill all requisites.. Last, but not least**,** I am grateful to my Campus Chief, Associate Prof. Dr. Laxman Kumar Singh, and the Campus Secretary Mr. Khem Bahadur Charmakar, for enabling me to complete official requisites on time despite their busy schedules. My heartfelt thanks go to colleagues,

Mr. Madan Luitel, Prof. Dr. Sandeep Kumar Yadav, Delhi University, and Dr. J. P. Yadav, a learned scholar of Andhra Pradesh University. During my research, I received valuable cooperation and encouragement from my North American senior colleague Mr. Bruce K. Gagnon, Coordinator of the Global Network Against Weapon and Nuclear Power in Space, Maine bath, North America, Will Griffin of the Global Network Member**,** Georgia, and Dr. Dave Webb, President of the Global Network, England for guiding me with their useful information about East-West scholarship. In this regard, I also thank my respected Guru Prof. Dr. Padam Prasad Devkota, who helped me in my research by sharing his profound knowledge about the Orient and the Occident. I express my heartfelt thanks and gratitude to my eldest brother, Mr. Shambhu Prasad Yadav,closeneighbourMr. Narendra Jha, Mr. Laxmi Bahadur Maharjan, the former Headmasterof the Bishwo Rastriya Secondary School, Dhalpa, Kirtipur – 3, andMr. Narayan Prasad Mishra, the former Chief of the Tribhuvan University Service Commission Office, who always encouraged me to give priority to my research.

The death of my beloved father, Shri Daroga Prasad Yadav, on October 28, 2022 deeply saddened me and left me disturbed from my research for quite some time, but my respected teachers, Prof. Mohan Lohani, Prof. Shreedhar Lohani, Prof. Padma Devkota, Prof. Amma Raj Joshi and Prof. Shreedhar Gautam sent me their heartfelt condolences on the passing away of my beloved father and encouraged me to continue my research. I am sincerely thankful to all of them for their messages of condolence and heartwarming words of consolation. Finally, I would like to offer my sincere thanks to my spouse, Mrs. Usha Kumari Yadav, daughter, Miss Pratibha Ray, son, Mr. Piyush Babu Ray and grandson, Saroj Yadav, for providing me with their tireless help and support that facilitated the completion of my dissertation.

Prabhu Ray Yadav

September 11, 2024

Abstract

The research analyses how India has been represented in historical and literary writings and explores the causes for such deviation in representations.Native historical writings discover the inner strength of India, while English literary writings under British colonial influence distort India as a land of emotions, magic and sentiments only Indian scholarsRabindranath Tagore (1861-1941) and the first elected Prime Minister of newly independent India Jawaharlal Nehru (1889-1964) represent the historic India which upholds the faith in humanity and commitment to unity whereas the foreign novelists, Rudyard Kipling (1865-1936) and E. M. Forster (1879-1970) examine the literary India with its cultural diversity, yet inferiority. These Eastern and Western scholars have had their distinct representation of India and its glimpses manifested in their historical and literary works.

Tagore's *Nationalism* (1917), Nehru's *The Discovery of India* (1946), Kipling's *Kim* (1901), and Forster's *A Passage to India* (1924) are the major texts taken into consideration to substantiate the major arguments. TheIndian native scholars Tagore and Nehru represent India as an entity upholding faith in humanity, global brotherhood and cosmopolitan outlooks.Through their writing, theyshape the world as one family of national and international communities having supportive, cooperative and friendly relations. They say, let us not do to others that we do not want to be done to ourselves. The English writers, Kipling and Forster give a glimpse of the cultural and religious diversity of British India, but with a derogatory colonial lens of demeaning it. The foreign literary writings of the Westernscholars have left an ambiguous imprint on India.

The research examines a gap between the Eastern and the Western scholars on the way of looking at India. How do these historical and literary interpretations of India come closer to and are different from each other? Why do these Indian native and English authors have their two respective projections of India in their writings as they present them? Tagore and Nehru project India with its unique features and varieties of forms, especially considering it too vast in its area and too diverse in its races, from the historical perspective, and Kipling and Forster examine India based on their perception of India's culture, mindset and behavior through literary perspective.

The research reveals that while the Indian writers take pride in the historical glory of Indian culture and history; the Western writers look at India in a prejudiced and intolerant way because of the deep-rooted colonial and imperialistic mindset that projects the West as superior and the East as inferior. Tagore's *Nationalism* portrays India seeking true unity encompassingthe globe with a faith in humanity. Culturally, India's diversity has been accepted as a fact figure from the beginning of its history. On the other hand, Nehru's *The Discovery of India* analyzes how Indians have had a dream of unity. It has occupied the Indian mind since the beginning of civilization. Indian diversity is acknowledged and encouraged in recorded history. The core value of Indian unity appears to be Nehru's central concern.

Contrarily, Kipling's novel *Kim*, though it presents a kaleidoscopic view of the cultural and religious diversity of India, is a portrayal of misinformation about the historical (the real) India because of its controversialdepiction of British colonialism. India remains unexplored due to the colonial perceptions of the British administrators, officials, and bureaucrats, and is presented to be inferior. Forster's *A Passage to India* does not analyze the cultural bonds of the Indian people. The English writers fail to do so under the hallucination of Indian history and its enigmatic ties of beauties that

never come true in the study of India.The literary works of Kipling and Forster vividly bring out the twofold distinctions of the east west between the colonized and the colonizers. Both novels shed light on the contradictions embedded in the global dimensions.

The research has adopted the qualitative approach to understand, envision, interpret, analyze, and reflect upon the issue of India's representation in selected writings of Indian and English writers. Based on the close reading of selected texts, the researcher has tried to discover and describe the narratives, and interpret and analyze them to reflect upon how and why India has been represented in different ways by natives and foreigners. Theoretical insights have been received from Edward Said and Gayatri Chakravorty Spivak. It can be gathered that foreign writers divide the globe into two spheres as supercontinent, the West and the subcontinent, the East. Superiority is deeply exercised by the supercontinent, whereas inferiority based on muddled thinking, is attributed to the subcontinent. The conflict between the supercontinent and the subcontinent gives rise to critical insights as postulated in Edward Said's *Orientalism* and Gayatri Chakravorty Spivak's *A Critique of Postcolonial Reason.* These theoretical viewshelp interpret the British India projected in the literary works of Western novelists from literary perspectives.

The historic argumentbased on rich heritage, ancient tradition of India isa livedportrayal and it enrichs with the inspirational wisdom. India's portrayal fromliterary perspective of the Western novelists rests on literal meaning without acknowledging the roots of its philosophical tradition, culture, and rich Indian heritage. They view India from the foreigners perspectiveand present itwith mundane representation. The history portrayed by Tagore and Nehru is to emphasizehuman virtue which bearvalue based civilization tostrengthen, deepen and embrace the lived

and close relations with peopleacross the world, rather the historythat justbelongs to long myths and events of any country or its people.

The research findings of the study build on historical (the real) India. It interprets the native scholars' version of historical India found in human ethics, manners and moral values. Their insightful wisdom and knowledge about historical India focus on philosophers and seers like holy men and sages of ancient time like the Buddha, Ashoka, Yagnavalkya,Kautilya, and others. But the literary or imaginative India portrays English novelists' version influenced by mindset, economic, cultural, and educational dominations. India, thus, appears different to the Indian and the British scholars. The research mentions as a whole that a better understanding of India can be acquired through an engagement with historic India rather than the literary, fictional or imaginary India. The study also engages readers more to decipher the true glory of India by trying to understand India historically from past to present rather than by carving a temporal imaginary representation of India.

The western authors' literary approach comparatively loses the spirit of civilization in the light of Indian historic portrayals of artistic and cultural values. These Eastern and Western writers have shown Indian history and literature with two divergent interpretatoins and analysis. The research drives readers to perceive historic and literary India in a comprehensive way.

The research sums up India's representation in its historic and literary writings through the perspectives of Indiannative historians and British colonialauthors.Before the independence of India, these two native and foreign scholars narrated thehistorical and the literary texts of Indiawhich was in a big turbulent condition. These East – West thinkers, philosophers and scholars, though belong tothe same age, their features and narratives are different.Historical Indiaconcretized by Tagore and

Nehru,potentially,presents past, present and future capabilities to empower human dignity and value in every corner of the world.

The portrayal of India by these two continental scholars, namely Tagore, Nehru, Kipling and Forster,deliberately offer contribution as well as complexity totheir historic and literary writings on a large scale..

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Chapter One

Introduction: IndiainNativeandForeignWritings

The research delves into the writings of Indian native and British imperial writers who offer a comprehensive view of India through their diverse perspectives.India has been differently represented in native scholars' historical works and English novelists' literary works. The native scholars, Rabindranath Tagore in *Nationalism* (1917) and Jawaharlal Nehru in *The Discoveryof India* (1946), celebrate India as a resource of nourishing mother and goddess of knowledge that fairly brings a favorable reservation for humanity through its historic projection.Their portrayal of India is based on their lived experience and close understanding of India's natural, social, cultural diversity and its political urge. They extend India's rich historic and human literature reasonably all over the world.The Indian scholars organize their historic talks as amiracle to authorize and empower the virtues of humanity.In their historic writings, they concretize natural potentiality of human ethics, values and principles.They investigate India's superiority of control in their native scripts.In theirsignificant writings, they attempt to organize a peaceful cordiality, and warm relationshipsand friendships among people around the world.

Tagore looks at nationalism from both critical and philosophical perspectives. He critiques 20th century developments in the concept of nationalism which tries to divide, create conflict and suppress others' societies, cultures and people, rather than focusing on global human understanding, compassion, unity and solidarity. His emphasis is more on nurturing universal values, not on creating boundaries of difference. In *The Discovery of India*, Nehru delves into India's ancient history, diversity of culture and philosophical traditions. It reflects on India's historical and cultural identity, its philosophical and spiritual heritage and vision for its future. He

emphasizes historical evolution and continuity of India's cultural heritage that has fostered a sense of national identity and unity. Highlighting the need of maintaining the cohesive continuity of rich traditions, cultural values and heritage in tune with modernity, he presents his vision of building a powerful India based on the foundation of cultural traditional values and modern development. Based on India's ancient history cultural diversity and philosophical tradition, Nehru reflects upon the nature of Indian identity.

In contrast, the English novelists' writings chosen for the research are Rudyard Kipling's *Kim* (1901) and E. M. Forster's *A Passage to India* (1924). These English novels written on India project outsiders' views based on partial understanding of India's immensity and diversity, its nature, people and culture. They exoticize India and their writings depict inferiority, wilderness, darkness, backwardness,hallucination, ignorance and inferiority as the essence of India. In representing India, an apparent and superficial difference can be noticed in the concepts and concerns of these writers. Their interpretation of India offers a boarder's perspective that often weakens and diminishes India's historic legacy. Their works depict India as mysterious and inferior, reflecting their limited and biased understanding of its complexities. Kipling's portrayal of India includes themes of exotic, wilderness and darkness, while Forster's representation emphasizes the perceivedregression and backwardness of Indian society.

Kipling's *Kim* expresses the identity and sense of belonging in a multicultural society and the tension of Kim, the protagonist, between British heritage and Indian upbringing. Upholding the core ideas of cultural hybridity, imperialism and fluidity of identity, Kipling presents the confused identity and image of India as he does with the self-identity of Kim amid complexities of loyalty, power, political forces and his own

individuality. Reflecting upon complex relationships and friendships between the British colonizers and Indian people, Forster's *A Passage to India* hints at the difficulties of establishing friendships, relationships and understanding across geographical, social, cultural, racial and color discriminations. Addressing the ideas of truth, justice and limitations of human perception, Forster ascribes and assigns to causes like misunderstanding and personal bias and prejudice as elements disrupting the connections between people of different cultures and tension arising between colonizers and colonized.

The dichotomy between the Indian and British depictions or representations reveals a stark contrast: Indian writers see India through a lens of historical pride and humanistic values, while theBritish writers often present India as an exotic, unusual, minor and lesser civilization. The research, furthermore, highlights how these differing perspectives contribute to a broader dialogue about historical and literary representations or images of India.

India has been represented by Indian and English writers in their writings the way they perceive its people and culture.The Indian scholars, Tagore and Nehru, make judgments and justifications on India and its people through the east-west canvas by bringing forth the original and real India existing in its unpredictable, variegated shades and confused imaginaries. The essence of India interpreted by English scholars is sarcastically different from the explanation of the native writers. The native Indian scholars' exposition or portrayal of India is next to the universal value of humanity. The writings on India by these two Indian philosophers and scholars expose two core values respectively: global brotherhood and progress reasonably all over the world. The historical perspective and outlook of the Indian writers portrays India in a broad perception of humanity, whereas the literary

perspective and outlook of the British writers just looks at India as exotic and mysterious, yet inferior and bizarre excluded academically, economically, socially, and culturally. The account of the English writers' exclusive or inferior India has an illogical and unreasonable meaning in the Eastern scholars' inclusive or comprehensive India. Historical and literary writings of both native and foreign writers, thus, present a dichotomous picture.

Tagore *Nationalism* and Nehru's *The Discovery of India* concretize the historic significance of India based on logic, reason, and experience. Nehru's essay entitled "The Two Backgrounds: India and British" examines it for the sake of "the soul of the people of the world" (535). On the last cover page of Tagore's *Nationalism*, Nehru relates, "More than any other Indian he has . . . broadened the bases of Indian nationalism. He has been India's internationalist par excellence"(*Modern classic*).As Ramchandra Guha observes, "The India in which Tagore lived and worked was marked 'by this failure of East and West to come together. Bound to be near each other, and yet unable to be friends, is an intolerable situation between man and man, and hurtful withal" (xiv). Tagore's disheartened and saddened interpretations are portrayed in Kipling's *Kim*, in which a woman advises Lama in the Search of the Sacred River, "But why not sit and rest?' said one of the escorts. 'Only the devils and the English walk to and fro without reason. Never make friends with the Devil, a monkey, or a boy. No man knows what they will do next, said his fellow" (107). The Britons entered India first aimlessly and they knew nothing about India, its people as well as its culture.

Forster's *A Passage to India* notices: "The East had returned to the East via the suburbs of England, and had become ridiculous during the detour (diversion)" (93). The representation or depiction of India is demeaned, diminished and humiliated

as weak and inferior to the critique of the English scholars. Echoing Tagore and Nehru, Edward Said also presents the idea of how the West (the Self) considers itself superior and the East (the Other) inferior. Said, in *Orientalism*, makes a definite explanation about the east-west ideas of self and others in the following lines:

> . . . Europe (the West, the 'self') is seen as being essentially rational, developed, humane, superior, authentic, active, creative, and masculine, while the Orient (the East, the 'other') is a sort of surrogate, underground version of the West or the self') is seen as being irrational, aberrant, backward, crude, despotic, inferior, inauthentic, passive, feminist, and sexually corrupt. (8)

Orientalism, as a landmark works in the field of postcolonial theory, as Gayatri Chakraworti Spivak observes "Said's book is not a study of marginality, or even of marginalization, and it is a study of the construction of an object, for investigation and control" (66).In the opinion of Indian scholars like Tagore, the portrayal of India by the Western writers is absolutely "lopsided without its full-fledged representation of India" (16). Said in his *Orientalism* above analyzes this concept as perceived by the scholars of the East and the novelists of the West. In Said's *Culture and Imperialism*, Geoffrey Moorhouse finds, "the love-hate relationships between British and Indians derived from the complex hierarchical attitudes present in both people. Each grasped the other's basic social premise and not only understood it but subconsciously respected it as a curious variant of their own" (153). The seers of the two east-west continents show their own regard-disregard and love-hate relationships towards India and its beauties in their study of India.

Saying that the Western civilization is fundamentally based on racial unity and political and commercial interests, Tagore opines, "We have to remember that in Europe, where peoples had their racial unity from the beginning, and where natural

resources were insufficient for the inhabitants, the civilization has naturally taken on the characters of political and commercial aggressiveness" (64). Europe shows its pride in power and greed for possession against the natives, the others, and the colonized. Its attitude is to exploit and humiliate others' rights and justice for the sake of achieving the goal of ruling over the entire world. Tagore's direct statement relating to the Englishmen is that "they can never truly understand India; because they are not disinterested about that country" (70). These Indian scholars are against the borrowed principles of European education regarding its literature about India.

Nehru acknowledges the philosophy of "Buddha's Teaching" built, on “logic, reason, and experience. Buddha's emphasis was on ethics, and his method was one of psychological analysis; his approach was like the breath of fresh air from the mountain" (121). In*the Discovery of India*, Buddha's attitude did not relate to the caste system whereas Christianity developed its caste in India,“Christianity developed caste as a racial product of Western doctrine” (121). For example, Gandhi, like Buddha, talked about the problem of the caste system indirectly. Nehru highlights the need to practice virtue by referring to a great Indian sage and lawgiver named Yagnavalkya, who is reported to have said: "It is not our religion, still less the color of our skin, that produces virtue; virtue must be practiced. Therefore, let no one do to others that he would not have done to himself” (123). Nehru's history of India deals with "the appeal to nationalism" (124). The research shows how Tagore and Nehru, Kipling and Forster belonging to the East and the West are different in their ideologies concerning political and commercial aspects.

India, in literary writings, is shaped by the British novels, *Kim* by Kiplingand *A Passage to India* by Forster. Both Western novels deal with the relationship between the colonized (the natives) and the colonizers (the settlers), focusing on

conflicts of race, religion, and language in India. The aforementioned views about the colonial friendships and relationships between the colonized and the colonizers, Ashis Nandi argues that the psychodynamics of empire reveals “a false sense of cultural homogeneity in Britain” (33). The English writers’ representation of India is critically encompasses an issue of friendships and relationships between the colonized and the colonizers. The aspiration of Forster’s *A Passage to India* is reminiscent of Muhammad M. Mahood’s epigram “cool head does not go with warm heart” (76). In his investigation of India, the western civilization represents, “the character of political and commercial aggressiveness” (64). In this regard, Kipling had his expression about the Indian characterization that "East is East, and West is West, and never the twain shall meet" (238). India was one of the British colonies, in which the colonized opposed the arrival of the colonizers because the former did not have a good relationship and friendship with the latter.

The conflicts as exposed by Kipling’s and Forster’s novels are high contentious in the portrayal of the dispositions of the colonized and the colonizers. For example, the way the Western writers, Kipling and Forster, look at India divides the whole world into superior and inferior, as Santosh Masaki and Yoshida Masaki mention, "supercontinent (superior) and subcontinent (inferior) are mental dynamics" (105). The two dynamics are also called the sub-super dimensions: "sub remains below and super the above" (107). Their scholarship presents India as being both superior and inferior from the Western perspective. These two Western novelists, in their novels, expose India as being inferior and lacking in sophisticated knowledge; their treatment of India hybridizes India and its culture as an inferior entity.

This study critiques the colonial culture, mindset, and behavioral pattern of the colonizers in their relationship with the colonized. Their depiction of India

denotes their lack of understanding of India as Elleke Boehmer referring to their description of the muddle and puzzle of the Marabar Caves mentions: “The Marabar caves in *A Passage to India*denoted nothing but their vacancy of meaning" (95). Under the colonial rule of British India, colonialism implied the superiority of an aristocratic nature. Therefore, colonialism as a concept of achieving complete or partial command over people or country to rule, gave rise to colonies subjected to economic domination. Colonizers as superior beings in the colonized world as depicted in the novels are keen to impose their culture, language, religion, and other economic practices on the colonized. Kipling plays the role of a pro-imperialist and Forster's perception toward Indian independence is comparatively benign. In this regard, the two scholars render the relationships between the British settlers and the Indian natives from their Western perspectives, which embrace complexities based on racial and prejudiced beliefs towards the native colonized.

The relationship that Nehru’s story “Buddha’s Teaching” breathes and even expects is that of “compassion for all that suffers, of perfect moral freedom and exemption from every prejudice. And the nation and the race which can produce such a magnificent type must have deep reserves of wisdom and inner strength” (134). The two relationships between the views of the native and foreign scholars are kind or rude in their historic and literary India. In Kipling’s *Kim*, the verse of the Tibetan lama expresses the psychology of the English characters, namely, Bennett and Father Victor, the British soldiers, who did not find any ready answer while Teshoo lama sadly says, “he cannot find the River now any more without the company of Kim" (125). The English soldiers threaten the priest and ask him, "Why have you no disciples? And stop bothering him, because he wants to wash his sin" (125). Kipling's *Kim* depicts the true picture of the English bureaucrats, officials, and administrators

who do not know the history and literature of the Indian civilization and its geography. Speaking about the English bureaucrats, the lama states, "no white man knows the land and the customs of the land as thou know. How comes this is true" (124)? The lama hints that the English officials, administrators, and bureaucrats are unfair and unjustifiable in dealing with India and its people.

The misdeeds of the British Empire are revealed in Forster's *A Passage to India,* which weaves together the diverse experiences of India. It portrays the tragedies of the Indian people and their patriotism. Chandrapore, a notable city in India, has been underestimated for its set of experiences after it was managed well by the Shah'srealm.ShashishekharDeogaonkar portrays, "Chandrapore is a fort city founded by Khandkya Ballal Shah, a Gond king of the 13th century" (37). But describing Indian civilization in a negative way, Forster writes, "The streets of Chandrapore are mean, its temples ineffective and its beautiful houses that are hidden in the garden and filthy alleys that almost deter but invite tourists and guests"(5). He views, "It (India) never got bigger or prettier, but it tells important historical stories about the Indian upper class and the British imperial rulers" (7). Forster's *A Passage to India* has a separate glimpse of the mean and poor status of India from the study of India made by the native scholars namely Tagore and Nehru.

This research presents two conceptual frames. The historical view of the native scholars which is benign and the foreign writer's literary approach which is light informal and stands like an evil and biased vision towards the heritage of India presenting a contradictory image through their investigation of India and its aesthetic culture. This study draws insights about Eastern and Western mindset ideas from Edward Said's*Orientalism*. It foregrounds the idea of how thinkers, philosophers, and scholars from the East and the West have had their perceptions about India. My

curiosity about Eastern and Western perspectives on India, thus, formulates a research subject for native and non-native readers and scholars.

This research of both India's history and literature provides a new explication regarding the East and its people and their attitudes too. The East-West scholars stick to their respective position and outlook in their critiques of India.

The researcher has selected Tagore's *Nationalism,* Nehru's *The Discovery of India,* Kipling's *Kim* and Forster's *A Passage to India*. These texts portray how The East-West thoughts and ideas cover contentious issue leading the readers to ask the questions related to differences between the East and the West conceptual frame. The questions represent a racial construct between the two people. For example, Tagore believes that people in Europe have had their racial unity from the beginning. In his opinion, the Western civilization represents, "the character of political and commercial aggressiveness" (64). The research study builds on the gap between the east-west scholars' visions of India perceived from the selected texts.

Nehru, in *The Discovery of India*, highlights the political and economic upheavals caused by the then-prevailing system of the British Empire. Nehru's book *The Discovery of India* describes the ancient history of "Mahavira and Buddha: Caste" (120). The caste system existed in North India since the time of the Epics before the early age of Buddha and Mahavira. Their ethics developed as one of several ideas that built on thought and activity in the early period of the Upanishads. Nehru's concepts of nationalism as well as its system of caste and politics reveal the ethics of humanity, instead of the system of colonizers. In other words, Nehru's system of nationalism in India, or Indian civilization based on religion, politics, and caste incorporates the teachings of Mahavira and Buddha.

The Eastern critics like Ramchandra Guha, Sunil Killani and others have substantially written on Tagore, Nehru, bring a selfless meaning of India. The idea of how they present India is not new. For example, Nehru's "Old Indian Art" writes, "the amazing expansion of Indian culture and art to other countries has led to some of the finest expressions of this art being found outside India" (223). Tagore and Nehru possess the diversity of Indian culture and social system, its economy, and political culture whereas Kipling and Forster remain limited and preoccupied in their dichotomy and inferiority about India and their colonial hegemonic sense of superiority even though they find India vibrant. Although these critics have gone through their writings and gathered their perceptions, a comparative study on the representation of India by Indian and English writers has not been thoroughly done. Nehru, in his story entitled "Old Indian Art", marks that "Indian art is so intimately associated with Indian religion and philosophy that is difficult to appreciate it fully unless one has some knowledge of the ideals that governed the Indian mind. In art, as in music, there is a gulf which separates Eastern and Western conceptions" (223). The research enables readers to assess how the native scholars privately examine Indian history from the Eastern perspective and how the English novelists, publicly study Indian literature from the Western viewpoints. Their study opens up new avenues for critical judgment on both history and literature.

These Eastern and Western scholars, namely, Tagore, Nehru, Kipling and Forster, critique the various dimensions of society such as its economic dimension and treatment of race, religion, and education through both Indian history and literature. The critical and perceptive writings of the native and non-native authors motivate the readers to analyze their diverse social milieu. Tagore's philosophy of humanity is imbued with humanistic fervor when he states, "There is only one history,

the history of man. All national histories are merely chapters in the larger one. And we are content in India to suffer for such a great cause"(119). Both Tagore and Nehru highlight the glory of India and its people who sacrifice their lives for their national assertion and dispositions. The foreign writers have a kind of superfluous knowledge that demeans India's glory. The messages of the native and foreign authors, so different but fascinating no doubt, offer a lesson and provoke the reader to ponder over the historical and literary projections of one's nation and people.

Edward Said's *Orientalism* is referenced to frame this discussion, illustrating how Western views often depict or represent the East as inferior and exotic, contrasting with the more nuanced and humane perspectives of Indian native scholars. Said's critique aligns with the research's findings, noting that Western portrayals are frequently lopsided and fail to capture the full reality of India. The research also includes reflections from other scholars, such as Ramchandra Guha and Geoffrey Moorhouse, who discuss the complex, often conflicting attitudes between Indian and British views. Tagore's critiques of Western racial and cultural attitudes, along with his advocacy for a unified humanity, further, underscore the gap between the writing perceptions of Indian and British writers.

The research investigates the reasons behind these two divergent representations and the implications for understanding India's historical and literary images. It aims to unpack, unveil and unfold how historical and literary (orfictional)narratives shape perceptions of India, revealing both the contributions and complexities or conflicts of these two varied viewpoints.

1.1 Statement of the Problem

The conflicts between colonized natives and colonizers, as reflected in Tagore's *Nationalism*, Nehru's *The Discovery of India*, Kipling's *Kim*, and Forster's

A Passage to India, reveal the nuanced contributions and the trivial complexities of representation in both Indian history and British fiction. This study seeks to understand what, why and how these representations differ. It explores the underlying causes of these two discrepancies between the real and imagined (or fictional) India.

To address this, the study examines Kipling's and Forster's works through the lens of Edward Said's *Orientalism*, which helps understand the contrasting East-West perspectives in these four texts. The research investigates whether India has been consistently represented by Indian writers versus foreign writers, and analyzes the nature of conflicts in these portrayals.

The research questions aim to uncover the power dynamics that shape these two divergent versions of India. By examining how historical and literary depictions of India align or bring into the study, which sheds light on the varying interpretations and their implications for understanding India's true representation.

1.2 Research Questions

The research questions explore the power dynamics that shape the differing representations of India. They seek to understand how India's historical and literary portrayals compare and contrast with each other. The study takes up the following questions:

1. What power relations come into play in the representation of India?
2. Why do the authors present India in both history and literature the way they present it?
3. How are the varied interpretations of India (historical and literary) closer to or different from each other and why?

1.3 Research Objectives

The research examines the native perspective and the literary version of India. It identifies the motive behind the formation of a unique version of India. Further, the research analyzes the political goal of each version (historical and literary viz. fictional representations) of India. The study has the following objectives:

1. To identify the power relation between historical and literary or fictional versions of India
2. To examine the motive behind the formation of a unique version of India; and
3. To analyze the political goal of each version of India and critique the representation of India

1.4 Significance of the Study

The Eastern and Western scholars depict their respective perspectives in both native history and foreign literature. India, thus, is a fascinating study for both the native and foreign readers. The native writers depict Indian history (the real India), whereas the foreign writers present India from a literary (fictional or imaginative) version. This study of both history and literature provides new insights as to how India has been represented, envisioned, and understood in the east-west writings. The research, while examining the unique features and difficulties of both history and literature, sheds light on differences and parallels found in two versions, one written by native writers and the other by foreign novelists. Tagore and Nehru present their personal (private) accounts of India, whereas Kipling and Forster depict India in literary form and content (public). The research attempts to concretizetwo separate facts and figures between the real and the imagined India.This research explores the contrasting representations of India in historical and literary contexts by both Eastern and Western scholars. Native writers like Tagore and Nehru depict India through

personal, historical lenses, presenting a "real" India, while foreign authors such as Kipling and Forster offer imaginative and fictional portrayals.

1.5 Research Methodology

The research has applied a qualitative research approach to examine the historical and literary (fictional or imagined) representation of India. It is based on close textualinterpretation and analyses of the primary texts are included. Based on theoretical viewpoints from Said's *Orientalism*, close reading has been done to analyze the historical and literary texts. The paradigm of qualitative inquiries has been made in the issues and subjects of representation of India. According to Frederick Erickson, qualitative research methodology, "seeks to discover and to describe narratively what particular people do in their everyday lives and what their actions mean to them" (87), and Said views that "Methodology identifies meaning-relevant kinds of things in the world—kinds of people, kinds of actions, kinds of beliefs and interests—focusing on differences in forms of things that make a difference for meaning" (85). I have tried to deliver India’s critiquesof representation among people all over world through these selected texts.

The conceptual frame of this study is based on Said’s *Orientalism, Culture, and Imperialism* to analyzeIndia within the canopy of the orient and the occident. Also, this research includes the perspectives of Gayatri Spivak's *A Critique* of *Postcolonial Reason* as part of the theoretical framework. The research has been concretized by incorporating the views of Eastern and Western writers. Said, in his essay "There Are Two Sides", examines, "the helplessness of the novel *A Passage to India* neither goes all the way and condemns (or defends) British colonialism, nor condemns or defends Indian naturalism” (203). It has shown India within the critique of the orient and the occident.

The analysis of the primary data is further validated or corroborated with supporting shreds of evidence from the secondary data– the critical works on the primary texts. The research study comes up with a new perception of India from historical and literary perspectives, something not attempted so far. Till now, the glory of India remains untouched which motivates the formation of India with a unique version. The research study analyzes the political goal of each version of India and its sovereign people from their own historical and literary perspectives. By analyzing primary texts through close reading and secondary critical works, the research aims to reveal new insights into the political and cultural representations of India, highlighting the unique features and challenges of each version.

1.6 Delimitation of the Study

This research focuses mainly on Tagore's *Nationalism* Nehru's *The Discovery of India* from the Eastern approach, and Kipling's *Kim* and Forster's *A Passage to India* from the Western perspectives. The texts identify their perspectives of looking at India. The authors of both native and foreign cultures critique the various dimensions of the society, and its economies through both history and literature. The research analyzes both native and foreign writers' perceptions about India. The two aspects of India's native history and foreign literature are raised within the theoretical modality of Said's theory of *Orientalism, Culture and imperialism,* and Spivak's *The History of thePostcolonial Reason*. This research represents two features of India; because its portrayal is independently investigated by two people one from orient and other the occident.

1.7 Organization of the Research Study

The study has been divided into five chapters. They are organized in the following ways: Chapter One: Introduction: India in Native and Foreign Writings,

Chapter Two: Reading Representation of India,Chapter Three: India in Tagore'sand Nehru's Writings, Chapter Four:Inferiority and Subordination in Kipling's and Forster's Writings, and Chapter Five: Conclusion: Two Representational Versions of India.

Chapter OneIntroduction: India in Native and Foreign Writings characteristically analyzes the two unique (historical and literary) versions of India from Eastern and Western perspectives. The research introducesIndia's differentiation from the eyes of the east-west respectively. Chapter Two: Reading Representation of India reviews the primary and secondary sources of the native and foreign writers on how India has been examined. Chapter Three:India in Tagore's and Nehru's Writings focuses on the native writers' projections of India. The study critiques Indian culture and history based on reason, logic, and experience. It identifies the thesis and philosophy of inclusive India, rather than the Western authors classify India as an inferior and subordinator complexity. Chapter Four: Inferiority and Subordination in Kipling's and Forster's Writings examine how Westerners are aggressive and how they think "the East is East and the West is West" (75). Chapter Five:Conclusion: Two Representational Versions of India concludes that India has been a subject of both inclusive and exclusive explanation between the colonized (the natives) and the colonizers (the foreigners).

This study of historic writing by the native writers portrays the source of knowledge and Indian people's cultural, natural values, and theirrich ancient heritage. However, literary writing, portrayed by the English writers, demeansand degrades theIndia's entity. The study critiques how the Eastern and Western scholars look at India on their historic and literary writings. India is represented by these two continental scholars in the study, ideally and idly.It emphasizes as well as

underlinesthenativesuperiority of control and the Englishinferiority of complexity. The Indian scholars present a unified view of India, while English writers see India as a chaotic and problematic subject within the confined context of colonization.

Chapter Two

Reading Representation of India

India appears differently in historical and literary writings. Indian scholars, philosophers and thinkers, Tagore and Nehru, project India positively in their historic writings, while English literary writers, Kipling and Forster, depict the dark side of India in a negative sense. This study includes Tagore's *Nationalism* and Nehru's *The Discovery of India*. Similarly, Kipling's *Kim* and Forster's *A Passage to India* have been used as primary sources for research. This chapter presents a review based on the primary data that includes both the historical and the literary works. The researcher has reviewed the texts of these various writers as secondary sources. Besides,he has also presented a functional model of interpretation by discussing how the Palestinian–American critic Edward W. Said (1935-2003) and Indian literary critic Gayatri Chakravvorty Spivak (1941) have devised critical modality useful to my research.

The research chapterdiscloses how India has been represented by Indian and English writers and critiques; why Indian writers have looked at India from broader humanistic perspectives; and why the English writers have presented India in their fiction as wondrous, but inferior in terms of its culture and economy through their colonial eyes. The researcher has reviewed theoretical texts for conceptual clarity, and critical writings on the primary texts to make the interpretation, analysis, and synthesis of ideas easier. Tagore and Nehru have presented India and its culture with a deep human solidarity, and Kipling and Forster, on the other hand, study India from a literary standpoint. For example, Sunil Khilani remarks, "Nehru's brilliant intellect, deep humanityand lucid style make *The Discovery of India* essential reading for anyone interested in India, both its past and the present"(*With anintroduction on the*

cover page of Nehru's the Discovery of India). In the similar fashion,Khilani, in Albert Einstein's section, also relates, "Gives an understanding of the glorious intellectual and spiritual tradition of (a) great county" (On the same page).The east-west textual contents and forms of the research study examine and critique India to highlight its history and literature between the Indian and the English projections of India. Both Eastern-Western writings reveal the similarities or dissimilarities between the two representations of India before criticizing how colonial discourses about India are expressed in the critical junction of historical and literary readings.

India is critiqued or observed in two ways in two notable discourses: history and literature. The native perspective on history and the foreign perspective in literature collide because of two different footsteps of representation. Historically, Eastern scholars concretize India with a benign outlook, whereas Western writers specify India in a derogatory approach. Firstly, India is reflected historically by native writers, namely, Tagore and Nehru. Their conception of India is broadly far from the beliefs of Kipling and Forster, the Western litterateurs. As this study assumes that the real representation of India comes from native writers, the colonial representation of India in literature may have deeper implications for political domination and the exoticization of the East for their pleasure. Nehru's *The Discovery of India* investigates the history and culture of the contemporary Indian prisoners he met in Ahmednagar Fort. He was motivated by their talks and meetings to recognize "the various aspects of Indian history and culture" (9). The real struggle of Indians, according to Nehru, is a craving for peace and security, which is the reason he sums it up in his writing.Nehru'slonging for historic peace and securitytieswith Tagore's *Nationalism*, which states, "the ideals of the East" (xvi). Their philosophy about India's history has a deeper understanding for human morals.

2.1 History of Humanity in Tagore's *Nationalism*

Tagore was a humanist with true nationalistic and historical views that inspire people of all generations. He does not believe in race, religion, and language. His version of the nation jeopardizes the current cult of the nation. As he writes, "With the growth of nationalism, man has become the greatest menace to man." (140). Tagore has had barrier-less and fearless beliefs and thoughts about the humanity of the world, wherein he wants:

> To make that place somewhere beyond the limits of nation and geography – the first flag of victorious universal humanism will be planted there. To rid the world of the suffocating coils of national pride will be the task of my remaining years. His word bears one history, which is the history of humanity in the whole world. For instance, Nehru includes an account of humanity that emerges in "The Buddha Story" as consists of "breathes and compassion for all that suffers, of perfect moral freedom and exemption from every prejudice. (134)

Humanity historically represents a kind and perfect quality in his epigraph of *The Discovery of India*. The historic and artistic ideas of Tagore are the greatest treasure of knowledge for humanity. Readers know him as a diplomatic and profound philosopher who speaks in favor of true nationality as well as humanity. Tagore's intellect connects the dreams of India's history with the history of the world. He illustrates: "If India can offer to the world her solution, and it will be a contribution to humanity, there is only one history – the history of man. All national histories are merely chatters in the larger one. And we are content in India to suffer for such a great cause" (65). On various occasions, Tagore has raised his ideas of nationalism as a quality of true humanity. But the Western novelists have no value because of their

racial and prejudiced thoughts towards the ethics and beliefs of the East. Their views and concepts are portrayed inChapter Eleven of the *Kim:* "Now am I alone – all alone, he thought. 'In all India is no one so alone as I! I die today, who shall bring the news – and to whom? If I live and God is good, there will be a price upon my head, for I am a Son of the Charm – I, Kim" (247). The literary verse shows that the Westerners are just embedded in the chapters of the book.

Tagore attempts to twist the idea of nationalism more justifiably in search of encouraging and empowering the spirit of true nationalism among the rich and resourceful nations. As Poulomi Soha deliberates, "Tagore actively and vociferously opposed the structures of anticolonial nationalism, even as he wrote poems and songs in honor of the Bengal that was the ostensible object of that political strategy"(2). His ideas and philosophies of nationalism definite the whole world as a nest, based on a generous philosophy. Tagore attempts to connect his deliverance of humanistic beliefs and morals with his views of prosperity, peace, and harmony. Humanity uplifts the broad meaning of nationalism in the world. Humanism, in Tagore's view, crosses all racial, religious, and language boundaries and barriers and reaches the common goal where humanity is before all other identities.

The seeds of the World Wars were based on false notions. Racial disintegration and distortion of male and female, or men and women, continue even today in the world. Tagore's idea of nationalism survives only in the spirit of mutual understanding among people around the world. He suggests human beings should live or glance at a mirror of cooperation and humanity. Euro-centric philosophy of political freedom is not the ultimate goal for the freedom of the nation. Tagore's "Nationalism in the West" draws the Euro-centric idea as, "it is an end in itself. . . It is merely the side of power, not of human ideals (37).The blind faith in the European

philosophy of freedom or democracy has developed our greed for unethical possession. Tagore's philosophy of political freedom teaches us to be more generous, and broad-minded in our inner and outer freedom of politics. This philosophy of political freedom should express and extend people's freedom of mind. Tagore's notion of freedom of mind tries to bring harmony and fraternity to the human soul. He defines, "the ideals that strive to take form in social institutions have two objects. One is to regulate our passions and appetites for the harmonious development of man," (80). He interprets that human life or the human soul is only history rather than the national chapters of history. Today's world politics is based on the narrow growth of nationalism, history, and freedom, which leads to divisive conflicts among the nations and their masses. Today, leaders are playing a divisive game among themselves.

Tagore argues for social and political portrayals of humanity. He shows both the present and the previous status of humanity. "A Japanese friend," recalled Tagore, "inspired in people he met an aspiration not only for the good of their own country but for all humanity" (184). Neither society nor its politics is guided in a smooth direction because there are no adequate systems "into the perpetual pursuit of wealth; but has this no wholesome limit" (80). So, there are sufferings not only in India but also in other nations too. The world and its humanity are under the barbarian system of Western politics. Tagore's argument attempts to analyze the whole condition of political and social layouts getting complicated due to the mischievous game in the name of race, religion, and nationality. The unities are harmful to the human civilization. Nehru's *The Discovery of India* substantiates Tagore's views on the civilizational ties:

> Characters in Tagore's plays invoke his views on the Vedas and speak appreciatively of his emphasis on the civilizational ties that once bound India

> and China. Nehru mentions many times Tagore's last speech, "The Crisis of Civilization" quoting with a sense of vindication – for he was a fellow traveler himself and his (albeit qualified) admiration for the Soviet experiment. In the epilogue of the book, Tagore is held up as an exemplar, as one who was full of the temper and urges of the modern age and yet was rooted in India's past, and his own self built up a synthesis of the old and the new. (403)

Tagore warns people in general to stay watchful of ill-tempered people. The outline of Tagore's nationalism should be an ideal and moral action to overcome the complexities thwarted by groups of evil elements.

From the beginning of Indian history, there has been a racial problem, as is the case in the rest of the world. Tagore depicts how people should eliminate those hurdles or complications of race and religion from their politics and society, which he emphasizes, "Each nation must be conscious of its mission, and we in India must realize that we cut a poor figure when we try to be political, simply because we have not yet been finally able to accomplish what was set before us by our providence" (64). He implies his views of ideal and moral systems nationally and internationally: “Our social ideals create the human world” (81). As quoted by Ramchandra Guha in "Nationalism in Japan", Tagore views that "the moral law, which is the greatest discovery of man, is the discovery of this wonderful truth, that man becomes all the truer the more he realizes himself in others. This truth has not only a subjective value but is manifested in every department of our life" (21). Hetriesto depicta better human natureand value without repression.

Today, each individual has his or her selfish love, and their instinct excites them to fight against others in the sole pursuit of their self-interest. They forget that they have more sympathy and knowledge to share. But they instead destroy and

denigrate, putting themselves in a state of perdition. Only those people who commonly deal with their riddles politely survive and achieve civilization. Further, it has a different sense as Tagore portrays in "Nationalism in Japan",

> All particular civilization is the interpretation of particular human experiences. Europe seems to have felt emphatically the conflict of things in the universe, which can only be brought under control by conquest. Therefore, she is ever ready to fight, and the best portion of her attention is occupied with organizing forces. (17)

In the past, people used to solve their riddles through the moral culture of brotherhood. At that time, the national geographical boundaries were constructed on a selfless projection. As Tagore remarks, "The boundaries are now the "imaginary lines of tradition divested of the qualities of real obstacles" (67). The argument analyzed by Tagore is for the sake of moral love and spiritual unity, which judges that the facts should be solved with seriousness or perish. But the fact is that man should learn first by churning the circumstances, whether there is greed or cruel hatred. If they continue deliberating absurdities, they will take the shape of armaments, which could exaggerate the beauty of the earth with their dirt, ugliness, and smoke. Hence, man should apply all the power of love, charity, and spirituality to develop another great moral effort and adjustment that could understand the whole world of victims and victimized groups of nationality. Nehru's perception is that "in this matter as in many others involving humanity and respect for the individual and the group, India was far more advanced and had a higher civilization . . . then than in England or the rest of Europe, the education was strictly traditional"(310). However, the foreign political domination called the East India Company came to India with its vested interests and economic power intended to make money.

According to Tagore, the time has come to understand that for every individual, this is the dawn of the new world. But the rich and superior people like the Englishmen have never “understood India, because their minds are not disinterested with regard to that country” (70). They have not deeply studied Indian literature and philosophy, and have no sympathy and moral attitudes toward others’ right and justice. So, the relationship between 'Self' and 'Other' is not normal and is shaped by national pride and prejudices. The contradictory literature and philosophy of the Englishmen are imaginatively founded on the literary themes of Kipling’s *Kim* and Forster’s *A Passage to India.* In the historic opposition of Europe, Jean-Paul Sartre, aFrench philosopher and playwright, remarks, "There is nothing more consistent than resist humanism since the European has only been able to become a man through creating slaves and monsters" (26). What nations, all over the world, are preparing for humanity is a severe matter of rethinking and reworking. This serious matter of race and religion has compelled us to embrace Tagore's definition of nationalism. The vague fashion or the cult of the nation is not the solution for a peaceful and harmonious world. Tagore's consistent argument for nationalism is for the welfare of a better world. Further, the East-West study is needed on a large scale to envision the issue raised by Tagore and Nehru for the sake of human relations, which differ from Kipling's and Forster's literary writings.

Tagore deplores the new trend of approaching history and humanity. This misguided approach distorts the contents in the name of humanity. Tagore views it as politically motivated and manipulated by rich and powerful people. Nationalistic slogans and movements just remain a truth for the fulfillment of their selfish interest, rather than to fulfill the needs and interests of humanity. Tagore connects, “ideals do not play hide and seek with our life” (11). Vested interests divide nationalism into

racial, religious, and language factions to rule over people. Nationalism is treated narrowly as a means of self-aggrandizement, geography, and boundary from a racial view which encourages the involvement of rich people.

Western rulers developed racial, religious, and language boundaries to obstruct the historical process and nationalism based on human dignity. The issues guided by Western ideology are the negation of humanity. Eastern scholars, Tagore and Nehru as benevolent figures,believe in and embrace moral principles. Tagore's "Nationalism in India" exposes: "For man's truth is moral truth his emancipation is in the spiritual life" (81). Through this spirit of morality, Tagore and Nehru embody the true spirit and ethos of nationalism; Tagore urged the powerful nations to work for and commit themselves to truenationalism. Racial, cultural, and language conflicts are not the solution to promote humanity. While in China, Tagore was greeted by the audience as a true speaker of universal culture. He was admired "as the apostle of human brotherhood" (13). They adored Tagore as a votary of truth who takes pains to preserve the essence of humanity.

Tagore sought to keep humanity safe from annihilation arising from the cult's national prejudice. Tagore's aims and objectives were influenced by the philosophy of Buddha's teaching. He strongly pleaded for geography and nationalism to be geared towards the preservation of universal humanity. Western minds erected boundaries of nation and history to rule over humanity. Today's history and nation are not meaningful for the people's sovereignty and prosperity. History and nation are confined to their nation and history. But Tagore viewed that a nation should not be constrained by personal hegemony and identity. For Tagore, history and nation exist for the benefit of all human beings. But the West has distorted the true meaning of history, humans, and nation. They do not acknowledge the world as one whereas India

is in favor of one world for the values of humanity. The English people have divided the world into races, religions, and languages comprising many nations which are not conduciveto promoting people-to-people relations.

2.2 Universalist Vision in Nehru's *The Discovery of India*

Nehru's *The Discovery of India* portrays historical glimpses of India. It chronologically mentions the past, and the pre-independence eras of Indian civilizations that present a universal vision of unity as Sunil Khilnani depicts: "Nehru proposes not a relativist vision but the rather a Universalist one. Different historical experiences could be incorporated into a larger, single story of the advance of human freedom" (iv). In *The Discovery of India*, Nehru emphatically indicates the urgency for national integration. Nehru's countering of colonial views is like such phrases, which never proposed anything. He assigns some of the chapters of the book to the names of" his fellow prisoners at Ahmadnagar Fort" (1). Nehru provides his readers with special mention to four of his prison mates, Maulana Abdul Kalam Azad, an Indian independence activist, "Islamic theologian, writer, and senior leader of the Indian National Congress, Govind Ballabh Pant, an Indian freedom fighter and first chief minister of Uttar Pradesh; Narendra Deva, a leading theorist of the Congress Socialist Party; and Asaf Ali, an Indian independence activist and noted lawyer" (6). Nehru's fellow prisoners come from various parts of the country. They have deep knowledge about various ifs and buts regarding the historical depiction of India. They helped Nehru by providing him with a creative suggestion along with proofreading for *The Discovery of India*.

Nehru's *The Discovery of India*, according to nationalism, is an inclusive: "habit of mind, whether territorial or cultural as well as in its sustained cool reflective tone, which is a work of argument and reflection, not exhortation" (xxi). Nehru, as a

self–taught person, writes this book "in jail without access to libraries or historical archives" (xxi). He enriched his reading knowledge through "books supplied to him mainly by his relatives and friends" (xxi). He also had a deep knowledge of literature and philosophy, except for Indian philosophy, archeology, and history.

The Discovery of India, deals with ancient history; leading up to the direct rules of the British Raj in India which was a shameful matter for Indian freedom fighters like Nehru and others. India suffered much during the despotic feudal regime of the British Raj. He expresses his thoughts on the beauty of India in Chapter 3, entitled “The Quest” cult from *The Discovery of India*: “During The years of thought and activity my mind has been full of India” (40). He attempts to understand India and analyzes his reaction towards her in a historical way, which is different from the rest of the world. In this regard, Khilnani remarks on India’s historical connections in the following excerpt:

> Nehru also refused to see India's history solely as that of the European West. Just as he pointed to India's historical connections with the Hellenic world, he also re-traced its many links with Southeast Asia, Iran, and West Asia. Above all, he made China a regular lodestar in his discussion of the Indian past. British imperialism, Nehru held, had both in its practices and in its historiography disrupted India's links with the rest of the world and part of the talk of India finding its own true identity was to rediscover the erased links. He wanted, in this book, to do no less than re-map the world. (xxii)

Nehru envisions his childhood and grown-up senses, which help him, discover the real picture of India. The memory of his childhood days flashes a vague picture of India. He thought of India deeply and sought her meaning. Sometimes, his sense goes into the background of the old story of India. It presents a mixture of both ancient and

modern facts. Sometimes, Nehru feels a sense of shame and pride in the discovery of India. Amid a puzzling mind, he displays: “I went back to my childhood days and tried to remember what I felt like then, what vague shape this conception took in my growing mind, and how it was molded by fresh experience. Sometimes, it receded into the background, but it was always there, slowly changing, a queer mixture derived from old stories and legend and modern facts” (40). The old-fashioned picture of India enlightens Nehru's discerning eye to the glory of India in both the past and present.

According to Nehru, the Indus Valley reveals the story of the ancient tales, which "have existed over five thousand years ago; and even then it was an old and well-developed civilization" (41). This periodic knowledge of India portrays the Indus civilization, writes Professor Childe, “represents a very perfect adjustment of human life to a specific environment that can only have resulted from years of patient effort. And it has endured it is already specifically Indian and forms the basis of modern Indian culture" (41). India depicts an astonishing story of five or six thousand years of culture or civilization. This is not in a fixed, "unchanging sense, for India was changing and progressing all the time" (41). Nehru, in *The Discovery of India*, represents the beauties of "old monuments and ruins and ancient sculptures and frescoes – Ajanta, Ellora, the Elephanta Caves, and other places and I also saw the lovely buildings of a later age in Agra and Delhi, where every stone told its story of India's past" (43). India has an intimate relationships and friendships with innumerable people from several countries like Egypt, Greece, China, the Arab world, Central Asia, Persia, and the people of the Mediterranean.

Nehru accounts for the great bathing festivals of his city, Allahabad, in Hardwar and the Ganges, and writes "I would remember descriptions of the festivals

written thirteen hundred years ago by Chinese pilgrims and others and even The *melas* were ancient and lost in an unknown antiquity”(43). The famous rivers of India draw the attention of the readers of the unheard generations. India is the great “quest for the different phases of history. The Indus or Sindhu, from which the country came to be called India and Hindustan, and across which races and tribes and caravans and armies have come for thousands of years”(42). Thus, India contains what Nehru says “the long panorama of India’s history unfolded itself” (42). India has a unique culture and tradition of five thousand years of history, in which the British rulers play to break the long story of India during one hundred and eight years of unhappy relations.

Nehru reacts to the history of India in an emotional, creational, conditional, and limited way. He forms a discursive discourse about nationalism and internationalism, which is "a natural and healthy growth" (44). But at present, Nehru mentions that the notion of nationalism is "fading away before the impact of internationalism and proletarian movements has little truth" (44). He views that nationalism is not so much an influential idea with the international forces, if it were so it must dominate the mind of India" (44). Nehru's motto of naturalism is very close to Tagore's, who discards his motto of nationalism in favor of the history of humanity. In "Variety and Unity of India" Nehru talks about the Indians, who have a self-made form or concept of nationalism "for various purposes, despite their internal differences" (56). They do so because they might let others know that an Indian race is always Indian, wherever they may go in the recesses of the world. For example, an Indian Muslim thinks that the dominant Islam religion is higher in interracial countries than the Indian Muslim, just like the Indian Christian.

Nehru states, "When I think of India, I think of many things: of broad field dotted with innumerable small villages; of towns and cities I have visited; of the

magic of the rainy season" (56). The people of India see their fate and destiny in their duty, personalities, lives, and systems of cultural values, which "they make and preserve the pictures of our choice, so I have chosen this mountain background rather than the more normal picture of a hot, subtropical country"(56). They delve into the beauty of India. In "Travelling through India" an essay Nehru has a wonderful traveling experience:

> Mostly by automobile, partly by airplane and railway. Occasionally, I had to use, for short distances, an elephant, a camel, or a horse; or travel by steamer, paddle boat, or canoe; or use a bicycle; or go on foot. The odd and varied methods of transport sometimes become necessary in the interior, far from the beaten track. A double set of loudspeakers and microphones were the urgent appliances to address the meetings "during my journeys by road. The biggest gatherings would consist of about one hundred thousand persons, while audiences of twenty thousand were fairly common. (57)

Nehru examines that people, men, women, and even children of the town gathered at the meeting – "place, on the other side of the town, and were waiting patiently for my arrival"(58). The meeting with those mass gives Nehru enthusiasm and affection, with great energy.

Chapter three "Bharat Mata", from "The Quest" of *The Discovery of India* presents the greetings and welcome to Nehru with the great cry slogan *Bharat Mata ki Jai*-'Victory to Mother India'.Nehru wonders, "What they meant by that cry, who was this (Bharat Mata), Mother India, whose victory they wanted" (53)? One of the audiences says that they mean it (dharti), "the good earth of India" (53). Nehru defines the aspiration of the audience in his words such as India is all this that they think but India is much more "The mountain and the rivers of India, people like them

and me, who are spread out all over this vast land. *Bharat Mata*, Mother India, is essentially the millions of people, and victory to her meant victory to the people. You are parts of this *Bharat Mata,* Nehru told them" (53). Nehru's ideas of history soak their eyes and brain as they have developed a great discovery.

The word 'Hindu' first occurs in the Old Persian language used by the people of the West or the people who lived at the edge of the Indus River. The word emerges from Shindhu, the old and present names of the Indus, or India, and Hindu and Hindustan. India was also named by the Chinese traveler, I-tsing, who named India the Noble Land (Aryadesha), which contains all faiths based on Vedic civilization. Nehru notes that Buddhism and Jainism are "the products of Indian thought and culture, yet neither is a Hindu by faith. It is, therefore, "entirely misleading to refer to Indian culture as Hindu culture" (71). The truthful message of Mahatma Gandhi Nehru is demonstrated in the following verse: "Search after truth through nonviolent means. A man may not believe in God and still call himself a Hindu. Hinduism is a relentless pursuit after truth . . . Hinduism is the religion of truth. Truth is God. Denial of God we have known" (71) Nehru is inclined to the distinguished mark of Hinduism, which remains the religion of truth.

Nehru's vision of national culture could contribute to developing national unity so that it might become a precious means for articulating universal outlooks and values. Such national unity strengthened by cultural and scientific visions would encourage peaceful dialogue with the international community. Culture is an important means to make humanity more meaningful. Nehru advises us to come out of the narrow mind confined to the racial boundary. He encourages us to consider ourselves superior to the rest of the universe. He believed in promoting dialogue between the cultures of East and West. He cautioned people against irrational vision.

Nehru, in other words, becomes a cultural mediator between the East and West. His argumentative style presents him as a pathfinder to bring harmony among the cultures of the world. Nehru's views of culture, history, and science contribute to humanity in a broader sense. They serve as a bridge for the betterment of humanity around the globe.

Nehru, as a messenger and leader of universal peace and harmony, is also a defender and promoter of humanity. His vision of India brings him closer to the leadership provided by Tagore and Gandhi. Nehru's legacy of humanity was attuned to that of Tagore and his actions endorse Gandhi's legacy of freedom for humanity. Nehru humanized culture and science as an indispensable source for the development of humanity. Science for him remains incomplete unless it brings benefits for the sake of humanity. His emphasis on scientific and cultural relations further enhanced his faith in and commitment to humanity. Cultural and scientific understanding would greatly uplift the moral dimension of human beings.

Nehru's legacy universally portrays acceptable for all freedom lovers. His legacies have contributed to the building of modern India. Nehru bequeathed his legacies to the contemporary society composed of freedom lovers and fighters like B. R. Ambedkar, Sarojini Naidu, Sardar Ballav Bhai Patel, Homi K. Bhabha, Maulana Azad, Bikram Sarabhai and many others who followed the same path as Nehru did. They too worked hard and fought against British colonialism. They shared their experiences to build a consensus for the freedom movement. Nehruvian legacies were the outcome of scientific and cultural thinking. They epitomized the pluralist ethos of Indian civilization. Consensus built on his legacies coherently frames a democratic vision for linguistic, religious, and cultural unity. Precisely speaking, they articulate modern India with Nehruvian Universalist vision.

2.3 The East-West Glimpses in Kipling's *Kim*

Kipling's *Kim* displays the civic order of India before independence. He portrays the following conversations: "All police constables are *nut-cuts* [roughs]; but the police-wallahs are the worst. *Hai*, my son, thou hast never learned all that since thou camest from *Belait* [Europe]. Who suckled thee" (104)?Kipling is not in support of the people of India. There is a sign of gravity, supremacy, and pride in his style of setting as well as dealing. The novel illustrates the art and action of the then-rulers of British India, led by the British Empire. There are also two kinds of literature mixed up in Hindi: native and foreign, as in English literature. The two words are the East-West glimpses of the two kinds of literature, namely the native and the English literature, but the important matter is that Kipling knowingly displays the civility and the manner of the Indian civilians, who are perfectly cultured and civilized. Forster portrays by having shown that "there remained nothing more in life but to find the River of the Arrow" (221). This is the right judgment about the Indian people. But Kipling humiliates the Indian civilians by calling them natives. Thus, the impression of the novelist is sharply committed in favor of British imperial rule in India. In the novel, *Kim* illustrates two glimpses of India, one of the British projections and the other of the Indian. And this word, the British Raj, has been used by Kipling himself in his novel.

An appropriate sense of the writer is presented in the last line of the first paragraph of the novel which is that "Who hold Zam-Zammah, that 'fire-breathing dragon', hold Punjab; for the great green-bronze piece is always firs of the conqueror's loot" (1). Who is the looter of the precious heritage of ancient India who is not unnerved by the writer? But the event shows that someone looted the property of India: "The great green-bronze piece is always first of the conqueror's loot" (1). It is

not revealed who looted the innumerable properties of India, which remains a sort of question mark in Kipling's novel, *Kim.* This interpretation of India is rightly vague and muddled in Kipling's representation of India – "there are some justifications for Kim" (2). The literary personality of Kipling's *Kim* holds India as an asylum for the Westerners during British rule, as portrayed in the following excerpt:

> Though he was burned black as any native; though he spoke the vernacular by preference, and his mother tongue in a clipped uncertain singsong; though he consorted on terms of perfect equality with the small boys of the bazaar; Kim was white – a poor white of the very poorest. The half-cast woman who looked after him (she smoked opium, and pretended to keep a secondhand furniture shop by the square where the cheap cabs wait) told the missionaries that she was Kim's mother's sister; but his mother had been a nursemaid in a colonel's family and had married Kimball O'Hara, a young color-sergeant of the Mavericks, an Irish regiment. He afterward took a post on the Sind, Punjab, and Delhi Railway, and his regiment went home without him. (5)

The purpose of British India was to promote economic trade and business, and its impact first motivated the imperial employees to suppress the native Indians. John M. MacKenzie reveals the trade and business of the British Rule in the following lines:

> Manipulative devices from cigarette cards, postcards, sheet music, almanacs, and manuals to music-hall entertainments, toy soldiers, brass band concerts, and board games extolled the empire and stressed its necessity to England's strategic, moral, and economic well-being, at the same time characterizing the dark or inferior races as unregenerate, in need of suppression, severe rule, and indefinite subjugation. (277)

The role of the British India comments their server rule and suppression against the naïve Indians. In the observation of the Britons, Indians are uneducated, aberrant, despotic and irrational in the observation of the British bureaucrats, administrators and officials, because they are differing to them culturally, educationally and racially.

Kim's father, Kimball O'Hara, after the death of his wife, misdirects himself from the responsibility of guardianship and falls into an addiction to prostitution. The novelist attempts to construct a mutual relationship that is not similar to the literature or history between the people of India and the foreign, English. He does so because he shows a different race between the natives and the foreigners. One is Kim from the foreign class "though he consorted on terms of perfect equality with the small boys of the bazaar" (1). Kim is poor, there is no doubt about it, but his poverty equals and matches that of the poor natives of India. Kim's standard of living has been featured in his "Trousers and jacket crippled body and mind alike, so he abandoned the project and fell back, oriental-fashion, on time and chance" (144). Kipling attempts to present the white Kim in the oriental setting with poverty-stricken people compared to the English people in the novel.

An examination of ancient and modern India is even based on Kipling's literary belief that India represents an ageless image. Kipling's *Kim* confidently exposes and represents the lower-class people as well as their condition of the middle class people of both the East and the West. The research shows that Kipling paints the true picture of the opium edict people, whose direction and dreams are spoiled by the intoxication of bad habits. The misery of poor people draws the attention of the writer and is equally portrayed in both contents—the Oriental and the Oriental. Kiplingboons in Kimball O' Hara: "The Colonel himself, riding on a horse, at the head of the finest regiment in the world, would attend to Kim—little Kim that should have

been better off than his father" (3). This exhibits that India was a colonial platform, which delves into the true relations between the people of the East and the West.

Linda Tuhiwai Smith also remarks, "In the imperial literature, the Westerners are the heroes, the discoverers, and adventures, the father of colonialism and imperialism (or interventionism). In the indigenous literature, the figures are not admired; their deeds are definitely not the deeds of wonderful discoverers and conquering heroes" (95). The imagery of colonialism and imperialism depicts the Eastern landscape, Smith mentions, with an "attention to the thousands of ways in which indigenous languages and literature have been silenced, misrepresented, ridiculed and condemned in academic and popular discourses" (95). The role of Kim is an absolute mimic of the rough manner in which he behaves with the native Indians, for instance, "the *bhisti* offers water compassionately to Kim, who drank it natively; but the lama pulls out a cup from his inexhaustible upper draperies and drinks ceremonially" (25). Kipling delineates *bhisti* pouring water compassionately and ceremonially in the hands of Kim, who takes water roughly from the native, *bhisti*. Kim artistically imitates the innocent native culture of India. This action of both *Bhisti* and the Lama is more disciplined than the mimic style of the Westerner.

The role performed by Kim is similar to the rudeness and mimicry of the Indian native. In this regard, Said's *Culture and Imperialism* examines that "if one reads *Kim* as a boy's adventure or as a rich and lovingly detailed panorama of Indian life, one is not reading the novel that Kipling wrote, so carefully inscribed is it with The considered views, suppressions, and elisions"(149). Francis Hutchins presents an urge for social change:

> An India of the imagination was created which contained no elements of either social change or political menace. Orientaization was the result of this effort to

> conceive of Indian society as devoid of elements hostile to the perpetual nation of British rule, for it was on the basis of this presumptive India that Orientalizes sought to build a permanent rule. (157)

Kipling is seen as biased as he shows prejudices towards the beauty of Indian civilization. Tagore's remark in *Rabindra-Rachanabali* remarks is full of "the mythical (*puranic*) imagination of all cultures that the golden age (*satyayug*) is located in the past. It reveals man's hope and longing, which has been established in time immemorial, will keep reasserting itself in time infinite" (14). Kipling attempts to analyze that the natives from an" indigenous perspective are problematic" (95). They have had a kind of emotive feelings and values that in Said's words are as degenerate and backward under the imperialism and colonialism.

The British imperial rule was cut from Buddhist knowledge as the lama talks to Kim: "I have now no chela, but I will take the alms-bowl and thus enable the charitable to acquire merit" (20). Kipling's views regarding the literature of religion have been very transparent while he put the conversation between the curator and the lama along with Kim. They equally meet to "acquire merit' and the curator says that "Be it so, said the curator, smiling. 'Suffer me now to acquire merit. We are craftsmen together, thou and I. Here is a new book of white English paper" (21). Thus, the meeting between the curator and the lama reveals their craftsmanship. They think of themselves as "the are few in the world who still have the secret of the conventional brush-pen Buddhist pictures which are, as it were, half written and half drawn"(22). The Lama feels his 'head high in the air' because he has acquired a Boddhisat in mediation and Kim finds himself circling with the lama.

What Kim felt, like the Lama, became an important quest for him. But the lama finds himself very old, forlorn, and empty. Both Kim and the lama have separate

experiences, the lama feels weak and Kim is enthusiastic to gain knowledge in his circling. Kim's role in the novel is highly grave, proud, and superior from everyone's point. Kipling makes an erudite game in which Kim plays a counterpart role between the natives and the English people during the British Raj. The novel shows that the students of "the Punjab University who copy the English customs" (25) smoke a high-ranked cigar of the brand, the British imperial education is justifiably good for the sake of the natives of India. The reality of Kipling's writings is that Kimball O'Hara and his son, Kim, both predict the fate of the future in a state of intoxication. The Eastern writers present human personalities in terms of humanity, Western writers present human personalities in terms of institutions and tuitions.

Kipling's *Kim* embodies cultural and socio-political conditions in the art that suits in Said's *Orientalism*. His varied claims about culture and imperialism reveal that "the politics of empire when we come to Kipling the empire is everywhere a crucial setting, or his fiction represents the empire and its conscious legitimization" (146). Regarding the format and content used by Said, Scott mentions, "Kipling's Kim identically firms as an Orientalist production that serves the ends of empire (302). About Kipling's Kim, Gauri Viswanathan remarks, "Kim is one of the major contributions to this Orientalized India of the imagination" (121). Said remarks, "Kim, the orphan Irish boy, is the real leader in the novel rather than the Tibetan Buddhist lama." Throughout the novel, Kipling is clear about showing us that the lama needs Kim's youth, his guidance, and his wit (15). The friendship between the two Orientalists, Kim and the lama, only illustrates the core ideas of Said's *Orientalism.* Since Kipling was not blatantly interested in religion for Kipling's reasons, he used Kim's religious idea to identify the Buddhist religious elements, which do have "local colour" and "exotic detail to a common Orientalist narrative." (15). Considering

Kipling's appearance as the object of Said's critiques of Orientalism, David Scott identifies "Kipling's own portrayal of the Orient" (304) before discovering his Orient outside of India in the realms of Tibet, China, Japan, and Burma.

Kipling officially introduces himself in the literary world as a youthful journalist, poet, and novelist. Louis Cornell remarks, "Kipling was replete with second bites, irony, a colorful profile, and a caricature of British India" (77). The Orient's academic world is associated with Kipling, and he is a role model for "a profound Orientalist and a fluent speaker of Hindustan" (89). Officially, he acts as a network for discussion and the exchange of information among academics. According to David Scott's books, "Darmesteter and Gustave LeBon were among them on the way through Indian study for a time in an atmosphere of sympathy" (75). Kipling's ideas of the Sanskrit and Pali languages are used as "a means of ridicule by European Orientalists" (211). He is widely known among Orientalist academics. There are savants, experts, and travelers among Orientalist academics.

Kipling did not pay enough attention to the Islamic Orient, which was located in South Asia and the Far East and occupied a sizable portion of the Orient. Furthermore, Said had removed them from his judgments of India. Kipling's remarks for his wider Asia depict numerous images of Asia outside of India. Nevertheless, Said's *Orientalism* in his several paths through the Orient does not connect with Kipling's comments. The analysis does not assert anything about Kipling's broad generalizations about the Orient. Kim in Kipling's novel, for instance, lied like an Asian society. Said only generalized his findings and statements. Such feedback regarding the Indian natives and the English draws those remakes, which Bart Moore-Gilbert mentions as "Kipling's sympathy towards the story of the young Hindu widow compared to the older white Trejago (16). Said notices that the widespread prevalence

of characteristics and assumptions about the Orient among people like Indians. Said remarks: "During the nineteenth and twentieth century, an assumption had been madethat the Orient and everything in it was, if not patently inferior to then in need ofcorrectivestudybytheWest. .. Orientalism, then,is knowledgeofthe Orient that places things Oriental in class, court, prison, or manual forscrutiny,study, judgment'discipline,or governing"(40). Kipling is well renowned, indirectly, for being "the supporter of imperial governing in general" (135). Similarly, *Kim* by Kipling shows an imperial power that Butcher, Craft, and Jess Taylor mention as "maintaining British political control of India against internal pressure from Indian nationalists and external machinations of Russian imperialism" (17). Kipling criticized British imperialism in India and its people's immaturity. He argued that because the Indian Empire is large yet defenseless, fate protects it. On the other hand, Kipling's poem, titled "The Masque of Plenty" (1888), carries an implied sense of imperialism and its disputes within India.

. The novelends with a Tibetan lama, who portrays as returning from the traditional path of the Buddhist faith, rather than Kim. Kipling mentions, "The lama was meditating . . . I am free. He crossed his hands on his lap and smiled, as a man may who has won salvation for himself and his beloved Kim" (338). This argument being made by Benita Parry in Lama's manuscript reveals his maturity immediately, "The lama grows with the passage of the tale; his early immaturity gives way to impressive maturity so that, "as the book draws to a close, his stature as both a mastic and as a complete man is confirmed when he [the lama] renounces Nirvana out of concern for others" (246). In such a final phrase on the lame's maturity, Charles Allen remarks:

> No ambiguity whatfew critics and commentators (emphasis on Said) have been unable to accept is thatthe novel ends with Kim a committed disciple of a Tibetan Buddhist lama abook that begins as a political allegory about the defense of British India, and, byimplications,ofWesternvalues,hasbecomethevehiclefor averydifferentLaw,that of the Buddhist Dharma. (362)

When Kipling turned toward the lama's vision of enlightenment, it caught Said's unworthy interest because it primarilyreflectedhim ratherthanKipling.

The main characters, in the novel, are Kim, an orphan Irish boy, and the lama, a Tibetan Buddhist. For instance, Foster remarks, “none was so filled with virtue as Kimball O’Hara . . .” (271). In Kipling's opinion, the lama as an innocent person is seen in the various personalities, concerned with kindness " quiet dignity, "wise and holy", a scholar without vanity, a Seeker of humility, "wise and temperate," and "illuminating knowledge with brilliant insight" (305). A contrasting evocation is that seen in Fikret Ararguc, who treats "*Kim* as an Orientalist novel, yet totally ignores the role of Lama" (20). Said's similar views are that the lama, the dependent character in the novel, takes shelter in his search for nirvana. Kim regards himself as a Chela, or "disciple," of the lama throughout the novel. The Hurree Babu, a nationalist Bengali Babu who has been Westernized, is also positioned around the Lama. Kim's portrayal of an immature, juvenile, and weak Asian both amused and offended him. In Said's paradigm of marginalization in Orientalism, his function is assigned a place. Consequently, Kipling reveals:

> There lay wisdom beyond earthly wisdom – the high and lonely lore ofmeditation. Kim looked on with envy", a transformation wrought bythe lama whereby "the Hurree Babu of his [Kim's] knowledge –

> oily,effusive,andnervous–wasgone. .. Thereremained – polished attentive – a sober, learned man of experience and adversity, gatheringwisdomfrom the lama's lips. (275)

So, Kipling's Kim never evaluates the action, the order, or the codes and conduct of the lama in his contemporary friendship. The impressive and notable personality of the lama, whose mysterious knowledge that P. Mallett and Tusan narrate, "the wheel and most excellent law form a deep and solemn accompaniment, as it were, to the music of the whole composition" (191), The theoretical implications, implied by both Gayatri Chakravorty Spivak, acknowledge Kipling's *Kim* and Forster's *A Passage to India*, which show "a dense shadow of the vast marginalized gesture" (75) of British imperialism.

2.4 Reflective Relationships in Forster's *A Passage to India*

Forster's *A Passage to India*diversely analyzes the despotic role of British India. This novel deals with friendships and relationships between the Eastern and Western civilizations. Forster attempts to justify that "English people are so calm at a crisis; it is not to be assumed that they are unimportant; the Nawab Bahadur had not come out very well" (82). The English characterize themselves as "us" and the natives of India as the "other". This "other" stands for the inferiority of the East, and "us" or "self" stands for the authority of the West. The two peoples of the two continents are historically and literarily separate from one another. This is evidence that Forster writes, "Major Callendar always believed that the worst of natives, he never believed them when they carried tales about one another" (98). The differences between the two reflective relationships show that the Indians are savage people.

The Western and Indian people are separately weighed. The East and the West never meet one another, "When English and Indians were both present, Kim grew

self-conscious because he did not know to whom he belonged to. For a little he was vexed by opposite currents in his blood, then they blended, and he belonged to no one but himself" (84). The English think that the Indians are savage and wild people. Forster's assumption of the Indian is somewhere wrong. In *A Passage to India*, Miss Derek, a younger English woman character puts her "Maharajah on sick bed, but she does not mind; he could sack her if he liked. I don't believe in the people letting you down, she said; if I didn't snatch like the devil, I should be nowhere" (84). Indian people are unlikely to be spiritual and racial beings compared to Western beings. They sarcastically consider that Indians historically belong to an inferior race. Forster illustrates that "India had been an 'a vague jumble of rajahs, sahibs, sahab and elephants, and I was not interested in such a jumble: who could be?"(Introduction x). According to *The Passage to India*, Indians are represented thus:

> Trying to look and feel like a European, the chauffeur interposed aggressively. He still wore topi, despite the darkness, and his face, to which the Ruling Race had contributed little beyond, had teeth, peered out of it pathetically, and seemed to say: What's it all about? Don't worry me so you blacks and whites. Here I am, stuck in damn India same as you, and you got to fit me in better than this. (83)

The English imagine the Indians as godless beings. They are not faithful to the Christian God. The Indians belong to either the Hindu or Muslim religions; they only bloom in India. There is a divisional religion in India, whereas religion in England is unifying. So, there is more separation between England and India. Forster mentions that "Aziz and I (Mrs. Moore) know well that India is a muddle; she says that she likes mysterious but dislikes muddle" (63). Indians do not have faith in Christianity.

They are, for Ronny Heaslop, mysterious and spiritual. Religion is an uncharacterized form that helps people form. Ronny Heaslop is a Christian British male by religion.

Ronny has an outwardly Christian background. He says that he "approved of religion as long as it endorsed the National Anthem [of England]" (65). The English colonialist, purposed by Christian belief, is the construction of Ronny. He would not exist as a character if he were not English. He knows the importance of Englishness and its Christianity. He has full faith in the Christian religion and its culture in England. Thus, the role of English has continuously had special relations with Christianity. Ronny Heaslap thinks that English is all to make him know its beliefs strong. Similarly, Aziz could not be familiar unless he was an Indian. In the novel, Forster uses the division between 'us' and 'other' because he knows that division is needed for today and tomorrow. So, the role of the spiritual is the same as the existence of the division between 'us' and 'other'. They represent a relationship and friendship between the Orient and the Occident.

Colonialism or imperialism examines political power and it even makes use of another nation's economy. The powerful country unlawfully tries to control over the weak ones, which have far more probable to follow its rule, policy and practice because of their some pathetic condition. Santos Masaki and Yoshida Masaki situate, “the supercontinent is symbolized by the strong one, while the subcontinent is represented by the weak one” (5). As Thomas Hodgkin explains, having described the rise and subsequent effects of colonialism or imperialism, the intellectuals attempt to represent "how this entire system of relationships, and the attitudes arising therefrom, can be abolished or transformed" (95). The actual image of British India in Forster is made unofficially known by this tyrannical system. It was established as a form of colonial governance over the Indian people. This question of colonial power

representation has long been up for discussion. Because of how well this book portrays the camaraderie and interaction between the East and the West, it becomes a masterwork of literary critique. It depicts the interaction between colonizers and colonized people.

The East-West relationships and friendships, in the novel, have become the subject of controversial discourse on a large scale. Critical, philosophical, universal except for other perspectives like historical and literary energize the genuine representation of India under the rule of colonialism. It depicts the perspectives the author builds to represent the natives of India through glimpses of his literary implementation. The novel challenges an outstanding belief to reflect the picture of the superiority of British India. It shows the oriental perspective, which describes the native Indian from the colonized mind. The colonized illuminate the low and inferior natives of India as a "White Man's Burden" which the British Victorian poet and novelist Kipling celebrates: "the white race gain individual or national wealth or power" (12). The colonized have commanded the colonizer's inferiority from their superior language and literature. The critique of British imperialism or colonialism presents a superior literature that undermines the natives of India as inferior beings. British imperialism ruled over India as the head of favorable representation. As Ranjit Guha writes, "This view of British policy as a "rootless blossom" is not confirmed by the history of the land law that had the longest life under the raj" (8). The British in India considered themselves as a sophisticated and superior power, whereas the native Indians were represented as the most superstitious, inferior, and uncivilized beings in the eyes of the British imperial officers, administrators, and bureaucrats.

According to Yoshida Masaki and Santos Masaki, “the natives are the stereotyped people of the subcontinent, and the Britons are superior to the

supercontinent" (51). The relationship between the colonized and the colonizer is contentious and has conflicting factors. Syed Hussein Alatas depicts, "the false consciousnessdistorts the reality. For instance, The Malay ruling party inherited the rule from the British without a struggle for independence such as that which took place in Indonesia, India, and the Philippines. There was no intellectual break with British ideological thinking at the deeper level of thought" (152). The British India did not properly play a role in a civilized manner in their mutual relationship and friendship. Forster views India as a foreign, exotic, and incomprehensible land, which is depicted in Said's theory of orientalism. Said portrays the natives of India, through British supremacy, "as believing in progress on their own" (217). Without any shyness or shameful guilt, Forster expresses his condemnation that British India has victimized the native Indians. Especially the women like Miss Adela Quested were condemned in their relations between the East and the West. She accuses and causes distress to Aziz, but she is used as a patriarchal victim in her community of British India, where the British imperial officials and administrators treat her as a puppet in the relationships between the colonized and the colonizer. Nothing else remains in the novel except for the human relationships between the two people.

Forster in his novel shows that the Indian and the Englishman can be friends. The relation between Dr. Aziz and Major calendar indicates it. Aziz, a Muslim doctor, practices at the government hospital in Chandrapore under the supervision of Major Callendar, the civil surgeon in Chandrapore and Aziz's head officer. Among Aziz's friends is Hamidullah, who was educated at Cambridge. Hamidullah tells Aziz that one can only be friends with an English person outside of India. Hamidullah is an Indian barrister who has lived in England; Nawab Bahadur is an influential landowner; and Mahmoud Ali is one of the lawyers for his defense in court against

Miss Adela Quested. In the opening chapters, the characters are represented as discussing English officials, administrators, and bureaucrats. They rule over the native Indians under the British Empire. Forster divides the novel into three parts – Masque, Temple, and Caves. Mosque starts with the important description of the city of Chandrapore where people are separated into two deeper groups along with two senses -the Indians and the English.

Ronny Heaslop, the son of Mrs. Moore, asks her about Adela while she goes into her bed. His mother, Mrs. Moore, says that Adela thinks the English are not pleased with the Indians. Ronny Heaslop is scornfully briefing India that the English are not pleased because they only need peace, not pleasure. But Mrs. Moore does not agree with her son. Mrs. Moore expects that the English should be pleasant to Indians because God is equal to all human beings on earth. The dealings of the English with the natives of India make Mrs. Moore suspect the actions of the English people. She dislikes taking the name of God since she is in India because it seems God has less power than ever before. The dealings of Ronny Heaslop with the Indians explain that their relationships between India and England are not pleasant because of their superior and inferior races.

Kipling's *Kim* and Forster's *A Passage to India* reveal the similarities between the two representations of India before criticizing how colonial discourses about India are expressed in the junction of historical and literary readings. Kipling's *Kim* portrays India curiously, and it also displays a wide range of landscapes, colors culture, society, and politics. A detailed study of *Kim* gives us the information that Kipling had access to the diversity of India during his six-year residence in Bombay, India, from 1865 to 1872. Kipling had a dream about India as a little child. In 1882, after his return from England, he started working as a journalist for *The Civil and*

Military Gazette. He was also able to see India with maturity because of his employment as a journalist. Kipling was surrounded by wealthy people, yet he was unable to broaden his understanding of India and its literature.

India has a rich historical and literary heritage, but according to Said's *Orientalism,* Western design appliesan intellectual power to rule over the oriental ideology. This power is embedded in these lines of *A Passage to India*: "All unfortunate natives are criminals at hearts, for the simple reason that they live south of latitude 30."(157).By defining and analyzing the Orient via the colonial European powers of the nineteenth century and afterward, Said's *Orientalism* sheds light on how India is portrayed, supported, or misunderstood. Numerous literary representations of India have been criticized. India is an English name that is famous for having several different names. For instance, India is known by several names, including Bharat, Bharat Varsha, Hindustan, and Arayabarta. Regional and local cultures of the Orient (the East) and the Occident are likewise familiar with the name and fame of India. India is depicted extensively in terms of its culture, history, and literature; both foreign and indigenous writers have contributed their perspectives on India's past and present.

While on his tour to India, Forster describes the interactions with prejudiced and biased relationships between the colonizers and the colonized. The tensions between races and cultures are imprinted in his experience. As Rajni Devi illustrates, "Forster's experience of conflicts, bias, and prejudice between the English and the natives distorts human relationships to a great extent" (223). Forster acknowledges India extensively in terms of race relations during his two trips to India in 1911 and 1921. In Forster's best-known writings, the racial interactions with humans follow a complex pattern. They are carefully weighed against the West Indians, who are

colonizers, and the East Indians, who are colonized. John Boynton Priestly displays how "Forster's *A Passage to India,* which attaches racial relationships to the intricate pattern, is even more elaborate: a novel that requires several readings to be appreciated to the full, undoubtedly Forster's masterpiece" (355). Forster's two trips to India during the British Raj, in 1911 and 1921, paint a vivid picture of the racial and cultural tensions between the colonizers and the colonized India. The trilateral cultures between the rulers and the ruled in India are complexly portrayed in *A Passage to India*. For example, Dr. Aziz remarks, "It simply doesn't affect me. Spies are as think kills as mosquitoes, but it'syears before I shall meet the one that kills me. You have something else in your mind" (258). The Indian cultural aspects infer both tacit and explicit depictions of the binary oppositions between the inhabitants of the West and the East in both nature and literature.

The protagonists in *A Passage to India* concentrate on the three types of conflicts are arisen at Temples, Masques and Caves that exist in human relationships. They are connected in terms of the native or the English aspects. Even though they come from various horizons in the East and West, both aspects of the English and the indigenous serve as the focal points for interpersonal connections. The key characters of *A Passage to India* are Dr. Aziz, Miss Adela, Cyrill Fielding, Dr. Aziz's friend, and the principal of the Government College in Chandrapur, who asked the young woman from the West traveling with "Mrs. Moore to visit the real India" (78). In the narration of the novel, Adela claims that Aziz had sexually attacked her in the Marabar Caves (288). This incident about her claim of rape in the Marabar Caves opens a new chapter in the East and West's ongoing race debate. The main theme of both the Indian natives and the British emperors is the result of cultural misunderstandings and misinterpretations. Temples, Mosques, and Caves are native sites of worship, natural

splendor, and cultural significance that are well-known among the Indians for their hospitality and expectations in everyday life.

The town of Chandrapore is further divided into two groups in Forster's *A Passage to India*, which follows the trilateral descriptions of India. The first group is the English civil part (the Anglo-India), and the second group is the local Indians. Another location in Chandrapore is the train station, which is split into two neighborhoods—one for English speakers and another for natives. The two parts provide a clear portrait of British India. The British Raj is portrayed in the book as being rigid and disciplined, with racial and class conflicts. Colin Clifford Eldridge's phrasing accurately conveys Forster's notes and observations of India where "They seek to make Britain in India rather than accepting and glorifying the resident cultures. They remain strangers to it, practically living in a separate country they provided for themselves, yet ruling one that they remained aloof from" (170). While Forster's experience of India is separate to those of both the native Indians and the British colonizers, they differ with the discriminationlike (Supercontinent) the self and (Subcontinent) the other. Devi's depiction between the British imperials (or Indians) and Indian natives in general is one of binary oppositions, whose fate and chance are based "on behalf of human misfortune" (223). Forster's journeys in India give a clear image of racial discrimination. His best-known work, *A Passage to India*, is built on his observations from two extended trips to India in 1911 and 1921. John Boynton Priestly explains in detail the racial relationships' system in *A Passage to India*, which seeks: "several readings to be appreciated to the full, undoubtedly Forster's masterpiece" (355). Forster made two visits throughout India under the British Raj and they represent two races.

Devi states that there are “the East Indians, or the colonized, and the West Indians, or the colonizers in India" (117). The three persons in the novel belong to two races. Dr. Aziz, an emotional and intellectual Indian doctor in Chandrapure; Cyrill Fielding, a British man who is Aziz's friend and the principal of the Government College, and Miss Adela Quested, a young Englishwoman Adela's claim that Aziz had committed rape in the Marabar caverns was only an important example of bias and prejudice. The sudden trial for the Caves rape event turns out to be fair, and the Indians celebrate this triumph. Later, Indians formed a political argument to terminate and fire the British control over India, its people and land in response to the Adela’s false charge of rape. In light of Aziz's fair trial, the British Raj's political influence declined. Aziz's trial received a favorable verdict just as *A Passage to India* was scheduled to be released. But, the blatant racial and biased disputes caused by Adela's bogus rape claim against Dr. Aziz greatly increased the sensitivity of Indian natives. His pledges to Cyrill Fielding, a British friend and principal of the Government College at Chandrapore, that he would not be a friend of Britain unless he helped India achieve freedom. Historical episodes between the Indian people and the British Empire became apparent. On the other hand, the Montagu Declaration's new objective was brought about by the British Indian constitution, which gave Indian nationals more power to rule. When Edwin Samuel Montagu served as Secretary of State for India from 1917 to 1922, further crusades and killings took place.

The Indian, by this time, had known the revolution that had taken in Russia. On April 13, 1919, the Jallianawalla Bag Massacre took place in Amritsar. Over 400 innocent people were murdered, and thousands of individuals suffered life-threatening injuries. General Dyer supervised the operation of the event. The Indian natives spoke out against the Montagu Declaration in a binary of opposition and suppression.

Rabindranath Tagore, the Poet Laureate, strongly disagreed with the terrible Jallianawalla Bag Massacre. With a humanistic passion, Tagore claims that "the history of man" (119) is the only thing that matters around the globe on behalf of Indian history and culture. People ought to honor humankind's past, which is one history. The national histories that they should keep on reserve only represent the first few chapters of history. India has suffered as a result of the national history's substance. For instance, the English do not know the fundamental principles of history, which covers the demand of mankind, but their thought of national history, are all the sources of human sorrow and suffering.

2.5 Critics on *Kim* and *A Passage to India*

The works of Kipling and Forster portray a topographical picture of Indian literature. Paul Newland says that "the works of Kipling and Forster do not need to critique the plot, character, or context except for literature and history" (21). Forster's fiction contains a broad sense, for instance, the views of particular places and their landscape. The Western writers, Kipling and Forster, portray the landscapes of those particular places in different ways in their literary writings. They explain those places and their landscapes to audiences and visitors differently. By examining The different places or the landscapes of the places, Forster suggests that stereotypes need changing; therefore, he does not feel secure in such a place or the landscapes. Jason Finch comments, "Forster was not wholly secure in Cambridge. He was no moralist, "he thought fondly of lost landscapes, but knew why they sometimes needed sacrifice; he appreciated London as a site of personal liberation" (243). Forster finds salvation in personal liberation whereas Kipling elaborates: "liberation in life that meets the visions of those east people while Kim comes to know the mission of the Tibetan

lama" (75). The study shows that liberation and place are interconnected in the writings of Forster and Kipling.

Forster's descriptive narratives of specific places in the novel *A Passage to India* talk about the history of India, which could extend up to the level of worldliness gained by literary-historical studies. As a fervent civil servant of the British Raj, Kipling portrays India through the eyes of British imperial dominance. India, with its complexities, was long ruled by the British. Kim's patriotic deeds borrow from the words and works of Abdul R. Jan Mohamed. He defines the unique colonialist literature as a positive and typical portrayal of colonized racism and patriotism. Impressed by the novel Kipling, readers find that Kipling's representation of India is something true in the real world, "this was life as he would have it bustling and shouting and new sights at every turn of the approving eye"(121). The readers of Kipling's *Kim* point out that the novel contains two different realities: "India’s exotic landscape and the uneasy presence of the British Raj" (*Kim*: blurb). One of Kipling's critics, Edmund Wilson describes Kipling's success in *Kim* when he establishes for the readers a "contrast between the East, with its mysticism and its sensuality, its extremes of saintliness and roguery, and the English, with their instinct to brush away like cobwebs the native myths and beliefs" (126). This is the reason why the people of India and its history are rich in myths and beliefs.

Edmund Wilson seeks both 'India' and 'empire' to be real truths that need to be at least as absent in "Kipling's Kim as the tragic conflict" (71). John A. McClure's study of Kipling's works, additionally, portrays the experience of a deformed person from his childhood. At the age of six, Kipling ran away from his home in India and employed himself in a confrontational environment, which became part of the appropriate training for low-level imperial bureaucrats. John A McClure opines, "In

his major works, Kipling tries to imagine a system of education that will produce the instinct of dominance without the corollary fears of isolation and deep conviction of inadequacy" (33). The differences between history and literature suggest a peaceful revolution to restore the history of India. According to Kipling, the effective rulers of the nineteenth-century orientalist ideology would know India truly. One of the characters in *Kim* proves forcefully that one who knows the land and the customs of the land is a good imperial representative.

According to Benedict Anderson, India was not completely "under the control of the British government until the Mutiny of 1857; rather, it was ruled by the East India Company" (52). David Scott, an acclaimed writer of Kipling the Orient, and Orientals: "Orientalism" Reoriented firmly comments on Said's analysis that "Orientalism is knowledge of the Orient that places things Oriental in class, court, prison, or manual for security, study, judgment, discipline, or governing" (43), where Kipling plays an important role as a supporter of imperial governance in India. *Kim* artistically maintains both British political and Russian imperial controls over India against the pressure of the Indian chauvinists. The British imperial rule in India caused Kipling to declare the childish nature of India and its residents. Kipling further notes: "Fate looks after the Indian Empire because it is so big and helpless" (48), which is the Western stereotype, is examined in the theory of Said's *Orientalism.*

In Kipling's and Forster's novels, the goal of literature is to introduce India and its people. It presents a clear and tidy image of India in each genre. Essays, poetry, plays, and fiction are a few examples of literary forms that are referred to as interactive. Literature paints a precise picture of anything or whoever uses the language used in the texts. The subject is presented in an east-west dispositional direction. The Orient is implied as a topic for study in an academic discipline by literature written within

the context of colonialism and Western hegemony. For instance, Said's *Orientalism* uses the poetry of François-René de Chateaubriand and Gérard de Nerval to describe the literature of the orient. They were well-known for "The Orient of Chateaubriand and Nerval" (71), and they were the top French writers. Later, the Orient refers to a discipline from Europe.

This depiction of the orient serves as the initial description of Europe, after which the Orient moves on to include France, Russia, Germany, Spain, Italy, Portugal, Switzerland, and so forth. The orient, as interpreted by Europeans, represents antiquity with a place in romance, exotic creatures, hunting memories, landscapes, and unique experiences. Since that time, what Said referred to as orientalism has become a fundamental aspect of the orient. It is founded on the Western European experience. In other words, Europe is defined by the Orient. It is publicly acknowledged that the orient represents the civilization and culture of Europe as an image, idea, personality, and experience. Similarly, orientalism understands, expresses, and even ideologically represents the region and its humanity between the East and the West.

Orientalism is a discipline that defends the domination by examining and supporting the structures, ideologies, and iconography of colonial administrations. Information shared between the Orient and the Occident also forms the basis of this, as a science of intellect deals with an insightful sense of the human personality. The teachings and Thes about the Orient (the East) and the Occident (the West) are also studied. For instance, in the minds of Europeans for millennia, India has been a paradise. Regarding its gems and natural resources, it has a distinct reputation. In particular, people have been drawn to India by its wisdom.

The eastern and the western horizons are the two key domains in which the globe has been divided into two poles. They both portray their literature at the same time. The Occident rises from the west horizon, whereas the Orient does so from the east horizon. In contrast, the Occident is the opposite of the Orient. The sources of Oriental literature are the early French historians Chateaubriand and Nerval. Later, the Europeans created separate works of Orient literature from their works of Occident literature. According to reports, the European Empire conquered 80% of the continent in the late 18th and early 19th centuries. As time passed, an Egyptian philosopher named Said articulated the language's ideals and distinguished them from those of the West. Said presented its thesis as a manuscript under the guise of Orientalism. As a representation of European arts and skills, Orientalism was studied by many writers and critics.

Numerous topics, including the social, ideological, political, cultural, and historical splendors of the Orient, are examined through the examination of Orientalism. Specifically, in the areas of knowledge, it became comprehensive. The analysis of Said's *Orientalism* serves as a study of how readers see India historically and literarily. In terms of literary form, the study examines foreign writers like Kipling and Forster as well as Indian writers like Tagore and Nehru. Both the Orient and the West are seen by authors, academics, and critics of East-West origins from the perspective of binary opposition. According to historical records, Orientalism portrays India in several literary forms. The literary genres of India in Oriental studies stir up memories, feelings, and images in our heads. The intellectual study of the languages and writings of the Orient has made them abundantly obvious (encompassing India in Asia). Language, literature, laws, and the practices of the Indian people were well imagined and depicted by the East India Company on a lot of occasions.

The East India Company's late 18th-century policy primarily resulted in an artistic style and subject matter that was representative of the East. The creative forms and themes from the East that created a debate about power are now in vogue in the West. According to Alexander Lyon Macfie, the issues related to Eastern concerns inherit the Western language of power and are "deeply intertwined in European imperialism; a corporate institution devoted to the maintenance of the European intellectual and political hegemony across Asia" (1-2). The term "Orientalism" was initially used in linguistic and philological studies in the late eighteenth and early nineteenth centuries as a neutral term of description without any connotations of either a positive or negative attitude toward the Orient. The investigations, which were used to find and portray the development of trade in ancient European writings and languages, show the study of Western knowledge. Thus, Orientalism was related to ideological studies when it was practiced by English civil workers in Bengal in the 1780s under the patronage of Governor General Warren Hastings.

In the 1960s, the word orientalism became considerably more contentious. The term orientalism has taken on a new meaning and is now well-described, as Macfie points out, “an ideological space through the work of the veteran figures such as the Egyptian sociologist Anouar Abdel-Malek, the Syrian historian A. L. Tibawi, the Marxist sociologist Brytan Turner and preeminently, the Palestinian theorist and writer, Edward Said” (8). The word orientalism, like a phrase, deals with both intellectual tradition and academic tradition, and plays a role as a watershed in the history of orientalism, as predicted by Abdel-Malek and Tebawi. When compared to current trends, this research study just offers benefits since orientalism continued the Western heritage of intellectual investigation. It will also represent the East's non-contemplative understanding of existential concepts, behaviors, and values,

particularly in the realm of culture. The word *Orientalism,* which Said mentions, was used to describe an Orientalism driven by corporate institutions and epistemological constructs.

Said's *Orientalism* portrays a Western point of view and attitude when discussing the works of Kipling and Forster. The research analyzes imperialism as an orientalist ideology. For instance, Indian disposition is portrayed by Western authors, namely Kipling and Forster, as being in polar contrast to that of Europe, in a prejudiced and biased light. How Kim portrays the lama is criticized by Kim's elitist pals. On the other side, Kim engages in all negotiations in the hunt for the voyage with the lama as well as the journey of his own "Red Bull" in a political and intellectual sense.

In contrast to Tagore's *Nationalism* and Nehru's *The Discovery of India,* the English writers, Kipling and Forster, depict a binary opposition in terms of the native and foreign characters. The relationship between the lama and Kim indicates the receiver of the European heritage. For instance, Miss Adela accuses Dr. Aziz of raping her in the mosque, which displays a certain amount of emotional dominance considering Dr. Aziz's continued innocence throughout his trial. In Chandrapur, Dr. Aziz breaks his connection with Fielding, the college's principal, due to prejudice brought on by their extraordinary friendship. Due to Western misunderstanding and its dominant attitude, the friendship between Dr. Aziz and Principal Fielding raises questions and mistrust in this respect.

To develop the ideology of the East, Said makes the perception and dominance of the West visible. He discourses, "the whole didactic process is neither difficult to understand nor difficult to explain" (67). He broadens the links between political and intellectual ideologies and European imperialism. Imperialism and

orientalism, two sides of the same coin, dominate perceptions of the East as a barbaric wasteland bereft of civilization. Its relationships turn into academic competencies to study all of India's continents. Without going into great depth, Orientalism is a product of the imperialistic traditions of Europe. The writing style known as "Orientalism" was developed by European thinkers like Kipling and Forster. Generally speaking, British imperial authority served to validate the West's cultural and political dominance in India and reinforced the Western sense of self-defined discourse. British colonial power invaded the majesty of Indianhistoryandculture.Theywereusing orientaldiscoursetodominateIndia and its natives to a great extent. Orientalism, thus, provides knowledge to see in Linda Tuhiwai Smith's words: "A series of stereotypical dichotomies between a rational, democratic, humanistic, creative, dynamic, progressive, and masculine West and an irrational, despotic, oppressive, backward, passive, stagnant, and feminine East" (8). Psychologically, Smith remarks that the eastern ideological interpretation of India portrays India as the repressed "other" of the West, "a sort of surrogate or even underground self" (3). The unconscious repulsion of immoral sexual behavior and corruption, which pose a sort of supernatural menace, is linked to the Eastern portrayal of ideology. In this war, Raymond Schwab the Western unconscious manifests psychologically as "the unfathomable, and the nocturnal figure of the mind" (484). In a similar spirit, Western academics and intellectuals created pictures of opposition that characterized the demands of authority as well as the force of creative existence.

Orientalism broadly resembles a watchful eye over European colonization. Tagore, in his “Nationalism in the West”, estimates, “it is not the soul, but the machine . . . that machine must be pitted against machine, and nation against nation,

in an endless bullfight of politics" (53). It attempts to bring the Eastern into Western consciousness, which seems to be a united discourse. The Orient is also brought into the academic profession through Western discourse. Both scientifically and epistemologically, it is completely understood. The cultural and historical events of the East are mostly encountered in the West. The writers' major focus is on the traditional outlooks, natural history, and position of the East; they are particularly interested in Said's thesis and the critics of *Orientalism*. The interactions are described as Said mentions further:

> The value, efficacy, strength, and apparent veracity of written statements about the Orient therefore rely very little, and cannot instrumentallydepend, on the Orient as such. On the contrary, the written statement isa presence to the reader by its having excluded, displaced,and made supererogatory any such real things as "the Orient" thatOrientalism makes sense at all depends more on the West than on theOrient, and this sense is directly indebted to various Westerntechniquesofrepresentation. (22)

The experiences with "the other's" cultural norms and "the self" gave people the impression that intellectuals' perceptions of imperial knowledge were superior. According to Mircea Eliade, Orientalism is a large discussion of spiritual and scholarly knowledge concerning many aspects of culture, as seen in the following lines:

> Western culture will be in danger of a decline into a sterilizingprovincialismifitdespisesorneglectsthedialoguewithothercultures the West is forced (one might also say: condemned) to thisencounter and confrontation with the cultural value of the other… Oneday the East will have to know and understand the existentialsituations and the cultural universe of

> the non–Western peoples;moreover, the West will come to value them as integral to thehistoryof thehuman spiritand willnolonger regardthem asimmatureepisodes or as aberrations from an exemplary History of man – aHistoryconceived, of course, onlyas that of Eastern man. (8-9)

The idea of Eliade combines "flaws with the ancient beauty of the East, which has been a subject of study for the West" (22). As Wilhelm Halbass remarks, "Without being fully acknowledged, India has existed in the minds of Westerners for millennia as a wonderland. Its prestige has always been tied to its treasures, both natural and, in particular, "its wisdom, which has lured men there" (2). As per William Cureton's portrayal of the east, there is a narrative that looks to date back to the Aristotelian Aristoxenes in which Socrates was going to Athens with just an Indian "who asked Socrates about the nature of his thinking" (75). His errand had a catastrophic ending. Said's *Orientalism* also makes note of the Europeans' disdain for Indian culture. The colonial government in India displayed the contemptuous currency of Western European attitudes. For instance, the nineteenth-century historian Thomas Babbington Macaulay used his language to depict the idioms of the Indian people. He observes that a word in European attitudes had a scornful power, which Radhakrishnan quotes as "Indians as lesser breeds without the law" (13). According to Western opponents, the breeding practices of Indians demonstrate that they are still not properly educated and that the productive multiplication of progeny is illegal. According to Macaulay's conception of the lesser breeding system, Indian nature is similar to a monstrous belief that offers a sort of useful information.

The Western perception toward Indians is biased. Richard King writes, "Said, however, acknowledges elsewhere that there is an authentic 'orient' out there that is actively being misrepresented" (83). The concept of "Orientalism" establishes a

link between Western European thinkers and Eastern civilizations to create a complicated theory that is riddled with ambiguities, mysteries, and inconsistencies. Said's *Orientalism* (1978) has shown an impact on Indian culture in Western society. The contacts between the East and the West are in binary antagonism. Said claims that the Western conception of the East is extensively described, representing that the Orient was a system of ideological fictions whose intention was, and still is to justify the superiority of Western culture and politics. In this regard, Said mentions, "Western understanding of the East has grown out of a relationship of power, of dominance, of varying degrees of complex hegemony" (328). Said's argument depicts the encounter between European and Eastern civilizations, which carried societal issues across the Orient. For instance, similar to how the encounter between the West and the East is described, as Said mentions, "the fundamental drawbacks must be improved to be civilized" (75). The ontological and epistemological insight, based on the critical implications, is institutionally not well organized in favor of Oriental society. In some contexts, the Saidian: "implications about the Orient can be fairly criticized because the Eastern institutions are not well organized due to the political, economic, and cultural hegemony" (71). Orientalism justifies a good job of analyzing Eastern impulses. Regarding the intellectual protocols in the subsequent post-colonial studies, the Saidian viewpoints broaden the most general meaning of Orientalism.

This research draws inspiration from Kipling, who depicts the sights of the orient in his trip memoirs, novels, poems, and letters. The opinions of Kipling are closely related to those of another renowned critic, David Scott who looks at "literature with the eyes of social and cultural politics, in his 1978 book entitled *Orientalism: Western Conceptions of the Orient*" (299). As a sample in the portrayal of India, Kipling's perspective on the East complements Said's *Orientalism*. Said's

Orientalism is used as part of the critique of how India is portrayed. It appears in Kipling's *Kim*, where he is used as an illustration of how India and its neighbors are portrayed by Said. It is a detailed critique or study that appears to call into question the past. Said's critique is being exposed by this depiction, and his ideas about the connections between culture, imperialism, and literature will always be significant. His views do not necessarily apply to all Western leaders, though. The genuine character of the Orient is created from Said's historical materials that have been reconfigured. He significantly goes against what historians predicted on the bottom one.

Said's analysis focused on the innate limits and limitations imposed on Western authors while writing about the orient. According to Said's perspective, the orientalist writers developed a presumption that served as the dominant ideology that defined both the power and the images of the Western imperial system. They degenerate into the writer's trivial ideology. Said's orientalist philosophy is akin to a question, "of saturating hegemonic systems like culture, thereby Kipling operates such a saturated milieu" (14). Said remarks that orientalism develops constraints and limits thought about the orient, that even the imaginative authors were confined in what they could acknowledge and say about the Orient, in which "every writer on the orient... saw the orient as local requiring Western attention, reconstruction, even redemption" (206). On the one hand, Said's *Critique of Orientalism* denigrates its subject matter, and on the other, it promotes its supporters. But, *Orientalism* further simplifies things. In this account, Said illustrates that "every writer applies and the application to the orient" (319). A notable writer representing India, Bart Moore Gilbert, with self-determination and integrity, analyzes that "Kipling, then ultimately transcends an obvious affiliation to imperial discourse that *Orientalism* initially

suggested" (8–13). Gilbert's analysis is similar to the philosophy of Said's *Orientalism*.

Said analyses Orientalismwith a sort of sorrow and lamentation about Orientalists, who, he further writes, are compelled to take a stance of uncompromising opposition to a world region that is "considered alien to its own" (328). Based on suggestions from the reviews, Irwin and Farisco reform that Orientalism creates problems for such broad and excessively "rigid binary-dichotomous frameworks" (34). Said mentioned the critique, which was widely known to him, "about the interdependent histories and the problem of homogenization" (220). Whether it was reissued in 1995 or 2003, each version of *Orientalism* presents a pretty homogenized view of the West. The unique way India is portrayed in Orientalism maintains its continuity. As a result, Said reiterates his first statement, and David Scott says further that "every European, in what he could say about the Orient, was consequently a racist, an imperialist, and almost totally ethnocentric, which remained intact in 1995, and 2003, which maintained the original validity of his *Orientalism*" (301). According to Indian historical perspectives, the European trait is especially vulnerable to Eurasian historical methods. In his early publications, Orientalism-based framework, which Said depicts the East in *Culture and Imperialism* (1978), Scott paraphrases what Said mentions as follows:

> Expand the arguments of the earlier book (Orientalism)" through "non-Middle Eastern materials drew on here" (in Culture and Imperialism)."EuropeanwritingonAfrica,India,partsofthe FarEast,Australia discourses, as some of them have been called, I see as part of thegeneral European effort to rule distant lands and peoples and,therefore, as related to

> Orientalists descriptions of the Islamic world"earlierpropounded in Orientalism. (xi)

Said discovers various restrictions in his *Orientalism* that form the following framework: "What I left out of Orientalism was that response to Western dominance that culminated in the great movements of decolonization; never was it the case that the imperial encounter pitted an active Western intruder against a supine or inert, non-Western native; there was always some form of active resistance" (qtd in Introduction xii). For example, non-Western sources of resistance based on Indian nationalism are presented in Said's *Culture and Imperialism*. Scott illustrates that rarely does Said's *Orientalism* "analyze resistance against British imperialism, with the exceptional case of his chapter on Yeats about Irish nationalism" (301). The research study also elaborates on two sorts of changes made by Said's *Orientalism*. First of all, it leaves out criticisms of British imperialism, of which Kipling is one prominent example. As a result, Kipling urgently serves Orientalism. Kipling, on the other hand, concentrates on his personal opinions about the Orient (the Eastern world), which serves as a crucial route for establishing an East-West encounter outside of British India. The two basic sources from the writings of Kipling and Said offer distinct instances as well as frequent comparisons.

To this point of Said's *Orientalism*, British scholarship took an Anglicist track to advance the English language. This English language method could eliminate any indication of East Asian natives. The term *Orientalism* has, with just cause, moved outside of the Orient, and its meaning has changed with the study of the Occident. Before the Second World War, when decolonization became apparent, Oriental concerns like countries, including their style, personalities, and attributes, led to the transition of the Western mind from the unaltered discourse to the Eastern idea from

1939 to 1945. As a result, the definition of the Orient was altered by Orientalism in East-West historical timelines. Later, the term *Orientalism* aims to characterize the Orient as a corporate entity, a tool of imperialism, dealing with a limited perspective and the concept of Alexander Lyon Macfie, "an ontological and epistemological distinction between the *Orient and Occident*" (4). The ideology of Orientalism also manifests itself in its magnificent way of conquering and enslaving diverse figures of blacks, women, Palestinian Arabs, and other oppressed groups and peoples of the Orient. Additionally, Macfie defines: "This transformation of Orientalism into one of the most highly charged words in modern scholarship was accompanied by a series of scholars and intellectuals" (4). Several of them were brought to the Orient sphere.

To show how India has its arts and culture and why people in the West are drawn to the splendor and beauty of the orient. It has deeper importance and energy in every nook and cranny of art and culture. However, India is denigrated by the West's superior perspective because of its lax and passive attitude toward the arts and culture. In support of India, Orientalism's detractors develop a new description, which offers fresh perspectives and suggestions for fixing previous errors. The significance of Indian sovereignty is diminished by the gaps and errors. On the other hand, Kipling and Forster use references to India to make readers conscious of their education and how it may equip them to defend the aesthetic values of art and culture. The representation of the East emphasizes its uniqueness and independence.

British imperialists are influenced by prejudice and bigotry as well as their view of Indian culture and art. They initially had a good attitude. British imperialists eventually discovered an industrial venture to profit from India's land. They saw India as a place where they might prosper by wielding ultimate control. For instance, to manage its empire in India, the British Raj later created Orientalist institutions and

their officers, administrators, bureaucrats, and launching programmers. They formed and framed several watching towers and schools, such as Anglicist theory and utilitarian and evangelical artists, who were likely to attract tourists who supported the imperial purpose. The true greatness of India is found in its independence, which sets it apart from its Western equivalents. India's culture and arts showcase its unique splendors and draw tourists, scholars, and other visitors from places outside of its borders.

Initially, Orientalism appeared as a style and subgenre of European art in the nineteenth century. After all, in the late nineteenth and early twentieth centuries, oriental artists, like painters, began to investigate the orientalist genre. Both of them attacked the greatness of the Eastern peoples and traditions. They were quite autonomous and outspoken since they did not engage in hostile interactions with British Empire agents. Undoubtedly speaking to Orientalism, the Oriental genre's beauties were underlined by the artists of the Orientalist society, particularly the painters. However, under the garb of the imperial mission, the emergence of evangelicalism and utilitarianism avoided The Eastern peoples and civilizations. The characters in both Kipling's *Kim* and Forster's *A Passage to India* are deeply influenced by the writings of both authors. As a kind of splendor and beauty in the divisions of the British Empire, Orientalism was disparaged by the imperial mission called "Imperial Train" Further, Macfie remarks that imperial projection against the East shows:

> Moreover,Orientalismintheartsandpaintingsisvividlyreproducedin the following publications Lynne Thornton's The Orientalists:Painters Travelers (1983), Marry Anne Stevens' The Orientalists:Delacroix to Matisse (1984), and Christine Peltre's Orientalism in Art(1998).Apart fromthe imperialproject

> againstthe Easternpeoples and cultures, many of the painters of the Orientalist genre frequentlyintendedto displaythe identitiesdiscovered bySaidand othercritiquesof European Orientalism. Its project is inclined to create stereotypicalimages of the others as backward, corrupt, irrational and uncontrolled. (60)

Instead of seeking self-liberation, John MacKenzie tries to make "the Orientalist genre's works come to life" (95). In Europe, the middle-class convention and the requirements of an industrial society enforced conventional ideas of the other, and the liberty of the self, the concept of otherness, remained narrowly constrained. On the other hand, imperialism and modernism later contested the Orientalism-style Orientalism that was imposed on the arts. Hence, Macfie explains:

> Orientalism suffered something of a decline, but it survived the defeatand partition of the Ottoman Empire in the period of the First WorldWar (1914 – 18), and only went into final decline in the 1920s and1930s, when anti-imperialist forces in the Near and Middle East andelsewhere became, for the first time, capable of posing a seriouschallenge to the military, political and cultural hegemony imposedthroughout many parts of the world by the imperial power. Orientalismin the art, in other words, coincides almost exactly with that phase ofgreat power involvement in the Near and Middle East known as theEasternQuestion. (61)

The critique of *Orientalism* by Said (1978) is largely based on Abdel Malek. It appears to be a feature of European philosophy and existence with an academic path for Oriental knowledge, intellect, religion, society, politics, and economics. In the eyes of the West, they became a topic of investigation and experimentation. The Orient is viewed as an unusual vision for Western experimentation and style by

Orientalism's detractors. To put it more simply, Orientalism is the practice and individual terms and circumstances of nineteenth- and late-twentieth-century American, British, and French philosophy. The Western continents frequently display "otherness," with the image of the Orient in particular. Academic study has been done on the concept of "other". It develops another field of study for historians, sociologists, anthropologists, and philologists, in addition to orientalists. Furthermore, *Orientalism* is concerned with views that are based "on the ontological and epistemological distinction between the Orient and the Occident. *Orientalism,* a big work by Macfie, manifests the Western views and styles for dominating, restructuring, and having authority over the Orient" (86). A recognized framework for bringing the Orient into Western consciousness is Said's *Orientalism*. According to Edward Said, *Orientalism* was a form of Michel Foucault's discourse that was used to critique the orient from an imaginative, sociological, scientific, and ideological standpoint during the post-Enlightenment.

According to Said's*Orientalism,* Orients are like the paraphernalia or apparatus of the Occidentals. They (the Orients) are at the disposal of imperial writers like Forster and Kipling. Orient has been treated by Kipling and Forster as a topic or an academic discipline in their novels *Kim* and *A Passage to India*. In the context of Orientalism, the Orient is a part of Western hegemony in its literature. Said's *Orientalism* focuses onthe poetry of Francois-Rene de Chateaubriand and Gerard de Nerval, who are associated with French literature. Orient emerged as a discipline in the European study. The literary description of European literature presents the Orient as an antiquity representing unique expériencesdrawn from India including other countries.

Said's *Orientalism* refers to a fundamental figure of the Orient, which defines the nature of the imperial image, idea, ideology, personality, and experience relating to the Indian natives. It represents both the region and its humanity encompassing the horizons of the East and the West. Orientalism, precisely speaking, emphasizes the domination of the West. It figures out the structure, ideology, and attitude of the colonial officers, administrators, and bureaucrats towards the Indian natives. Orientalism as a science deals with human relationships and friendships between the colonized and the colonizers. For instance, the orient (the East) and occident (the West) are part of a scientific study in Said's*Orientalism.* Said's theory of *Orientalism* derives from the poetry of Francois-Rene d Chateaubriand and Gerard de Nerval. While examining the literature of the Orient, Said also analyses its literature to judge colonial India. A brief historical survey shows how the imperial canon captured 80% of the world in the late eighteenth and early nineteenth centuries. The Egyptian philosopher Said, later on, developed Orientalism as an idealized, distinguished, and academic wiring for future generations. Orientalism in its study of the Indian natives' narratives depicts the British trade of culture, education, and economy. Thus, the study of *Orientalism* examines Western knowledge and its approach to the literature of the orient, which is an ideological projection of the British Raj. In India, the English officers, administrators, and bureaucrats practically initiated British hegemony represented by Bengal in the 1780s under the tutelage of Governor General Warren Hastings.

2.6 Self and Other in Said and Spivak

Said's *Orientalism*providesformative theoretical insights into the accident and the Orient and on how the West perceives the East. In academic discourse, "Orientalism" creates and produces a representation of the Orient as seen by the

Occident. For instance, the Orient is presented as the "Other," the weak or underdeveloped and inferior in the eyes of the dominant Western intellect. The Eurocentric ideals and Western hegemony uphold the "Self" as to be superior to the “Other," Said explains in *Orientalism*. Stereotypical notions that are Eurocentric reject the Orient. In Said's *Orientalism*, the binary opposition between the "Self" and the "Other" has been a focal point. An Egyptian thinker named Abdel-Malek claims that the error is caused by the British Empire's colonial Eurocentric ideas. The notion of colonialism emphasizes the Western tradition's continuing intellectual contribution, which could strengthen the ideological study of the East. This review indicates how Western tradition shapes Eastern ideology, which creates a field of study for additional research. The majority of Anglo-Indian authors and academics who adhere to the principles of Western culture and heritage emphasize its superiority over the Orient and project the Western and Eastern cultures in binary opposition.

Their colonial-era writings, *Kim* and *A Passage to India* are closely based on the environment of Indian locals. They portray both India and Indians in their conventional social and cultural situations. *A Passage to India* by Forster and *Kim* by Kipling, for instance, are important works written from European perspectives. The publications classified colonial Indians, according to their level of laziness, mystery, confusion, and muddle. Based on binary oppositions, Kipling and Forster paint a clear portrait of Indian people. Critics assert that social and cultural biases and prejudices against the native population were imposed by the invaders in India. They displayed the conquerors' arrogant beliefs as E. M. Hossain and Mustafizur Rahman portray, "the light givers of civilization to the rest of the world" (129). Every reading leads to a new version of the author's ideas and introduction. The analysis of *Kim* and *A Passage*

to India by Kipling and Forster changes the relationship between literal and cultural occurrences.

The strongest claim that Kipling and Forster could extend the benefits of civilization because of their material, ethnic, and cultural superiority served to justify the influence of Europe on the subcontinent. The conflict between the colonizers (the Self) and the colonized developed out of the imperial supremacies in India (the other). According to the relevant authority, the colonizers continued to have a large influence in India. The colonizers pursued their mission while under political and military pressure by using the tactic of biased knowledge and cultural hegemony. Levine examines, "several printings and designs of the western letters, books, and other manuscripts, which began to publish in the subcontinents" (135). In this way, literature emerged as a powerful method for influencing the colonized people's characteristics. As a result, the literature written by Indian indigenous writers that was influenced by Western ideas found enormous popularity among Indian natives. They strongly encourage further advancement in terms of printing materials.

Authors, like Kipling and Forster, made a significant contribution to illuminating the strategy of the British conquerors in India. The literary pieces' intended audience and their familiarity with Western philosophers, researchers, and authors seemed to be indigenous attitudes, which might be divided into two categories. In this setting, the literary texts of Western scholars and philosophers received a great deal of space in the many regions of Asia that comprise India. However, the books written by the natives from Western perspectives went into great detail. Their effective weapon, literacy texts, won the direct and indirect support of indigenous people on both a strategic and political level. In general, the highly idiomatic colonial scholars of Western descent, Kipling and Forster, were effective in

presenting a new discourse through the use of their scripts. Their intellectual discussion of East-West understanding acquired a subject to mold the Indians' thoughts.

The biased and prejudiced relations have been a major theme in Kipling's *Kim* and Forster's *A Passage to India* respectively. Western scholars ruled that the colonial empire and its emperors were superior. On the other hand, they kept the sub-continental inhabitants' barbarism and inferiority under check. This is a very strategic body of work produced by European culture, and it served as justification for and authorization of the colonial empire in India. A related word is "thought an insight into the superiority and inferiority of the literary materials." The binary oppositions between them (the Self) and the indigenous have been philosophized by the notions of both superiority and inferiority (the Others).

Such binary oppositions are also predicted by Gayatri Chakravorty Spivak in her book *A Critique of Postcolonial Reason Toward the History of the Vanishing Present*. According to Spivak, "It is not accidental that, despite Derrida's repeated invocations of disciplinary matters and the crisis of European consciousness, the few attempts at harnessing deconstruction to The ends are not considered germane to deconstructive literary or philosophical critique" (11). The inferiority of the Indian subcontinent is presented in western authors' creative works, whose perspective is respectfully conveyed in the unique theory—Spivak says, "since now it is only as a moral being that we recognize man as the purpose to creation, we have in the first place a ground (at least the chief condition) for regarding the world as a whole connected according to purposes and as a system of final causes" (32). Orientalism, as a landmark work in the field of postcolonial theory, Spivak critiques, "Said's book is not a study of marginality, or even of marginalization. It is a study of the construction

of an object, for investigation and control" (66). Therefore, there is a dialectical difference between the West's dominance and the East's inferiority (the colonized). Spivak examines that her object of observation is the portrayal of "the printed book, not its author"(115). She emphatically argues much more with books rather than their authors. At this point, she distinctly ignores the lesson of destruction. She reads the author as what she means – "my readings here do not seek to undermine the excellence of the individual artist"(117). According to her theory, reading that is a disavowal, of a trace of that other, Europe by vague proper name, in our own hybrid history"(200). Europe has acknowledged to the readers that it has its hybrid past. For instance, the major difficulty of consolidation is that the British literature in India was an object of knowledge, which was painstakingly built as a cultural paraphernalia with a doubtful function.

The colonial writers wrote only with the idea of sounding superior, representing themselves as the world's legitimate rulers and the colonized East as a lower class of people bereft of culture. The Western novelists reveal how European superiority creates prejudices and bias between the East and West perspectives in the viewpoints of binary oppressions, between superiority and inferiority. According to Hussain and Rahman, the main protagonist of Forster's *A Passage to India*, Aziz, tries his best "to win the confidence of the colonizers" (131). On the other side, Kipling's character Kim, who is of white complexion, is of Irish blood, and studies at St. Xavier's School tries to shatter the world's confidence. Aziz protests against the injustice and humiliation that are being done to him while he continues to run from feeling rather than knowledge. Because he is aware that knowledge cannot be applied to confront Western intellectuals. As a result, colonial India is shown in both Kipling's *Kim* and Forster's *A Passage to India* on the pitiful stage and pedestal of colonial

Britain, “based on binary oppositions" (130). The intelligent minds of the native Indians cannot be matched by the West's residents.

Both Kipling and Forster are amazed by India's majesty. Forster is concerned about how people behave and the dark aspects of human nature that cause melancholy, reflection, and perplexity. The limitations affect all races as well as individuals. Kipling's interest, though, is ambiguous. *The History of Rudyard Kipling* by Martin-Seymour Smith, published in 1989, relates that "Kipling's attitude to India is torn in two: reverence for the ancient, mysterious, and wise, which appeals to the religious, sensuous, romantic, and imaginative side of his personality; and contempt for its political childishness, or childlikeness, and total lack of capacity for self-government" (79). In people's attitudes, both authors, namely, Kipling and Forster share the same political ignorance, innocence, and inability to spark any political debate opposing the Western empire.

Elleke Boehmer explicitly mentions a precise acknowledgment in her notes that "Kipling's characterizations of colonial life became the medium through which the British viewed their work” (52). Kipling intentionally crafts false portrayal of the native civilizations of the colonial countries, So, to put it briefly, Kipling says that "West is West and East is East, and never the twain shall meet" (238), as a result of their status-based superiority and inferiority and prejudice and cultural bias against India. Kipling's opinions are motivated by a representative group of Western authors and philosophers. He thought he could identify both characteristics of native Indians because of such prejudice and bias. As a typical colonial empire author, Kipling criticized Indians for being unable to compete for control of their destiny and opportunities. Martin-Seymour Smith goes on to say, “Kipling's imperialist ideas

were founded in part on his notion that he was an expert on India" (76). His conceptions of imperialist ideas arose from his bias and prejudice.

Kipling indirectly derived from the ethos of Western race consciousness, much like the Anglo-Indians and British imperial authors. Ignatius Stephen Hemenway notes that the Anglo-Indian novelists of the present show "how India affected the rulers, not how the rulers affected India and its natives" (30). Kipling further highlights India's realism by saying that it was a backward nation devoid of civilization, for which the indigenous people had to bear the weight of the white man. Both Kim and other writings by Kipling about India try to depict the colonizers' renunciation of zeal and prejudice. According to Frantz Fanon, "Westerners occupied the Indian soil and tried to prove their presence, revealing their colonized history before they had arrived as a history of cruelty and brutality" (75). Ann Parry mentions that Kipling felt driven to George Orwell in this fashion, "the prophet of imperialism" that connects "the Indians were barbaric people whom it was a heroic duty to rule and civilize" (189). Kim, the central character in Kipling's novel *Kim* is known as the Friend of All the World, is an Irish-born European from that point on. The lama, a Tibetan Buddhist, priest, who represents both India and the ancestry of Indians in the novel, is ultimately guided by him (Kim).

Neither Kipling nor Forster ever painted a pleasant image of Indian origins (i.e., the Indian residents). They generally tried to create a real portrait of India during the colonial era, with the British colonizers serving as a metaphor for the long-reigning satraps of ancient India. The British authors portray Indians as racist characters deserving of the greatest contempt and detestation. Because they were native Indians, they had been subjected to jeers and reprimands from characters who tried to instill an excessive degree of sympathy. The ideas expressed by Forster and

Kipling are similar, as Hossain and Rahman put it, "India in *A Passage to India*, though authentic to a great extent, is full of mystery, muddle, ignorance, and anomalies" (133). Also, Hemenway argues that "most Anglo-Indians did not care or know enough about the Indians to imagine themselves in their shoes" (30). In other respects, the novels by British imperialist authors misrepresented the reality of India. *A Passage to India* by Forster and *Kim,* by Kipling, are both factual. The researcher represents clear attitudes in *Kim* and implicit viewpoints in *A Passage to India* after all of the objections formulated by many critics of both Forster and Kipling. They are naturally absolute and pure in real India because Indians are genuine in their proper context. Although Kipling's *Kim* is factual as opposed to Forster's *A Passage to India*, they are both written in the same vein and are equally enjoyable.

The European writers characterize India in the Anglo-Indian Constitution in a unique way: "India, commonly known as an ethnological museum" (133). Where there is just falsification, it is evident that India and Indians are being corrupted both tacitly and explicitly. Rahman and Hossain consider the same context to suggest that Anglo-Indian rulers worked to make India evident "as a laughing stock" (133). This interpretation of the two critics reveals that during colonial empires, Western writers judged that native Indians needed knowledge. India and its natives were originally described by European writers like John Morris Roberts, who discovered them "only by European nations by sea" (8). He thought that India used to have the unique synthesis of the previous centuries. Before European historians like Forster, Kipling, P. E. Roberts, and others, India lacked institutional access to discourse.

The image of India, in Kipling's verse, provides insightful knowledge about their stereotyped character of Indian natives. However, his impression of it is not a true account. In contrast, one could observe an implicit or latent story about India on

the Grand Trunk Road. A name for this route is "Uttarapath, Sarak-e-Azam, Badshahi Sarak, and Sarak-e-Sher Shah, one of Asia's oldest and longest major roads" (UNESCO). As per Kipling's *Kim*, there has been poverty, illiteracy, and superstition in certain areas of Indian society. The shortcomings and frailties of Indian nationals provide both hesitant reading material and instructive topics for readers. The European novelists, poets, and artists assert that both readers in the East and the West are interested in the topics and elements. According to Kipling, Indians are missing an adventurous and energetic spirit. Contrary to Westerners, they are usually law-abiding and of a passive nature. Kipling has creatively painted a clear and appealing picture of Indian life in his book. According to Husain, India is depicted with great clarity "from the train window" (5) as a land of muddle and mystery.

Kipling's *Kim* and Forster's *A Passage to India* portray the colonial life of India. He also believes India is full of lies, mystery, irregularity, ignorance, and mixed confusion. According to Hossain and Rahman, many individuals throughout Europe attempt to recognize "the real India" (134). They analyze, similar to Kipling and Forster, "India as a land of mystery, muddle, and primitivism" (134). India should be located in the East, whereas Europe should be located in the West. Except for Europe, which never seems to be sufficient for them, India represents a different form of art, culture, and literature. Forster's *A Passage to India* depicts India as having Marabar Caves that lack balance and harmony from the conquerors' point of view. The conquerors are interested in the Western portrayals of Adela's abuse in the Marabar Caves in contrast. Later, by demonstrating his fair trial, Dr. Aziz fortifies and raises the hearts of his natives.

The philosophy of the orient (the Eastern thought), however, focuses on the origins of the East from the judgments of the West. This is unlike the Occidental (the

Western) style or thought of Orientalism. But, Western artists, especially Kipling and Forster, have neglected The Eastern antecedents. Because they lack civilization, the concept of each horizon in the East and the West is radically different. The mass of them varies in each group that maintains its duties and obligations.

In a nutshell, orient (the word for the East) is represented as *Orientalism* through the eyes of the West (the Western word). Some argue that *Orientalism* captures the shadow of East-West knowledge and power. Bart Gilbert-Moore remarks that "knowing thyself is a product of the historical process" (16), In the same way, Said remarks that "Orientalism has been an attempt to invent the traces upon me, the oriental subject of the culture whose domination has been so powerful a factor in the life of all orientals" (25). Balfour, the Empress of India during the imperial dynasty in 1876, formulates the following challenge to John Morris Robert, "What rights have you to take up the airs of superiority with regard to people whom you choose to name oriental?"(75). The Orient is a canonical and state-recognized choice, one that Chaucer, Mandeville, Shakespeare, Dryden, Pope, and Byron have all used. orient refers to Asia of the East in terms of culture, geography, morality, and society. An oriental atmosphere, an oriental tale, an oriental personality, an oriental tyranny, or an oriental manner of production may all be described in English and recognized.

Everything we perceive as an object is a fact of the Orient, which defines: "Orient is out of its own observation" (176). Therefore, Said remarks that "Orientalism enjoyed a powerful influence on how the orient was described and characterized" (176). Even if the object suffers the forms of growth, change, or other transformation that civilizations frequently go through, nonetheless, it retains its underlying ontological stability. If we strive to transform the object—the object of the orient—which seems filthy for the social norms of the East, then such knowledge of

such a thing is to rule it. Getting control over it suggests that it is for "us" to deny authority to it—the oriental country—since we know it and it exists, in a sense, as we know it" (32). We (the Westerners) command it (the object(s) of the Orient) because "we" try to change and bring about big improvements.

As Richard William Southern states, “Orientalism disciplines the Orient into a field of learned study" (72). In 1312, it first began taking on a formal existence under the leadership of the Vienne Church Council. The series of chairs, originally illustrated by Francis Dvomik, comprises "Arabic, Greek, Hebrew, and Syriac at Paris, Oxford, Bologna, Salamanca, and Avignon" (65). According to Said, “Orientalism essentially accounts for the professional Orientalist and his research as well as the notion of "a field of study based on a geographical, linguistic, cultural, and ethnic unit called the Orient" (60). It provides honesty and consistency in the numerous subject areas covered by orientalist researchers. The geographical field is the scholarly specialty in the case of Orientalism, and it is unlikely that a field identical to it would be named Orientalism. Said illustrates, "Orientalism's unique and odd behavior develops into apparent in the attitude of Occidentalism" (49). A diverse range of social, linguistic, political, and historical realities are explicit in many areas of study. From a special vantage point in the present, the historian talks with them regarding the history of humanity. For a definition, Said mentionsthat there is no true comparison with "human materials" (48). A specialist of any age or country focuses on global concerns, either in their entirety or in part. But "orientalism is a field that deals with geographical ambition" (50). Since they are from the Orient, orientalists have historically dressed with oriental objects. They have huge, indiscriminate, and virtually limitless potential for growth. It is one of the core components of

Orientalism, "one that is evidenced in its confusing amalgam of imperial vagueness and precise detail" (53).

The term "orientalism" is a bit broad illustration. The phrase of Morning Murli Om Shanti BapDada Madhuwan, which was written on May 10, 2021, mentions the classical Orient, which "likes this knowledge, but a few of it sits in their intellects. The deities of the golden age have been shown as a wheel. According to the Hindu religion, Lakshmi and Narayan were the masters of the world; they are like an image" (2). To define the things of the Orient as an academic teaching bent to enhance knowledge brought to the orient, orientalism, as a field of research, plays the role of the worldliest. The "ism" a form of the suffix in orientalism reveals every viewpoint on a significant level, both directly and indirectly. The geographical limits are created by the extent and force of Orientalism itself. They go together with social, cultural, and ethnic ones "in the expected ways" (54). Where the Orient presents are found, "the scene in which someone feels himself to be not-foreign is based on a very un-rigorous idea of what is ours there beyond one's own territory" (51). As a consequence, orientalism historically achieved the strength and reach that made it the enormous treasure trove that one could only dream of in the middle of the nineteenth century. La Renaissance Orient by Raymond Schwab indicates "the oriental identifies an amateur or professional enthusiasm for every Asiatic that is wonderfully synonymous with the exotic, the mysterious, the profound, and the seminal image" (53). Asian society is familiar with all things linked to numismatics, archaeology, anthropology, sociology, economics, history, literature, and cultural studies.

Finally, the domain of orientalism encompasses not only an accurate account of positive knowledge in the East but also a subset of second-order knowledge, such as the mythology of the enigmatic East, which gives Asia a unique vitality. It is apt

that Victor Gordon Kiernan hints at "Europe's collective daydream of the Orient" (131). The oriental writers of the nineteenth century were entirely accurate. Said exerts himself in "orientalist writing as exemplified in the works of Hugo, Goethe, Nerval, Flaubert, Fitzgerald, and the like" (53). In addition, Said quotes, "What inevitably goes with such work, however, is a kind of free-floating mythology of the Orient, an Orient that derives not only from contemporary attitudes and popular prejudices but also from what Vico called the conceit of nations and of scholars" (53). The Indian historian Partha Chatterjee, studies, “ad hoc state formation only from the viewpoint of India's lack of nationhood, and the opposing texts are not in position” (76). *Nationalism* by Tagore and *The Discovery of India* by Nehru both produce a variety of genres historically, including emotional content, mythical meanings, historical relevance, and others. In both Nehru's and Tagore's ideas, the dream of national heroes is changed into history for society.

In a respective perspective of humanity, Tagore states the following lines in favor of Indian history and culture, "There is only one history, the history of man. All national histories are merely chapters in a larger one. And we are content in India to suffer for such a great cause" (119). Man (or humanity) in Tagore's and nationalism in Nehru's statements examine the two portrayals of India by unfolding how colonial discourses about India are represented at the junction of historical and literary reading. Nehru's philosophy of "Buddha's teaching" built "on logic, reason, and experience. Buddha's emphasis on ethics, and his method was one of psychological analysis; his approach was like the breath of fresh air from the mountain" (12). He did not relate to the caste system whereas Christianity developed its caste in India. It developed caste as a racial product of the Western doctrine. Nehru refers to a great Indian saint and lawgiver named Yagnavlkya, who articulates, "Caste is not our

religion, still less the color of our skin, that produces virtue; virtue must be practiced" (123). Kautilya also displayed "the old cry and ever-new cry of nationalism" (124). Nehru's history of India is influenced by those sages and holy men who made "an appeal to nationalism that awakened people against the foreign occupiers" (125). The research posits the east-west arguments are different in their characters of political and commercial perspectives.

In an attempt to fill the research gap, the research critically highlights India between the native and the foreign boundaries. It aids in supporting and bolstering both history and literature. The research study formulates fresh research direction(s) for addressing the closeness and difficulties of both history and literature. The east-west readers are taught by the Indian intellectuals, Tagore and Nehru and they are offered the chance to understand how India is viewed ethnographically. The research study draws on distinctions and parallels found in two versions, one offered by Indian experts and the other by the English authors. The gap or lapse of the research justifies how further scholars, writers, or researchers have had their representation(s) of India in the east-west writing.

2.7 Research Gap

This research examines the picturesor representations of India as portrayed by both native and foreign writers, focusing on Tagore's *Nationalism*, Nehru's *The Discovery* of India, Kipling's *Kim*, and Forster's *A Passage to India*. The study is organized into five chapters: an introduction to the differing perspectives on India, an analysis of how India is represented, and specific explorations of Tagore's and Nehru's accounts versus Kipling's and Forster's depictions, concluding with a comparison of these representations.

Tagore and Nehru offer perspectives grounded in Indian history and culture, critiquing Western approaches. Tagore criticizes the Western view of India as an imposition of racial and cultural superiority, asserting that Western civilization's political and commercial aggressiveness undermines genuine understanding of India. He argues that Europe's civilization is driven by political and commercial interests rather than a true grasp of Indian realities. Similarly, Nehru highlights the ethical and philosophical underpinnings of Indian thought, contrasting them with Western approaches, which he views as more horizontal to racial and cultural biases.

In contrast, Western writers, Kipling and Forster, provide literary and fictional portrayals of India that reflect colonial attitudes. Kipling's *Kim* and Forster's *A Passage to India* depict India through lenses that emphasize exoticism, inferiority, and the complexities of colonial relationships. Kipling portrays India as fundamentally divided between East and West, implying an inherent clash of cultures, while Forster's narrative reveals the superficial, biased and prejudiced perceptions of British colonizers, often depicting Indian society in a demeaning light. Both novels highlight the tensions and conflicts between colonizers and the colonized, illustrating a lopsided, skewed, uneven and often negative view of India.

The study reveals significant disparities between native and foreign portrayals of India. Tagore and Nehru, representing Eastern viewpoints, critique Western perspectives and offer a vision of India that emphasizes its historical grandeur and socio-cultural depth. Tagore argues that Western civilization, driven by racial unity and political motives, fails to appreciate the true essence of India. He critiques Western attempts to impose their values and perspectives on India, suggesting that such views are often distorted and incomplete. Nehru, on the other hand, explores India's philosophical and ethical traditions, emphasizing the contributions of figures

like Buddha, Ashoka, and Kautelaya, advocating for virtue and understanding beyond caste and racial divisions.

Conversely or on the other hand, Kipling and Forster provide and deliver Western interpretations that reflect colonial attitudes. Kipling's *Kim* presents India through a lens of racial and cultural dichotomy, suggesting an inherent clash between East and West. Forster's *A Passage to India* explores the complexities of colonial relationships and friendships highlighting the superficial, shallow and often biased and prejudiced perceptions of British colonizers. They are uprooted and displaced to the native cultural and historic dimensions of India. Both Western authors, Kipling and Forster, depict India in ways that reinforce colonial stereotypes, labels, brands and power dynamics, portraying it as exotic, inferior, and in need of Western intervention.

The research identifies a gap in the representation of India, noting that Eastern texts offer and propose a more respectful, distinct and nuanced portrayal of the Indian historic and its cultural dimension, while Western texts often diminish and shrink India's cultural and historical significance. The study emphasizes that native writers like Tagore and Nehru present India's history and culture in a manner that highlights its inherent value and contributions to global civilization, contrasting sharply with often reductive, crude, unpolished and uncritical Western views.

The study underscores as well as underlines the contributing and contrasting approaches to representing India by native and foreign scholars. Native writers like Tagore and Nehru offer as well as propose a vision of India that is grounded in its rich historical and cultural heritage, advocating for a more respectfulness, accuracy and understanding of the entities like country, its people, society, culture, education and economics. Their works present India as a nation of profound (viz. simple)

significance and value, challenging the often negative and biased portrayals found in Westerners' mindset literature.The research, India in historic and literary writings, treasures a gap that demands a comprehensive illustration and critique of such representation of India by Indian writers in their non-fictional and English writers in their fictional writings. The researcher has worked on this area of representation of India along with the critique of representation.

In contrast, Western writers like Kipling and Forster often depict India through a colonial lens, focusing on its gaps perceived inferiority and exoticism. Their portrayals reinforce stereotypes and reflect a broader colonial attitude that seeks to assert Western dominance and superiority. The research highlights and places the need for a nuanced and distinct approach to studying India's representation, recognizing both the contributions of native scholars and the limitations or complexities of Western perspectives. It encourages and boosts future research to explore broader conceptual areas, such as the representation of neighboring countries like Nepal, and to examine how various forms of representation—philosophical, linguistic, and cultural—impact our understanding of history and literature.

Chapter Three

IndiainTagore'sandNehru'sWritings

India appears differently in historical and literary writings. Indian scholars, philosophers and thinkers project India as anencouragingand inspiring dynamic knowledge in their writings, while literary writers depict the dark muddled side of India in a negative sense. Tagore's *Nationalism* and Nehru's *The Discovery of India* have been read in the backdrop of Kipling's *Kim* and Forster's *A Passage to India* in this study to see the issues of representation in colonial and native historical texts on India. This historic chapter, in the research, presents the textual interpretation and analysis of Tagore's *Nationalism* and Nehru's *The Discovery of India* to examine and assess the native scholars' perception of India. Native philosophers have always appreciated Indian values and cultural practices. Indian writers' perception of India covers its moral, cultural, and educational dimensions as well as India as a national entity of the globe.

Tagore'scritique supports the cults of nationalism and human history on a large scale. He portrays that the new way of thinking about nationalism distorts the meaning of the word humanity. He sees nationalism as political and manipulated by the rich and powerful nations. He says that the slogans and movements about nationalism are just a smokescreen to serve the interests of the rich and powerful countries, rather than to serve the needs and interests of humanity. The vested interests divide nationalism into the racial, religious, and linguistic factions to dominate the nation. Nationalism is viewed strictly as a way of self-enrichment, geography, and boundaries from a racial point of view which promotes the

involvement of the rich nations. However, Tagore saw that a nation ought not to be obliged by private authority and character. For Tagore, history and country exist to serve every single individual. Be that as it may, the Western countries have mutilated the genuine importance of nationalism and its history of humanity. They don't recognize the world as one though India is agreeable to one world as well as one mankind. Yet, the English people have isolated the world as far as race, religion, and languages including numerous countries which do not help elevate people-to-people relations.

In contrast, Tagore's nationalistic and historical ideas motivate people of all generations to become more humane. Western rulers create racial, religious, and linguistic barriers to impede the process of history and nationalism based on humanity. These problems, led by Western ideology, constitute the negation of mankind. Eastern scholars such as Tagore are kind people who believe in and uphold moral principles. They represent the real spirit and ethos of Nationalism. Tagore encouraged the mighty nations to work for true Nationalism. Racial, cultural, and linguistic conflicts are not the answer to promoting humanity. When he was in China, the audience welcomed him as a true Speaker of Universal Culture. They admired him as the apostle of Human brotherhood. They worshiped him as a person of truth who takes care to preserve the very roots of humanity.

Nehru presents the history of India in his book *The Discovery of India*. It portrays the great Indian civilization of the past, in the pre-independence era. As a great document, it conveys the universal perspective and expands the view of humanity. Nehru's cultural and scientific ideas have a universal appeal. In his book, he integrates his cultural and scientific ideas for freedom of thought and social progress. He warns the reader against the narrow view of nationalism and culture.

Science is not just a test of gases or tubes or a mixture of small and large devices. It is a necessary tool for training our minds and developing moral abilities and knowledge. The scientific method helps improve our daily habits of food, clothing, and other essentials. Nehru's vision of public culture could contribute to creating public solidarity, so it could turn into a valuable method for articulating an all-inclusive viewpoint and values. Such public solidarity, reinforced by social and logical dreams, would energize a serene exchange with the global local area. Culture is a significant means to make humankind more significant. Nehru educates us to come out concerning the intolerance restricted to the racial limit. He urges us to see ourselves as better than the remainder of the universe. He trusted in advancing discourse between the ways of life of the East and the West. He forewarned individuals against unreasonable vision. Nehru, all in all, turns into a social middle person between the East and West. His contentious style presents him as a pathfinder to bring concordance among the ways of life in the world. Nehru's perspectives and vision of culture, history, and science add to mankind from a more extensive perspective. They act as a scaffold to improve humankind all over the world.

3.1 Tagore's Plea for Universal Human Reciprocity in *Nationalism*

Tagore, Gandhi, Nehru, and other Indian crusaders for independence are remembered for their message of harmony and nationalism. Tagore and Gandhi historically constructed India with their advocacy for universal humanity reciprocity among people and nations, sympathy, mutuality, and generosity among the people of the world. Their ideas on nationalism come closer to thinkers of post-nationalism or globalism who envision the concept of a globalized world with increasing amounts of exchange, sharing, and reciprocity. Tagore's contribution to the freedom and independence of India preceded the movement of Gandhi. Tagore's projection of

history based on the Epics and Vedic ties remained the cornerstone of East-West relations. The way Tagore and Nehru envision history is derived mostly from their knowledge of Vedic history and literature. Understanding India, with its rich ancient civilization, is essential to the development and acquisition of social, cultural, economic, and political goals across the globe. Tagore's philosophy and his idea of history constitute the essence of India that we come across today. Both Tagore and Nehru, with their combined knowledge of and insight into Indian history, culture, and literature, represent India in the worldly sphere, whereas Western novelists' literary view of India seems inexplicable.

Tagore differentiates nationalism from patriotism. Nationalism can be considered an inclusive, not exclusive ideology and he advocates for, "a nationalism that sought not just political freedom of the Nation but equal rights for all its citizens" (iv). But Kipling's and Forster's subjective response to nationalism leads to conflict, war, and destruction. The vision of worldly or international solidarity is central to Tagore's representation of India that opposes the real politick of nationalism and hyper-nationalism where, in the words of Noam Chomsky, "large nations do what they wish, while small nations accept what they must" (16). As a maxim, nationalism radically functions as an opiate for the people, making them zealous and irrational. It makes them blind to the senses of truth and justice and readier them to both kill and die for it. Nationalism, as Tagore views it, always follows the logic of insanity and war, rather than a path of peace and freedom. Tagore vehemently dislikes it. He rejects and scorns the idea of nationalism as "a cruel epidemic of evil sweeping over the human world of the present age and eating into its moral fiber" (9). It is like stupidity that attempts to find humanity engulfed in suicidal flames.

Tagore believes in a dialogic and interactive world that provides readers with a deep sense of sympathy, mutuality, and generosity. He firmly remarks that nations should not be a provincial, prejudiced, and centric periphery but politically enlightened and aware of universal reciprocity. Mohammad A. Quayum rightly mentions that nations are “guided by mere selfishness and self-aggrandizement, but poised towards a morally and politically enlightened community of nations through the espousal of a centrifugal outlook, multilateral imagination, the principle of universality, and reciprocal recognitions" (34). Tagore supports modern critics and philosophers of post-nationalism and globalism, such as Said, Noam Chomsky, and Frantz Fanon. Tagore, like Chomsky, thinks that “another world is possible through the measure of peace, hope, and justice to the world and through the constructive alternatives of thought, actions, and institutions” (236). Tagore advises dependent nations, in which no race or nation could harm or deprive another. For instance, Krishna Kripalani speaks in favor of Tagore’s philosophy of nation and its race not depriving another "of its rightful place in the world of the festival and keeping alight its lamp of mind as its part of the illumination of the world" (268). Tagore, as a dedicated supporter of inter-civilizational associations, gives an interactive vision of the East and West. He is unlikely to depict the British oppression and brutality towards Indian culture and society.

Tagore's benign vision towards British cruelty and tyranny is portrayed in Indian culture and socio-political issues during colonial rule in India. He examines that the colonizers were often plunged into the maxim of commercial benefit. Krishna Dutta and Andrew Robinson mention that the colonizers in India were "morally cannibalistic, politically expedient, and militarily war-mad" (193). Their values for the colonized were excessively disrespectful. But Tagore never escaped the possible

friendship and relationship between the East and the West. Tagore hoped that the East and the West would come together in similar friendships in a win-win relationship. Dutta and Robinson highlight the faith of Tagore and say, "Tagore believes in the true meeting of the East and the West" (172). Tagore's belief in a letter to Charles Andrew expresses action and activity as espionage of the West. He writes in a letter to Foss Westcott, "Believe me; nothing would give me greater happiness than to see the people of the West and the East march in a common crusade against all that robs the human spirit of its significance" (197).

It is unjustifiable that the East created hatred towards the West. Tagore responds that Robinson Andrew and Krishna Dutta say, "The blindness of contempt is more hapless than the blindness of ignorance; for contempt kills the light which ignorance merely leaves un-ignited" (211). For Dutta and Robinson, Tagore earnestly tries to persuade the West to conquer its "logic of egoism," shameful happiness, "forcible parasitism" (210), and planned ignorance. Tagore attempts to suggest the West should have a positive and generous vision to its contemporaries whose visions are universally useful and effective for humanity.

The Westerners should attempt to find the Easterners in a true spirit of ethics as well as the true meaning of nationalism. Tagore reminds us of the British warlike characters and their signal and outstanding emotion for power and prosperity during the colonial era, which twisted the world into a cauldron of enmities. He teaches the West that the way to triumph in the world is not through war but through engagement with humanity. For instance, Nikhil, the protagonist of Tagore's *The Home and the World*, violently exposes the British cruelty in India is not justifiable for the sake of humanity:

> It was Buddha who conquered the world, not Alexander – this is untrue when stated in dry prose – oh when we shall be able to sing it? When shall all these most intimate truths of the universe overflow the pages of printed books and leap out in a sacred stream like the Ganges from the Gangotri? (134)

Tagore's remarks appeal to be disrespectful or derogatory for Lukacs and Lawrence but Tagore's faith is based on a highly historic assertion for the sake of humanity. Nationalistic sloganeering devoid of humanistic fervor has no meaning for Tagore. Nationalism cannot be strengthened by exploiting the weak by the powerful Eric Alterman and Green Mark, the veteran Spanish journalist rightly states that the world becomes safer only when we keep, the innocent safe: "We were trying to kill mosquitoes with bombs. Innocents were killed, democracy suffered, and we are no safer" (235). In the world of the democratic system, destructive events have turned the world of nationalism upside down and left humankind peering into the bottomless pit of fate. Their present, past, and future have all been accepted by us. In the reflection of national safety or security, nationalism has been uprooted as the sign and symbol of secular, religious, or militant nationalism in the West. However, humanity has not yet achieved security and safety. In this regard, Chomsky predicts that "there is no telling how many wars it will take to secure freedom in the homeland" (207). Since the earth has produced the passing nightmare, events have excessively proceeded towards the incapable and helpless circumstance day by day.

Tagore furnishes the concept of nationalism is suitable for all across the world. His views of the nation are currently different from the critics. For example, Benedict Anderson considers the nation an "imagined community that is notoriously difficult to define, let alone to analyze nation, nationality, and nationalism" (3). Hugh Seton-Watson, further, comments no scientific solution for the nation is invented or

furnished to the world of humanity - "no scientific definition of the nation can be devised" (5). Similarly, Ernst Gellner notices that "nationalism is an invention and fabrication, which is not the awakening of nations to self-consciousness which invents nations where they do not exist" (169). In modern society, nationalism, as a mythical quality, involves difficulties in defining it. Still, nationalism as a political phenomenon enjoys a legacy and profound legitimacy. Nationalism is relatively a political and cultural unification; it shares a common geographical boundary, and it has proven its political expression since the rise of its society. For instance, Benedict Anderson advocates the nation as a political center, which is an outcome or product of the Industrial Revolution and European insight. He states that the birth of nationalism in Western Europe led to its possible diminishment, if not its death, in the rise of secularism, the Age of Enlightenment, or the Age of Reason.

The intellectual principles and guidelines glorify reason and faith in human personalities. They are enough to bring the old beliefs to an end and provide the reader with a theocentric worldview. More socio-political factors pragmatically emerge as nationalism embraces the post-religious, secular world. Reflecting on the rise of the concept of secularism Anderson elucidates, “What then was required was a secular transformation of fatality into continuity; contingency into meaning . . . Few things were/are better suited to this end than an idea of a nation” (11). Ernes Gellner attributes the crisis of nationalism to the rise of industrial capitalism in both the eighteenth and nineteenth centuries. Though human society kept on in the epochal shift from pre-industrial to industrial economies, conditions of urgency required the formation of social unity. The social creation is culturally "homogeneous" and considerable enough to work as the social organization of the nation-state. The expansion of the national workforce effectively harassed the tribal societies and made

them poor and outdated. Metaphorically, Timothy Brennan surveys the role of literature in the novel, *The National Longing for Form,* which forms the national consciousness during its early period—"the end of the eighteenth and the nineteenth centuries" (173). Further, he expresses that the rise of the nation is marked by contentious issues. As he writes, "It was the novel that historically accompanied the rise of nations by objectifying the 'one, yet many' of national life and by mimicking the structures of the nation . . . But it did more than that. Its manner of presentation allowed people to imagine the special community that nation was" (173). Despite the active collusion, literature plays an important role in the formation of nationalism, which is the only legalized feature of political organization. It is just an issue which is nothing for the equality of individualism. The group is against the other groups, which form a kind of race or a race for conflict.

Tagore shares an ounce of his ideology in the negative sentiment. Kirpalani attentively considers Tagore "worthy of the highest honor" (358), and Ezra Pound judges him "greater than any of us" (227). His leading objection arises from his very nature and purpose, which define nationalism as an institution in the abyss of the future. Nationalism is the very fact of social institutions and mechanical organizations. It has been malleable with certain functions and objectives in mind. Anthony X Soares' "Constitution versus Creation" states that nationalism is unacceptable to Tagore, a champion of manmade creation because it reveals that "constitution is for a purpose, it expresses our wants; but creation is for itself, it expresses our very beings" (59). Tagore views nationalism as the post-religious experiment of industrial capitalism. It has been an "organization of politics and commerce" (7), which shows "harvests of wealth" (*Nationalism*, 5) and "carnivals of materialism" (113). It unveils the shamefulness of prosperity, greed, selfishness, and

power; agitates the wrong instincts of humanity; and offers in the progress “the moral man, the complete man . . . to make room for the political and commercial man, the man of limited purpose" (*Nationalism,* 9). According to Tagore, nationalism does not have “a spontaneous self-expression of man as a social being “in which human friendships and relationships naturally regulate so that men can develop ideals of life in cooperation with one another” (5). But in the name of nationalism, a union or a group of people politically and commercially gather to make the best use of profit, power, and progress.

Tagore considers nationalism a repetitive threat to humankind because of its logical and material prosperity. It crushes human emotion and spirit, and it distresses man's moral value and balance, "obscuring his human side under the shadow of the soul-less organization" (9). Nationalism changes the natural and instinctive values of human individuals and emphasizes commercial and political features at the expense of human moral and spiritual prestige. Both their moral and spiritual qualities make nationalism an incomplete, unpopular, indivisible, or rigid ideology. It is portrayed in both writings, which represent how the East differs from the West.

Tagore, as previously seen, discovers that the fetish of nationalism is a source of dislike, war, and suspicion between nations. Nikhil, the protagonist in the novel entitled *The Home and the World*, presents Tagore's different ego, which is patriotic but never places nationalism above truth. Tagore says: "I (Nikhil) am willing to serve my country, but the worship I reserve for right is far greater than my country. To worship my country as a god is to bring a curse upon it" (29). Tagore sees nationalism as waging war against other nations for its selfish benefit, which is seen as truth and even a holy action. He describes how the concept of nation, which is considered to be holy and truthful, is vicious:

> The Nation, with all its paraphernalia of power and prosperity, its flags and pious hymns, its blasphemous prayers in the churches, and the literary mock thunders of its patriotic bragging cannot hide the fact that the Nation is the greatest evil for the Nation, that all its precautions are against it, and new birth of its fellow in the world is always followed in its mind by the dread of a new peril. (18)

Tagore thinks that British colonialism created its belief in the ideology of nationalism as the colonizers in India and other rich pastures of the world looted, and did the same to their nation. They did not eagerly or sincerely work toward "developing colonized countries /nations, as to change their" hunting grounds into cultivating fields" (12), and were opposed to their interest in nationalism. Similarly, it can be noticed that nationalism inherently produces greedy logic. Colonizers vigorously grow by violating and victimizing other nations. They never sense themselves discouraged or disheartened in their demeanor for their heinous politics. They had universally no principles of love, friendship, relationship, or sympathy for the sake of nationalism and its humanity. Their demeanor and logic are easy and comfortable, but cruel to show rich and powerful nations. Some of them are poor and pregnant. Speaking on the nature of colonialism, Tagore clarifies: "Its civilization is the civilization of power; therefore, it is exclusive, and it is naturally unwilling to open its sources of power to those whom it has selected for its purposes of exploitation" (13). Kipling and Forster analyze a resisted and aligned theory of history, which argues in favor of one society, one nation, one culture, one community, and one system, but Tagore's definition of history is highly theoretical, which is almost time-bound with every day's life views, works, and actions.

Tagore's idea of history is sharply transparent in the historicity of literary work, which is rarely seen in Western scholars such as Kipling and Forster, and others. As a poetic historian, Tagore supports the theory of history with the limits and delimits of global history. The nexus of history between the East and the West is not principally univocal. Tagore's theory of history is bound rationally as well as univocally, which is developed with the sense of full consensus. Tagore's theory of history frames a free and fair, univocal, and rational world of history that generates its narrative and notion all over the globe. The notion of Western writers like Kipling and Forster delimits Oriental history, whereas the theory of history formed by Eastern scholars like Tagore and Nehru is the true history of nationalism.

Tagore shows that historical limitation and delimitation play a crucial role in east-west history. In this regard, Ranjan Ghosh reveals, "how we understand *itihasa* [history] as different from the potential Western models of historical thinking" (210). Jitendra Mohanty also elaborates that "The dictionary Vacaspatyam gives the following definition of *itihâsa* (the closest, but not exact, equivalent of 'history'): *itihasa* means arranged in the form of stories and past happenings, conveying instruction in *dharma*, *artha*,*kama*, and *moksa*, i.e. in [the goals of] righteousness, wealth, sensuous love, and spiritual freedom" (188). Tagore's theory of history, during the colonial period, served the desire and creativity of Indian people with many active minds of historians and litterateurs, who noticed *itihasa* as a different sect from the imperialist version, which looked at the past. At first, Indians were much unconscious of the meaning of identity and had no concern with the epistemological knowledge and methods. It is said that India suffered due to the lack of "a formalized sense of history" (212). In addition, Ghosh, in his essay entitled "Rabindranath and Rabindranath Tagore: Home, World, History", finds "it difficult to concur with the

argument that sees Tagore as doing history in a spirit of trenchant cultural revivalism with the singular intention of the colony, challenging the representational politics and methodological praxis of the British Raj" (127). This is highly true to some extent. Tagore's idea, about the historical experience, is more interesting in his peculiar sense, that belongs to his present times, place, and culture.

Tagore furnishes human nature with historical experience and moderates the ideas between "the pulls of a strong non-Western sensibility and an informed access to certain paradigms of Western models of historical thinking resulting in Tagore's way of according to a "global accent" to his vision of history" (127). Tagore artistically imposes an essence of history among the erudite people of the globe, where people surrounding him make "a bonafide application for recognition" (300) as mentioned in Ashis Nandi's essay entitled "Nationalism Genuine and Spurious: Mourning Two Early Post-Nationalist Strains". Tagore's familiarity with the vision of history is highly wrapped:

> After five years Tagore's death, Jawaharlal Nehru published his book *TheDiscovery of India*. The text is prepared with references to the poet,whom the author saw as one of the two dominant figures of the age(Gandhi being the other). More than any other Indian wrote Nehru, hehas helped to bring into harmony the ideals of the East andWest and broadened the bases of Indian nationalism. He has beenIndia's internationalist par excellence, believing in and working forinternational cooperation, taking India's message to other countriesandbringingtheir messages tohis own people. (xii)

Tagore (the *Adi-Dev*) earned a reputation as an acclaimed figure in the history of the East-West horizon. Nehru's vision of judgment traced the dominant figures of the age, Gandhi being the other. Tagore's knowledge of history is not similar to history in

general. His definition of history is a broader synthesis than the history of people who make history for their nations or something else. His knowledge of history brought harmony into international cooperation, which acclaimed India's name and fame among other countries through the messages of his ideal history. In *The Discovery of India,* Nehru mentions Tagore on a large scale for the historical clarity and development of humanity.

Ramchandra Guha describes, "Characters in Tagore's plays, invoke his views on the Vedas, and speak appreciatively of his emphasis on the civilizational ties that once internationally bound India and China" (*Introduction* xii). Nehru innumerably mentions "his times to Tagore's last speech, 'The Crisis of Civilization', quoting with a sense of vindication for he was a fellow traveler himself" (53). Tagore, in the epilogue of the book, is represented "as one 'who was full of the temper and urges of the modern age and yet rooted in India's past, and in his own self built up a synthesis of the old and the new" (64). Nehru further admires Tagore several times in his first book, *The Glimpses of World History*, which includes letters from jail for Indira Pushpanjali, Nehru's daughter. The letters consist of the course of parental instruction and invoke the stirring words from *Gitanjali:* "Where the mind is without fear and the head is held high, to that heaven of freedom, my Father, let my country awake" (65).

Tagore's definition of nationalism helps India become known to the global sphere. Nationalism framed its shape and size in the 19th century and the notion of nationalism became an integral part of the modern notion of the nation-state. The idea of nationality excessively expanded in all academic spheres – books, letters, newsletters, and essays and became a prime source of national popularity. But Tagore was fervently avoided. The concept of nationalism is a disturbing exploration of social and ethical issues. The idea of nationalism politically involves social

disturbance in his novels, *Gora, Ghar Adhyay, and Ghare Baire*. These novels are famous for their political formation.

As a statement of modern historical belief regarding the past, Wolfgang von Leyden acknowledges "the variations of human nature within one and the same period and from one age to another," call for separate investigations of each stage in history (41). He had in mind here what seems to us an obvious truth, namely, that just as two moments may be said to differ, so too neither the ancient Egyptians nor the Greeks were at all times the same, and that, for instance, "ancient Egypt should not be judged, as in the hands of Winckelmann, by criteria from the consideration of art in ancient Greece" (63). History does not impress an absolute, universal, or widespread project to describe people, events, and time. All types of history, historical ideas, and history contain a different amount of time rather "measure of time rather sure of its own time"(63). Tagore shows his mastery of history, which possesses all amounts of time. History is not a linear variable of time. History is a Euclidean standpoint that compels historical perception to fix the coordination of the time process. This portrays that the powerful nations don't think over humanity in the absence of good governance.

Tagore does not highlight the powerful non-bias and an established objection to the representation of Western time. He is not in favor of Eliade's history of old-fashioned man. History (*Itihasa*) is a story or narrative of human progress, which owns its particular philosophy of life regarding worldviews – surrounding no any domains of both technological and political action. It has a comprehensible mastery over situations, emotions, events, and maturity without a kind of mysterious romance that harmfully suits this word. Perfects simultaneously live together. The stated, defined, controlled, and directed are done at the same time with the changeable and chance which is the theory of Tagore's history. *Itihasa* for Tagore generates a new and

fine explanation. Kenneth K. Inada quotes in the following lines which examine unconditional consensus:

> For the most part, we uncritically accept the condition that the mind,the conscious mind, can only function from the standpoint of temporalparallelism, that is, parallelism that exists between a mentalphenomenon and a perceptual phenomenon. An extension of this is,perhaps, the isomorphic theory of perception. When we becomeconscious of an object we tend to conclude that perception had been asimple and singular event. We normally do not consider the nature ofcontinuity of the experiential process in ways that do justice to themanifold of overt as well as covert factors in function. The life process, after all, goes on incessantly whether or not we are conscious of anobject. The process never takes a holiday although consciousness does. (64)

Tagore's theory of history builds a sensual meaning of life, which is something noticeable and intelligible. He further describes it as an exercise, a procedure that is endless, and inherent. Tagore, without any problem, divides time into three parts: present, past, and future, similar to the Buddhists. However, history is not similar to the point of time, but a creation of the mind or the idea of the mind, which falls in any situation, time, or space. Therefore, history (*itihasa)* is bound to form its concept or theory allocates. It is not only the comprehension or perception of harsh figures and marks of interconnection and arrangement that is increasing in society, nation, and politics. It is the history that makes feeling or sensation the rupture and split in our existence. But Tagore, like the Buddha, does not have faith in a time that is completely out of objection, relation, and prediction. Tagore's belief and thinking of (*itihasa*) does not mostly have a place between two or more members and relatives. Kenneth K. Inada's use of an old metaphor of events, the waves in the vast ocean

plays a role. This scene in the space of the ocean that Inada goes through in the following excerpt:

> In mid-ocean the myriad waves appear and disappearas if each is independent of the other but in truth, there are manyfactors and conditions at play which make it possible for each wave toappear and disappear thus and so. Such is also the nature of the rise andsubsidenceofconsciousness. All this goes to show that relational origination is a conditioning orcompounding phenomenon; it exhibits the complex but uniquewayin which anexperientialevent transpires. (65)

Tagore's sense of history is rational and conditional in the originality of the *itihasa*. It has a one-time *samay* or kaal that is nearing fruition. It has a rational analytical play in its emergence of *samay* of *kaal*. Therefore, it is hard to acknowledge without its ontology. It means that Tagore is not looking for *itihasa* as a nirvana. Secularity bounds the *samay* of *itihasa* whereas historicity shows the way of fleeing and release. The reality of Tagore's belief in *itihasa* is not on the periphery of illusion and is vague too. So, *itihasa* is connected with experiencing *anubhava* [experience], which depends on how we simply interpret our experience of something or somebody in the course of *samay*. The experience of time (*samay*) is far from the agency of history, though it operates or happens to the chains of history, which relate to our existence through direct experience, vision, and imagination (Kalpana). Tagore remarks on history in the following lines:

> Viewedfromthestandpointofinterveningspace,thedistancebetweentheEarth andthemoonmayloom largeand tendto obscurethe fact of their relationship. There are many double stars in the firmament ofhistory, whose distance from each other does not affect the truth oftheir brotherhood. We know, from the

> suggestion thrown out by thepoet of Ramayana, that Janaka, Visvamitra, and Rama, even if actuallyseparated by time, were nevertheless members of such a triplesystem. (66)

Tagore observes the space of historical knowledge in Phillips's "historical distance, which takes shape with one's culture and tradition" (3). According to Tagore's philosophy of history, *itihasa* moderates the debates in our cultural past and joins with the world outside our culture and tradition. It is a matter of great knowledge to perceive the truth of the complexity of rhetoric on how oneness and *itihasa* are related to one another.

3.2 Nehru's Vision of World Peace for Humanity

Nehru in *The Discovery of India* represents India's mutual judgment, tolerance, and love for world peace. His viewpoint on peace for humanity was highly acclaimed in both national and international affairs. He shared his outlook on human development in international relations. In his philosophy for human peace, he always supports a world of oneness, a world free of conflict and nuclear threats. He develops and elaborates on his interest in a lot of the masses and humanity in world history, as expected by Tagore, Gandhi, and other well-wishers of modern India, which was severely misguided under the domain of imperialism. Nehru's philosophy of world peace was an important mission for the true nationalism of Tagore's *itihasa* and Gandhi's nonviolence against the British Raj. Nehru's "Judgement for World Peace" slogan strengthened the aspirations of the contemporary world. His belief in peace was that any disaster in one nation may affect other nations in one way or the other. He knew the aspiration for peace is not important for a single country, though the entire world needs peace for the sake of humanity. He applied his views to world peace in advance.

The aspiration of peace and security in Asia and Africa had a big problem for humanity. The concerned human race in their place and time has been aspiring for peace as envisioned in all religious scriptures. These religious achievements, both directly and indirectly, encourage the cause of peace and harmony at home, in the nation, and all over the world. There are several problems and issues in search of peace, like disease, ignorance, illiteracy, poverty, hegemony and cruelty in man's nature, greed for absolute power, and linguistic, cultural, social, and economic differences. They are today the most concerned matter among the people, nations, and even in their world spheres, which pose a serious threat to peace in the world. Today's world and its humanity are suffering due to the ignorance of mutuality, equality, and democratic principles. Some rich and developed countries pose a severe threat to developing countries. They dominate them and hold arms and ammunition to suppress their rights and freedoms. The contemporary world today is misleading somewhere due to the wistful activities of prosperous countries. They are manufacturing dangerous weapons and nuclear bombs to overcome the whole world's power.

The necessities of life, particularly for the people of Asia and Africa, are primarily weak and poor. They are still in poverty and in need of bread, clothes, shelter, and education, though these countries are spending a huge annual budget on nuclear arms and ammunition in comparison with those rich nations. They are already like the most advanced countries in the world in terms of scientific and technological knowledge. Several countries today, all over the world, have invented weapons of mass destruction. These inventions of dangerous weapons, arms, and ammunition are a great threat to peace in space and on Earth. The world peace organizations are serious in their search for peace and security. They are trying their best to find the best means and methods to eliminate war and conflicts in all spheres of the globe.

To get rid of these hurdles and problems, human beings have to gain the knowledge that they are the topmost creatures among the other creatures in the world. For instance, the ancient crusaders of India had a profound vision regarding the rights of justice, equality, peace, and security at home. They understood the true meaning of humanity and expressed their methods regarding peace and harmony. Rabindranath Tagore, Swami Vivekananda, Jawaharlal Nehru, and Mahatma Gandhi were the best promoters of the notion of peace and humanity in the East. Their messages of equality, peace, and security for humanity are alive and praiseworthy among the world peace organizations. They knew that the welfare of the masses could never achieve equality, peace, and harmony despite geographical, religious, cultural, and economic boundaries. Nehru, unlike all other thinkers in India, has his method and system to bring peace and security to world affairs. He, as the first Prime Minister of India has shared his practical views and ideas, regarding peace, which is the only source that brings development and harmony to humankind. The views of Nehru are alive today in the contemporary world because no country in the world is independently sovereign. Each country in the world has fallen into severe turmoil due to natural, social, economic, and political disasters. For instance, if any, of the countries faces a disastrous problem, it may harm others in one way or another. So, Nehru's philosophy of peace introduces the notion that the aspiration for peace is an equal concern of the entire world.

Nehru preaches peace and harmony in the world, and countries through several philosophies; for example, the notions of the preamble (*Panchsheel*), nonalignment, a world without war, peaceful coexistence, his regard for Tagore's *Itihasa* and Gandhi's nonviolence movements are highly acclaimed harbingers for peace in both in space and earth. Nehru's theory of peace is a prime requirement for

the development of human aspiration and the progress of humanity in the world. His philosophy of peace is that humanity, as a whole, is the fulcrum of the best civilization. His foreign policy of non-alignment with conflicting powers is one of the roots of the world peace slogan. He is fully aware of the realization that Navtej Kaur mentions in his article entitled “Nehru as a Prophet of Peace”:

> Nehru dreamed of a world free from fear of war which is why hefavoured nonalignment. It reflected that India should have its independent foreign policy regarding establishing relations withcountries of the world. Nehru supported India’s connection with the commonwealth. Nehru not only fought for national freedom but alsofor the international cause. Nehru wanted to build harmony amongnationsoftheworld.He gavesupporttotheideaofworldgovernmentand believed that imperialism, racial and economic inequality, andmisery were the three root causes of war. He believed that unless theseevils were removed peace could not be established on earth. Nehrusupportedinternationalism instead of narrownationalism. (45)

Nehru establishes relations with the international association of the Commonwealth in favor of India. He fights for both national and international support, which helps him develop an idea for a world government. The development of national, international, and world governments is severally engaged in warfare caused by racial, imperial, and economic inequalities, and are highly activated in the dominant alliance, particularly in Asia and Africa. Nehru knows that unless the dominant alliances of imperialism are eliminated, harmony and peace cannot be possible in the world. Nehru's philosophy of peace is more popular for the development of world affairs than the philosophy of nationalism.

Nehru's belief for world peace was that overpopulation, misery, economic inequality, the race for arms and ammunition, and other social and ideological differences were the main causes and hurdles for humanity. His faith in pure and pious democracy and democratic socialism would heal the aspiration for world peace. Thus, his mission for world peace was that of a glorious personality, which the dream of modern India was. Nehru was a great diplomat, thinker, nationalist, revolutionist, and above all, a high-quality human being who fought for democracy, the right to self-determination, and self-government. He fought for the values that Rich Lowry puts forth thus:

> It has been the world of greater respect for borders and sovereigntycreated by democratic nationalists in the twentieth century that has led to an extraordinary period of peace in the developed world. Whenpeople are allowed national self-determination, it removes an endemic cause of tension and resentment; nationalism no longer has to befought over or resisted but can simply be accepted as the natural rightofpeople to self-government. (31)

As Michael Brecher illustrates, "In May 1905, Nehru sailed for England to join the Harrow Public School" (91). Nehru went to Cambridge in the autumn of 1907. He was hostile to the politics of the British moderates and became a vigorous and powerful member of an organization named the Home Rule League, formed by Tilak and Mrs. Annie Beseant fought against the rules of British imperialism.

Gandhi's philosophy of non-violence and the non-cooperation movement immensely influenced Nehru's philosophy of peace under the philosophy of non-violence for the development of the country. Furthermore, Nehru became upset with the massacre of the Jalianwala Bagh tragedy, which tensed contemporary society, including other Indians. The crusades of the British rulers, in the Jalianwala Bagh

tragedy, marked Nehru's involvement in the Gandhian nationalist movement. Nehru appeared to know the reading of the British rulers who brought humiliating and miserable conditions to the innocent Indians against Nehru's ideology of peace and security for his countrymen. On the burning stage of nationalism, Tagore and Gandhi planned to fight against British imperialism. Nehru observed the entire incident as an intense and harmful result against national pride and honor, which traced a deep humiliation on self-respect too. Later on, Nehru's political ideas underwent a significant shift in 1920. His academic insight gave him direct contact with the Indian peasantry, with whom he decided to visit villages and gain experience. They inspired him with their perception of the real India. Nehru learned to move towards the suffering of the peasants for the liberation of the oppressed people of the society, where he discovered India and the identity of the oppressed people. Nehru, in his autobiography, recorded that "his sympathy towards the oppressed people proved to be the keynote in his future political thinking" (49). The oppressed people of the villages encouraged him to discover peace for them.

Because of Nehru's *The Discovery of India*, the Indian National Congress developed an interest in international affairs. The Gauhati session of the Congress proposed him as a representative against imperialism in the International Congress in 1926. His representation in the international assembly authorized him to speak among the leaders of the freedom movements in several parts of the world, where Nehru actively played a vigorous role in the conference, which brought him to be acknowledged, Bilgrami S. J. R. points out "Nehru as a number one leader in the fight against the forces of imperialism and colonialism" (25). The freedom movement led by him in the conference was taken to be the right choice for Indian liberation from imperial domination, and he gained the entire support of the representatives. The

freedom movement garnered similar Indian cooperation for liberation from other corners of the world. The freedom movement, Hiren Mukerjee comments, was launched with "the great goal of social and economic equality, to end all exploitation of nation by nation and class by class and to achieve national freedom within the framework of an international cooperative socialist world federation" (66). Nehru rarely could describe international affairs through the national problems of the entire world. It was the view that Nehru followed the Congress to assert that the Indian movement for freedom was a strategic need of the global movement

Nehru needed cooperation and unity among humanity for its existence and survival, for the sake of peace and security all around the world. For the sake of peace among humanity, Nehru provides reason and evidence in support of peace on earth that people should take a lesson from the animals. They (animals like smaller insects) learn a lesson of unity and cooperation among themselves. As Nehru asserts, "We look down upon the insects as almost the lowest of living things, and yet these tiny things have learned the art of cooperation and of sacrifice for the common good far better than men (6). Nehru, referring to the Sanskrit Verse, emphasizes the need of the movement “For the family, the individual, for the community, for the country, for the soul, and the whole world" (7). Nehru underlines that they should believe that their fight for peace is an important element of the human struggle that advances human civilization by abolishing suffering and misery around the globe. Nehru is a leader who treasures humankind's ability to live in peace and security.

Tagore is like Nanak, Kalidas, Chayataniay Prabhu, Kabir and one of the greatest Indian poets, saints, thinkers, philosophers, and scholars of modern India in the later generation, whom Jawaharlal Nehru perceives as a benevolent of humankind, who helps them carry the ideas of East and West through the broad sense of Indian

nationalism. Tagore thoughtfully examines the fact that "India has never had a sense of nationalism. Men of thought and power discover spiritual unity, realize it, and preach it" (70). Tagore's role in the Indian nationalist movement has been a far-fetched vision since the opening of the twentieth century. In his mastery over humanity, Nehru envisions Ashoka Samrat, the great Mauryan ruler, who was a great messenger of peace, public good, and human relations and who struggled with the battle of Kalinga. Relevantly, Hiren Mukharjee narrates that “the battle and the slaughter of Kalinga affected Ashoka so deeply that he was disgusted with the war and its entire works” (64). Nehru opines that people should undoubtedly learn much from Asoka’s passion for protecting life and humanity.

Nehru learns much more from his further admiration for the international interpretation of Swami Vivekananda. His religious preaching draws the attention of people all over the world. Swami believes that nationalism is not all it takes to solve social, political, and commercial issues. To the greatest extent, these problems have not been solved yet on a national level. He supposes that these huge proportions and shapes of international issues can only be solved when looked at from a broader perspective. Nehru thinks that these international combinations, laws, and organizations have become the need or the call of the day. According to the Indian saints, the solution to any problem could not be addressed on racial, narrow, or national grounds. In this regard, Nehru annotates the views of Swami Vivekananda that “the fact of our isolation from all the other nations of the world is the cause of our degeneration, and its only remedy is getting back into the current of the rest of the world. Motion is the sign of life” (338). Nehru locates Vivekananda’s preaching as a new message for India.

Nehru is guided by the Indian cultural heritage of the ancients. His thought is that the attitude of tolerance and the spirit of cooperation have been part of our Indian culture since ancient times. Nehru writes:

> Still, India was not isolated, and throughout this long period of history, she had continuous and living contact with Iranians and Greeks, Chinese and Central Asians and others, if her basic culture survived there must have been something in that culture itself which gave it dynamic strength to do so, some inner vitality and understanding of life. (88)

Nehru firmly believes that the isolation of any nation is both irritating and unpleasant. Similarly, Manmath Nath Das states, "No country or people can isolate themselves from the rest of the world, and if they attempt it, they do so at their peril, and the attempt is bound to fail in the end" (198). Simply put, Nehru told Americans in 1940 that a world peace settlement could not be possible unless China and India embraced and behaved as free nations. Rajagopalachari C. Pillai mentions, "India is ready to cooperate, but only based on peace, freedom, and democracy" (40). He has shown that disruption from conflicts brings war, which is one of the examples of the two world wars.

Nehru's close observation and understanding of international affairs and terrible experiences of conflict and war create an uncompromising condition in which international peace becomes a call for nations. He portrays an atmosphere where, psychologically, a good environment is needed in international affairs. He lived in a peaceful world. His ideal psychology is stated in the words of Bilgrami. He says, "Nehru developed his life and its energies for the establishment of a world free from war and fear of war" (154). Nehru thinks that the preservation of world peace will be his main task after India's independence.

He explains the beginning scenes of the Cold War between the USSR and the West in 1946. The clear shape of the Cold War sharpened the knowledge of Nehru, which could be a terrible threat to the colonially independent countries when India just achieved its freedom from the British Raj. Nehru makes a scholarly broadcast to the nation on the day of India's freedom, according to Rikhi Jaipal, "We shall take full part in international conferences as a new nation with our own policy and not as a satellite of another nation" (154). Patiently and calmly, slowly and gradually, Nehru molds these entire national affairs, strategically begins to think of human welfare, and becomes an international figure. After the freedom of India, Nehru sets out to attain his target of world peace. He attempts to bring peace and harmony all over the world. India's national foreign policy has been incorporated into the new constitution under his guidance according to the Indian Constitution.

Nehru has been a scholar in international affairs for world peace. His aims and objectives always carry the slogan of a world free of wars, mutual conflict, fear, tension, and hatred for the welfare of humanity. His importance to world peace greatly points out the need for a peaceful atmosphere. This peace should be maintained for both India and the rest of the world. This is an urgent need today for safeguarding humanity in this world. T. K. Dutt mentions that world peace means: "world prosperity, world freedom, and world happiness" (40). His notion is that peace is all-encompassing for all countries in the world. He is mostly concerned with those Afro-Asian countries that have recently emerged from colonial rule. They should have to protect their freedom for the betterment of their economic and political attachments to the advancement of industrial relations. He thinks that these countries are technologically and economically weak because of the tyrannical rule of colonial exploitation under the British administrators, officials, and bureaucrats. These

countries have to upgrade their socioeconomic problems, so world peace is the key to solving all these hurdles.

How to make a world free of fear, war, mutual hatred, conflicts, and tension at present is the fundamental idea of Nehru. His views of world peace demand the need to forget all racial prejudice, and bias to develop a free and fearless atmosphere of freedom, peace, and cooperation among these countries of the world. In the beginning, world peace determined world freedom. He is not in support of the dominance of a particular nation over another in any case. He opines that a nation should not be biased toward the progress and property of another nation because it could be a threat to world peace. He considers that world peace is possible when the world's nations are free; human beings equally enjoy their freedom, opportunity, and security. These are individual rights in their political and economic spheres. The standard of life is appalling in Asian countries and it needs an urgent solution. Asian countries are overwhelmed by crises and disasters. Nehru expects that world peace should be acknowledged with world prosperity. Every nation, its race, and individual in the world should have equal opportunity to develop and grow. Nehru, in his speech delivered at the Canadian Parliament on October 24, 1949, addresses the fact:

> There can be no security or real peace if vast numbers of people in various parts of the world live in poverty and misery. Nor, indeed, can there be a balanced economy in the world as a whole if the underdeveloped parts continue to upset that balance and drag down even the more prosperous nations. (Guha 18)

He connects his view of what world peace means to world happiness. His view of world happiness is the contentment or satisfaction of the world's nations and its people, according to world peace and prosperity in all spheres. Nehru examines

colonialism and imperialism as vital enemies of world peace. Their dominance and exploitation are the root causes of all national and international tensions and hostility. Thus, Nehru expresses his strong commitment to ending colonialism for the sake of world peace.

Nehru wishes to convey the message of his struggle for world peace to a wider audience. His ambition does not just relate to the satisfaction of freedom in India. He intends to liberate all Asian countries from the grip of the colonial and imperial yoke for the sake of world peace. He has realized that the colonial and imperial rules are greater hurdles than the military invasion. In his philosophy of world peace called "Buddha's Teaching" Tagore postulates that, "peace can only come when the causes of war are removed. Tell them that the poor and the lowly, the rich and the high, are all one" (129). He wants to eliminate the exploitation of weaker nations by powerful nations for the development of world peace.

According to Nehru, the problem of racism is a vital issue of world peace. Racism has been a great block to the peace of the world. He believes that racial conflict is against the values and self-respect of human beings all over the world. The question or issue of racial discrimination does not only concern Asia and Africa. It has been a worldwide question that has created a serious threat to world peace. In the opinion of Jivanta Schottli "the world will never be able to enjoy peace when people in one part of the globe live in luxury with the highest possible living standard and people in the other part live in misery and die of starvation" (128). Nehru too argues that developed countries should expand their economic support to underdeveloped countries. He also suggests national assistance be developed in an atmosphere of cooperation for peace in the world. Nehru highlights that "the Maurya Empire maintained diplomatic relations with the Greek world, both with Seleucus and his

successors and with Ptolemy Philadelphus. These relations rested on the solid foundation of mutual commercial interest" (125). Maurya rulers were guided by Vedic vision which paved an ethical path.

The great poet Tagore, whom people called the Adi-Dev, defines history as rising to prominence in East-West history and literature. Nehru sees Gandhi as the antithesis of the dominating figure of nonviolence, and Tagore's conception of history differs significantly from Nehru's. The historical synthesis of nations that consider themselves, to be distinct is widened by Tagore's historical knowledge. India is an excellent country in the international domain thanks to his historical expertise, which tempts him to bring harmony to international collaboration. The goals of Tagore's and Nehru's representation of peace and harmony are to foster fraternity, friendships, and ties in the realm of oneness. The goal of nationalism, which has a terrifying atmosphere due to the major issues of wars in Asia and Africa, has nothing to do with the area of imperial misguidance. In contrast to the history created by Tagore and Nehru, which universalized the genuine history for the benefit of mankind, the history of the West is just a univocal defense of self-governed politics, which Western writers like Kipling and Forster confine to their literature. Tagore tried to protect mankind from destruction emerging from the clique of public bias. Tagore's points and targets were impacted by the way of thinking of the Buddha's instructions. He emphatically argued for geology and patriotism to be outfitted toward the conservation of all-inclusive humankind. Western personalities raised the limit of country and history to govern over mankind. The present history and country are not significant for individuals' power and flourishing. History and country are restricted to their own country and history. Nehru, as an extraordinary advocate of all-inclusive harmony and peace, is likewise a protector and advertiser of humankind. His vision of India carries

him nearer to the administration given by Tagore and Gandhi. Nehru's standpoint was sensitive to that of Tagore and his activities support Gandhi's tradition of opportunity for mankind. Nehru refined culture and science as a key hotspot for the advancement of mankind. Science for him stays deficient except if it brings benefits to human beings. His accentuation on logical and social relations further upgraded his confidence in and obligation to human beings. Social and logical comprehension would significantly elevate the ethical component of people.

Chapter Four

InferiorityandSubordinationinKipling'sandForster's Writings

Account of India in Kipling's *Kim* and Forster's *A Passage to India* bring out a dichotomous distinction between the colonized and the colonizer. Their texts analytically shed light on the contradictions and complexities embedded in the binary aspects and dimensions of the globe. They divide the globe into two spheres such as the supercontinent and subcontinent, in which superiority is exercised by the supercontinent, the West or the English, whereas inferiority based on muddled thinking, is assigned to the subcontinent, the East or the Indian natives. The West considers the East to be outlying, lesser developed, and backward. The East differs from the West as the Westerners portray their ethical ethos of the eastern-western disposition and constitution. The discerning eyes display their east-west canvas of morality between self and other. Based on humanity, they see India or its people. For this reason, human beings are more valuable than other living creatures on earth. Without a doubt, humanistic values—the peace and security that Nehru worked to build throughout the world—are the embodiment of human dignity. Tagore cautions humanity to take lessons from human history about the fundamentals of life. Tagore and Nehru both strived to idealize and glamorize the importance of humanity in the world at large. The mindset of the Eastern scholars, particularly Tagore and Nehru, the representatives of humanity, is extremely different from that of the Western intellectuals like Kipling and Forster.

Before returning to the destiny and origins of his parental birthplace, Kipling travels across a wide and diverse countryside. During his traverse, he learns from different parents and father figures about the race and disparate history and literature. An early twentieth-century novel, *Kim*, written by British writer Kipling, discloses the

picture and plot of an orphaned boy. He survives in poverty and rambles hither and thither outside, having no mainstream acceptance until a strange wayfarer comes across him. The strange traveler on foot acknowledges such an orphan child's parent in previous times and admits him to a school to receive an education. He is trained and educated to learn "new skills in what he means by magic" (2). At the school, other fellows exchange his special skills with his pedigree. The boy further develops a close relationship with an appropriate character, the Tibetan Lama, who visits the school for a short period of free time. During this free time, the orphan boy leaves his study and goes "seeking the secret missions of powerful adversaries" (2). This great game fully extends the continental powers beyond the perception of the minority people and uses a great deal of force.

4.1 Kipling's *Kim*: A Global Mission

Kipling's *Kim* dramatizes the relationshipand friendship between the lama and Kim. Such relationship testifies to humanity's global mission. The bond between the Guru and the disciple showcases the underlying significance of cosmopolitan philosophy, which seeks to bridge cultural and economic differences for the betterment of human representation, relationship as well as friendship.

In Kipling's *Kim*, the protagonist of the novel Kim introduces himself to these secret missions and brings them to his father's prophesy. This orphan boy engages in his school life plays this secret role in the great game that concerns the official people of the imperial government. The British government appoints him on a secret mission to accumulate information for the promotion of his literature. In the future, he will become an initiative cadre to encourage people to fully participate in the great game. Now, this orphan boy is changed from a poor life into a secret life for the global missions of the British India where S. Craig Wright even asserts that "a strict regime

typical of Edwardianand Victorian public schools was used to set the correct temperament of individualswho wanted to become part of the imperial consciousness" (2). This orphan boy is curiously examined at a school like Orwellian St. Cyprian School. It lies in an example of: "an expensive and snobbish schoolwhich was in process of becoming more snobbish and, I imagine, more expensive"(2). Similar to George Orwell, the boys who would "breathe in a whiff of somethingcold and evil-smelling – a sort of compound of sweaty stockings, dirty towels, foulsmells blowing along corridors, forks with old food between the prongs, neck –of-mutton stew, and the banging doors of the lavatories and the echoing chamber-pots inthe dormitories"(21). In other words, there would be some boys who paid their full attention to power and knowledge, which connected themselves to their aims and adjectives.

George Orwell presents Kim like its (*Kim*) author of Kipling, "as a jingo imperialist; he is morallyinsensitive and aesthetically disgusting" (16). Orwell mockingly remarks, "Kipling for thefailures of the British Empire and the individual who at the bottom of his heart was noEnglishman" (109). However, Orwell enlightens the idea of an Englishman developed by Kipling, who defines the white man's burden lies whiteness in many ways. The importance of Kipling's *Kim* lies in his method of thinking that reflects prophecy, "when men work magic" (5) in the Orient. The comparison between Orwell and Kipling demonstrates how Orwell pays full attention to the poor in Britain. Kipling furnishes a wide variety of worlds where people of every walk of life account for the way of the English eye. The wideness of his worldwide knowledge is his fault in the Orwellian pedagogy. Kipling shows people how to improve their accurate cultural insight through the use of English. However, Kipling becomes neither occident nor orient; he never identifies himself as English or

Indian and represents himself as he requires in dresses and so on; later, he chose a great path, for which the lama paid his schooling free to be a Sahib because of Kim's pedigree of Englishness. But Kim found something obvious in accompanying the Tibetan lama, who was an innovative figure in search of his salvation. Nirvana made him come to befriend him with the company of the lama. Both guru and disciple equally supervised one another in the quest for their destiny.

The analysis of colonialism is a complex rule over the world of distinctmultiplicity. For instance, the late nineteenth and early twentieth centuries display thedistinct period of the colonial empires like British India, German, French, Dutch,Portuguese, Belgian, and English colonies based on concepts of identity. Thesecolonies are greatly different from those presented in modern literature and history. From the modern viewpoint, Orwell is regarded with disgust andhatred because of his "jingoist imperialism" (106). This imperial rule shows the role of loyalist, nationalist,partisan, flag-waver, compatriot for the sake earning cultural and economic power over the globe. Another critic Wright remarks: "Kipling was associated with the most abhorred practice of Western Colonialism"(6).Kipling’sKimworks tobecome aperfect manfromaboyto be a follower of imperial domination and subjugation. Patrick Brantlinger argues,“Kipling placed Kim to play his role of an imperial agent in the great game, butconstructed on an anti-imperialist pillar" (74). Mostly, he was introduced toofficersasanorphansonofanIrishsergeant. He never exposed his work and duty to people disseminating his greatgame.

Thus, Kipling as an author highlights the most captured interestconcerned with“privates,sergeants and subalterns” (84).Kipling’s conceptof “lifeasa Sahib” (83) enlightens Kim’s personality disseminating multifaceted critiques one more distinctly

suits to “a drummer boy in the role of adventure that amuses him sofar” (85). Kim portrays his role in the great game, in its incomprehensible multiplicity. Kipling’s early twentieth-century novel, *Kim* ties to tie the knot of the decent role that encourages the British in the great game as a formation of new civilization. Kipling's *Kim* instills a kind of revolution throughout various villages and cities of India that encompass people of all spheres. The people of all walks in the city's surrounding areas become incredible examples who pursue Kipling’s analytical insights and teaching, which provide a glimpse of the racial and cultural protean canvas of British India. They usually pay the rent of their householders. They rarely take care of that householder's property and fall victim to misuse because they pay the rent of the house by working hard. Some of the renters build their own houses anyway, saving and collecting the budget for their hard jobs and the work they do. While their building becomes ready to live in, they shift to their own house. They come to become more economically conscious to save those self-produced buildings. They start ironically saving the electric power, water, and other materials that are produced by working hard in their efforts. Such a nature of analysis narrates how imperialism exhorts to misuse the innocent indigenous people and their civilization.

Kipling’s *Kim* is himself unknown to the British administrators, officials, and bureaucrats regarding the native cultures, races, and literature, though Kipling simultaneously designs *Kim* to display a role of heterogeneity just to critique the Britons and natives of India. Though the British had a kind of misunderstanding about the reality of the natives, they acknowledged that the easterners were psychically, racially, economically and culturally diverse than the westerners. However, the British rulers in India knew that the native racial and cultural borders were stronger than the English. In the similar vein, Joseph Conrad discerns, “we live, as we dream

alone" (24). For example, Charles Marlow avenges his exile and attempts to solve the problem of this world through the journey between good and evil, which the Tibetan lama shelters on the support of Kim.

Kim, the harbinger ofdevelopment and civilization, acknowledged the foolish figure associated withBritishIndia.Their rulehad a desire todominatethe culturalbeauty of India.The British imperial power and its bureaucrats misunderstood the literature andhistory of marginalized Indian people. Hinting at the subtle imperial agenda of the colonial power, Gilley Bruce states in the following lines:

> The Belgian and German imperial forces often engaged in plundering as knownin Belgian Congo,whenmanyAfrican countriesand formerEnglish coloniesportrayed the aims and objectives of democratic institutions and the foundation ofmodern government structures that allow a multitude of disparate people to coexisttogether. (85)

The British rulers and bureaucrats misuse the glory of weaknations and dark-skinned people taking them as racially and culturally illiterate and savaged. But Kipling and Kim wereexpatriate British boys born with the love of India, so they had morally anunbound love for the people of India. They, sometimes knowingly or unknowingly,encouraged them to embrace their mind, culture, race, and caste to bringboth history and literature into the mainstream of the civilized world. Kipling and Kim traverse various parts of India togather information necessary to ensure the control of their literal and historical value byunderminingthemyopicactionofGermanandRussianespionage.Similarly,the colonial discourse indirectly argued the encouraging thought in favor of thecivilized nations; the excessively powerful British imperial rulers andbureaucrats misused the legacy of the colonizer.

The anti-colonial author S. Craig Wright, ironically remarks, "TheBritishImperialismoritsmissionleftanunfinishedchapter"(10).Asimilarargumentis formed between Rowling's *Harry Potter* and Kipling's *Kim* where Christophe Klimmt andSchmil Hannah, "botharebasedonimperialrhetoricand alsosameintheirtropes" (69). They further show, "how the same Victorian orphan heroes of the British Empirealso emerged at the end of the twentieth century. Similarly, J. K. Rowling's *Harry Potter* represents different races through different creatures and *Kim*displays "a sense of other" (32) creatures. *Kim* draws on "shameless beggars" (33) just as Rowling's"filthy half breeds" (198) present to diminish people through their language andappearance. Kipling's *Kim* is like *Harry Potter* analyzing the Tibetan Lama asking foraccuracy "what is your caste"(181), whereas *Harry Potter* presents the introduction ofidentities as "half breed" (233) and the introduction of identities with the imperialnature of the "Sahib into wonder house"(162). Rowling's *Harry Potter* and Kipling's *Kim* present a native picture and story, which is a Baldingham age, occurs in the Victorian period.

Said's identities represent it differently by concentrating on "the colonial attitude that remained unkind to indigenous people, becausethey were unkind to free" (162). Imperial colony, in Said's reference, is atheory, attitude, and practice that "covers to dominate the distant territory in themetropolitan centers" (8). Kim plays a part in the great game and reaches to several Indian recesses to share his knowledge in the great game, "alone –alone at the peril of his head" (39). Throughout Kim's roles in the novel, Kiplingportraysakindofcolonialruling classpeople;they were superiorinskillsandpractice to the native people in India. Wright finds, "a pneumaticmigrating behavior and sleeping indifferent to the roar of a train that is mere noise"(95). Said very similar to Kim's remarks, "Kipling appeared in a "Sahib

Clothes inneed of clothes" (8). The clothes of Sahib excite Kipling's primary languagebecausehewasborninIndia asaprimarynative.HealsochoseEnglishnessdespitehisparticularinvolvementinUrduliterature.

Withall thesereferences,Kiplingrepresents like his protagonist Kim "the indigenous peoples in India asthe others, the natives and referenced people who drank natively and evennoted that despite being white Kim was burned black as any native"(4). KimconfirmsinboththeEnglishandthenativelanguagesandliterature,whichisincrediblefo rcolonialism.

McNaughton Douglas states that the furnished motif of "Great Game is employed to introduce a role thatchanges the rules" (2).Generally, the villainous role and its confusionnever created unfairness in a way that Kim simply overcame those puzzles in his pathalong with the various father figures like the Tibetan Lama, a variety ofcultures within India, colonial rulers, and officials. Thus, Kim's India portraysthe nature of people and their caste with half-caste in many ways.

ForKim,India is unaggressive,uncertain, andunusuallydark, in which hegetsadmittedto a public school, but never to a university often furnished with idealizedpersonalities of different cultures. According to Kim's personaltraining, education, nature, and circumstances with time in India, Kipling attempts to endow theindigenous and native knowledge withtalentsduetotheEnglishcause andeffect. Furthermore, Kipling's Kim individually tries toknow everyprofessionof the nativeIndia during the British Raj. Similar to those individuals like Creighton and Lurgan Sahibs, one of the espionages of the British police administrators and officers, Joshua Swidzinski mentions, "developedknowledge to know about the natives as the

natives themselves" (25). Wright mentions that the policemen in British India demonstrated India by theother forces in the "Great Game such as the Russians defined with …" (13). Kim, a defining figure of the English occupation and the developing hybridizedpersonality, ensures the oriental traits. Consequently, Kipling summarizes those orientaltraits, characters, or nature that may not be held in other European individuals as wellas their nations. The efforts of learning the Indian traits close to the originality that can be noticed in these lines:

> Decidedly, this fellow is an original, said the taller of the two foreigners.HeislikethenightmareofaViennesecourier.Herepresents inprettyIndiain transition– themonstrous hybridizationofEastandWest",theRussianreplied."Itiswewhocandealwith Orientals. He has lost his own country and has not acquired any other. But hehasa most completehatredof hisconquerors. (201)

The analysis of the European reaction is furnished in Kipling's description of Kimby S. Craig Wright telling, "how the English controlled the colonial power to the land of India" (14). Kim, as a character's role in the novel, initiates the East-West discourse through the acknowledgment of the indigenous mind, clothes, culture, and language when he comes back to India. Kipling's early poem "One Viceroy Resign"depictsIndiain thefollowinglines: "You'll never plumb the Oriental mind,andif youdidit,isn'tworththetoil"(69). After the publication of *Kim*, Kipling received muchappreciation and admiration from the people of India for this insightful novelthat grew a developed and cultured character in the people of India. About Kim's character, Kipling remarks, "his experience is that one can neverfind the oriental mind" (115). Getting inspired by the English colonial sensibilities of British India, Kim in The Great Games exhorts anideal idea for the indigenous development of

India so that Indians takeresponsibility for the goal of the British Empire. The ambivalent identity of Kim does not match with the circumstance of the indigenous people of India.

The state of mixed feelings and contradictory ideas puzzles the native identity ofthecolonialother thatKim and the lamaepitomizevividly.Kiplingallocates Kim an identity that personifies a sign of otherness as "a white boy-poor white of the very poorest" (54). The British imperial rules envision "otherness"more thantheIndiannative. Such a hybrid identity in colonial British India makes Kim the postcolonial subject. Kim's quest portrays his ambivalent identity in many native and foreign parental figures. Kim is identified as a hybridized boy from the British India. Kim's identity lies inthe game players of both native and colonial people. Kim's ambivalent identity is a sharp critique of many post-modern critics,namely Edward Said, Eqbal Ahmad, and Rushdie, whom Youssef Yacoubi instills anexperience of paradoxical identity and the struggle to form identity through, "a shared condition of exile and cultural hybridity" (193). Regarding cultural and social identity, Alessandro Vescovi says, "Kipling's most unusual sympathy for India characterizescustoms in *Kim*" (10). According to Vescovi, the search for identityshows a kind of intense love that could integrate the aspiration of Indian people thatKipling aspires for his readers. Through the imperial agency, Kim pursues hismission anddisguises his hybridized identityin theparadoxical rules.

The setting scene in the novel, Kipling draws how the British imperial regime in India employed its officials and bureaucrats to unknowingly measure theindigenous culture and race. Judged by Kim's knowledge, of the colonialBritish rulers, Victor distinctly illustrates that "Once a Sahib is always a Sahib" (76).Thenotionofthecolonial Britishimperial rulesis differentlytransparent. Throughout

India, Kim as a white, a poorer white of the very poorest, imagines theidea that the English had no effective and formative administration for the developmentofthe indigenous people of India. Kipling's *Kim* draws an intriguing form of the eponymous heronamed Kim. He is parentally called Kimball O'Hara, an Irish English boy, and prefers tospeak the Indian vernacular language. The narrator of the novel presents Kim either aswhiteorEnglish. Alisha Walters mentions that Kimis similar to a burned blackas anynative who occasionallyspeakshis"mother tongue Englishintoan uncertainsing-song" (332). According to the early nineteenth-century critic Walters "Kim'sracial whiteness is completely diverse to the Anglo-Saxon whiteness" (335). As anIrish Celt, the protagonist of the novel is always changing from pureEnglishness, though Kipling offers Kim a more complex racial identity in the novel.

Kim imparts us some ideas about the themes that indicate Kipling's curiousexplanation of a "burned black" sign at the end of the novel. While the wholenovelsimplystates that"KimwasEnglish Kimwaswhite (171), this part of the novel is not true as that record shows that "Kimlooked like a half-caste" (3). When the novelist separates the direct relationbetween Kim and Eurasian bodies at the beginning of his novel, the contradiction isneitherclearnorpersuasivethroughoutthenovel.Forexample, thenarratorofthe novel later illustrates a "half-caste woman who looked after Kim and told themissionaries that she was Kim's Mother's sister" (12). While it is not true that she is his aunt, she has an intimate relationship with Kim and the hybridized themes ofempire. Kim presents his ideological relations to non-white others and people of mixedrace. This type of relation between whiteness and racial hybridity playsan important role in the novel. While Kim is a frail and weak white, he rarely representswhiteness in the

current presence with which whiteness isideally connected. Thenovel portrays an unexamined relation between the twentieth-century motifs of whiteBritish identity and the explanation of imperial miscegenation.

In the novel, both the English and the White appear to be unknown. Theypresenttheunmatched objects of racial and nationalcross-breed. These issues buildtheories aboutraceandracialmixturesthat Kipling calls,"Kim the white, "burned black boy" (47) of the nineteenth century. Kim'sIrishnesspresentshiswhitenesswhichisalreadycomplicatedinthenovel. Kiplingconstructs anextrasurfaceofcomplexityto Kim'sidentity. The British imperial identity forms an emotional and physicaltradewithradicalizedcolonialissues.Inthisregard, Alisha Waltersremarksthat"this imperial identity does not present a meaningful and coherent existence outside itsencounter with the others empire" (332). Kipling mainly addresses several racial andcultural agent complexities in characters like the martial of the British army, namely Pathan Mahbub Ali, an Afghanis horse trader and member of the British secret service, for help the Westernized Bengali Hindu Hurree Chander Mookerji, the curator of the LahoreMuseum, Father Victor, Masonic Colonel Creighton, who chaired British India's lowpaidEthnologicalSurvey, theagentsoftheBritishruler.Amongthem,Kim, a probationary member of the British rule, is to be paid twenty rupees monthlysalary.

Kipling's *Kim* is variously analyzed. Juniper Ellis remarks that *Kim* "assumes and transgressesculturally constructed racial boundaries" (315).Such a critique of *Kim* portrays a protean identity that admits the truth. Walter mentions that "Kim's potential forracial malleability is often downplayed" (332).Walter means that Kim'swhiteness is more cultural than a racial phenomenon. Silaja Krishnamurti states

that *Kim* "exposes and explores the slippages in the positioning of subject –identities, andcreates an in-between space in which the hybrid identities produced by such slippages mediateand transgressthe boundariesimposedbythe visual map"(48). Krishnamurti discusses *Kim* from the Ethnographical India Survey which alsoexhibitstheintermediationinthenovel. Alisha Walters analyses that some critiques of Kipling's *Kim* demonstrate the ethical forms of Kim'sidentity. Kipling imagines a form of whiteimperial identity that is not threatened by the constitutive rupture of colonialdiscourse. Kim articulates a fundamentallyperformative ideal of identity and the whites inKipling's *Kim* do not recognize or take part in the work that is required to producewhiteness. Kim's whiteness does not fundamentally match with the white ingeneral. Stuart Christie concludes that the text *Kim* strengthens "double senses of the self" (25) pertinently a white self, which doesn't highlight the historical ideas ofracial mixture or hybrid that Kipling utilizes to construct Kim's mobile concept ofwhiteidentity.Thehistoryofracialthoughtisnotproperlycontextualizedwiththe textualideaof whiteness in the nineteenth century.

Kipling's *Kim* attempts to set the basic analysis that portrays the British India. The subjectivity of whiteness is extended in the novel. And such historicalunderpinning might be the subjectivity of Forster's *A Passage to India*.The particular reading of the novel unsuccessfully illustrates that "Kiplingdraws upon discourses of blackness and hybridity in order to create his particularideal of imperial whiteness in *Kim*" (qtd in Walters 333). From the ideological andracial viewpoints, *Kim* rarely showsthe English race or imperial British. The earlierintroductionof*Kim*belongstothe"poorofthepoorestwhite"(7).AnIrishsergeant father, who stayed, worked, and retired from his service, may not come to the whitesubjectivity.But Kim'swhitenessdoesnotidentifyhisraceandcaste.Walters further

comments, "There is not justthat Kim's whiteness does not look like racially pure models of European identity inthe novel, it is also that descriptions of Kipling's imperial Britons are constructed,ideologically and physically from earlier depictions of non-white and often mixedrace"(333). Walters' description of the nineteenth-century discourse about race and hybridityillustrates howwhites and blacks differ fromoneanother:

> Moreover, as I go on to discuss, Kim reflects on how ideas of scientificrace in the nineteenth century were imagined in emotional or psychical terms, and this article situates the novel in an ideological nexus thatconnects racial science to an affective history of race. That is, I arguethat imperial whiteness in the text is imagined as a product of theaffective exchange between black and white, colonized and colonizerand that this psychical connection between the races is one that Kipling privileges as a constitutive element of his physical, and more scientific descriptions of whiteness. (333)

Kipling's *Kim*, the imperial novel of the late Nineteenth and early twentiethcentury, portrays the traverse of the orphan Irish boy Kim and older Tibetan BuddhistTeshoo lama. Kim acts for him as a disciple who affords Lama's Company intheholyquest.KimgrowsinBritishespionage inthename of The Great Game. Therefore, the novel swings back and forth between theEastern mystical quest and the Western politicized game.

Later in the novel, theTibetan lama accepts funding for colonial education once he "knew Kim waswhite" (112). Further, the lama promises his spiritual course with that of Kim and theGame. This is the reason that the 'Great Game' makes Kipling's*Kim* beread through the lens of the cultural and historical concepts of the late nineteenthcentury since Britain tenuously possesses international interests despite

incursions from the European nations. This period was a formative age of conflictsbetweencolonialpowersandoverseasimperialism.BenedictAndersonargues, “ThedramaticriseofEuropeannationalistmovementswhichcreatedincreasingculturaland political difficulties” (83) indicates imperial interests. Thus, *Kim* uncovers a prominent idea of identity. Inthis regard, *Kim* becomes one of the most notable literary texts to indicate “therelationshipbetweennationalsubjectandtheimperialproject” (qtdinWalters334). Kim’s portrayal as a “burned black skin” (74)createsa literary beauty rather than the inherent state of whiteness. This literacydemonstrationofburned blacknesssignifiesagreatphysicalmarkerthatfinally formsKim’spsychicontology.Forinstance,Kipling’s*Kim*powerfullyshapesthelandscape and the peopleof the colonizedIndia.

Kipling acknowledges the racial issues during the traverse of 1889-1900, from *Sea to Sea*; he furnishes ethological reading of all ethicshe experiences, including the Chinese, American blacks, European Jews, Italians, andeven the white Americans, whom he describes as a patchwork “Anglo-American-German-Jew with English instinct[s]" (246). Kipling's Kim presents the racialstatus of both British imperial meetings and the nineteenth-century complex anddeveloped theorizations of racial identity. Kipling closely acknowledges andrespects the ideals of British whiteness. Race further brought awell-established thought by the mid-nineteenth century and Robert Knox in a self-assured way states that “Race is everything: literature, science, art, in a word, civilization, depend on it” (7). ForKnox, race plays a notable role in mirroring the nature of people in everysphere of the world. Furthermore, Knox elaborates on the intent of race of all subjects in the followinglines:

> In a sense, Knox was entirely correct, as ideas of race permeated theentwined cultural domains of literature, science, and art, which wereinfluenced by the newly emerging discourse of race science andethnology at this moment. While Knox analyzed many racial groupswithin his seminal work of 1850, The Races of Men, he wasparticularly concerned with enshrining an ideal of the white, raciallypure Saxon, whom he argued was the ascendant (if, admittedly, not theonly) racial group living in England. Of the fair-haired, light-skinnedSaxon,Knoxsays:"[n]oraceinterestsusasmuch[TheSaxon] is abouttobethedominantraceoftheearth;asectionoftheracehasbeenall-powerful on theocean the British.(15)

Kipling represents whiteness for Kim's identity which is not a suited sign for the expression of his racial science because whiteness bears aheterogeneous vagueness. Despite Kipling's knowledge about theracial feature, he displays it as an ideal English subject. It is a description of fairEnglishness or whiteness. The theory of white is undiluted compared to the ideal ofSaxon. Kipling's notion of whiteness is deeply a complex issue, and Kim had a weakcommand of the English language and he was "a black-skinned Irishboy"(24).Tosomeextent, Walters'researchpaper entitled "A White Boy is not a White Boy"exposes, "thetitularcharacter of Kipling's novel is, in fact, Irish, and not English, distances Kimconsiderablyfromracial idealsof theSaxan,forwhomtheIrishCelt wasananathemafor racial scientists like Robert Knox" (334).Kim's Irish representation had its own racial identity in the Victorian period.

Taking the Irish poet Amy E. Martin remarks, "The Irish people stoodattheintersectionoftwocontemporaneousracialformations–onerelying onan epidermal logic of whiteness and the other founded on a more fluidunderstanding of racial hierarchy that justified the British Empire" (52). Formany, the Irish people were

at once white, but not-quite-white, as many patently racistcaricatures dominated nineteenth-century print; behind these defamatory depictions of the Irish was the sentiment that they were not seen as Robert Martin and George Piggford acknowledge them to “fit to self-govern” (52).Kim is not determined to be a quite white Irish boyto make him fit to be an active agent. He is neither a passive subject of the BritishEmpire. Simply, the language of Kipling is swinging between the national and ethnic lines. Kipling’s Kim is unequal to theBritish or the English Empire. Judging by historical movements, the ideas of race disseminated anxieties in Britain, Europeand North America.

The context of racial angst considersthat Kim’s main character is Irish born “black” skin, and “poor white” (23). Kipling represses anxiety connecting racial blending or mixtureto the national decline in Kim.Kipling asserts that Walters writes, “Whiteness is not declined,but is, rather, created from the physical and psychical presence of racial other that isshared with these radicalized diversions” (335). Thus, Kipling shows an idealized whiteness that displays a paradoxical sense of self-duration anddetermination.The text displays the relationbetween Kipling’s ideas of disseminating white of the late Victorian identity, whichdescribeshistorical ideasaboutracein theinterbreedingof people.

Thenovelportraysthe collapsingboundariesbetweencolonialsubjectsandwhite identityinthepsychological senseof bothdynamicagents, Hurree Chunder Mookerjee, a Bengali “Babu” and Kim of the Great Game. The novel closelystudies both psychical and intellectual loyalty between their dynamic self, the fact about Kim’s multifaceted models of whiteness. Kim and Hurree psychologically build an intimate feature of Kim’s British identity. Hurree himself plays arole between the Indians and the English. In *Kim*, Hurree is an inherentcharacter in the ideas of racial and cultural

heterogeneity. Kim and Hurree are psychically comparedto a complete picture in Kipling's production of white imperial identity and nationalheterogeneity.Hurree acts as Kim's mirror is noticed with the visual signs ofrace. The narrator describes Kim's talent and seeminglydetaches Kim from Hurree's version of white blood. In the novel, Hurree is a notable character, in connection with Kim as he presents the overlappingformsof heterogeneityand mixture.

Hurree furnishes a wide ideal of hybridized existence in the novel. Hisideal existence is racially separate from his cultural mixture where he draws a connectionbetween the cultural fluidity and racial marker. Hurree's title Babu, also describes the understanding of hybridity in the novel, rather than Kim's title Sahib. In many ways,Hurree makes proud of himself. Hurree is a British-educated colonial officer similar toKim,wheretheyaretextuallyrepresentedinbetweensubjectivitiesofbothEnglish and native identities in the colonial context. In a detailed description, Kim andHurree directly personify the mixed states that the novel grants them in terms ofrelative value. Ulrich C. Knoepflmacher, says that Hurree is Kim's "fellow agent and fellow master ofmultiple tongues and multiple disguises" (924). Both have a mutualunderstandingandadmirationoftheBritishcolonyofIndia. Babu Mookerjee goes on his course of conversationwithother officials of theBritish Empire.

Hurree Babu chats with Kim and Colonel Lurganand states: "God causes men to be born and thou art oneofthem who have alustto goabroad attheriskoftheirlives anddiscover news. These souls are very few; and of these few, not more than ten are of the best. Amongthese ten British officials, I count much Hurree Babu" (161 Huree Babu's talk is highly persuasive because Lurgan comparesthe important nature of

Kim and Hurree Babu. They hold elite values and they arepsychologically similar. After this short worthwhile chat, Kipling relatestoHurreeBabu in thefollowing lines:

> A seat was booked for Kim and his small trunk at the rear of a Kalkatonga. His companion was the whale-like Babu, who, with a fringedshawl wrapped around his head, and his fat openwork-stockinged leftleg tucked under him, shivered and grunted in the morning chill. 'Howcomes it that this man is one of us?' thought Kim considering the jellyback as they jolted down the road; and the reflection threw him intomostpleasant daydreams. (161)

WhenthisBengaliBabu, whomKimrarelybelievesis"oneofus"(157),beginswithfunny eyes with a "fringe shawl" which hangs his "whale-like" setting, Hurree Babudoesnot carryanobjectofludicrouswonder.Beingknownforhis powerof transformation, Hurree Babu rather quickly praises Kim,with whom there just remains a form of sympathy. He, an M. A. of Calcutta University, explains the advantages ofeducation" (162) and extends respect to thevirtue of great scholars before he communicates to Kim thetypeof knowledgeKimrealizes the most intriguing.

This is highly worthwhile that not Kim, but Hurree Babu portrays the essence of arts andknowledge of officially genuine English literature and the fluency of the Englishlanguage: that Kim once envisions. Hurree Babu directly affects Kim's psychicdevelopment. While Juniper Ellis examines Hurree's rank and position in thislocationKipling,forinstance,"dismissingHurreeChunderMookerjee asan antic figure [. . . who] can practice but not perfect in the cultural meetings andmingling that occur on the colonial scene" (321), Babu's competent and noticedintriguing knowledge of the colonial domain is instantly acknowledged by Kipling onlyfor itssignificance.ItistobesurethatHurreeBabu'ssignificantskillsandknowledge are well known to all British enemies in the Game, who fixed the price onHurree's head.

The regard and respect of Kim for Hurree Babu's knowledge and skills ironicallyuncovers sympathy between the two, but this sympathy of Kim portrays theradicalized origins of Kim's subjectivities, which are perfected after his closedealings between them. The donning and doffing skills of Hurree exclusivelyappropriate the various identities that are a kind of jealousy for Kim. Theobjective of "oily" that describes the babu's character uncovers hisambivalence. Kim is such a character who is straightforwardwith the British colonizers and indigenous natives of India because of his shrewdintelligence. Regarding the preconception ofKim's own native culture, he expatriates the British conglomerate colonizers, who arethe most biting critique(s) of the colonial literature. Alisha Walters mentions that Kipling's *Kim* "foregrounds heavily in between subjectivities"(338).

Hurree Babu draws Kim's attention to words like "look and see" (92) several times in their short conversation. This underscores the real and symbolicperception between Kim and Hurree, the metaphysical mind and physical body.

Kimbeginsitin a private brotherhood of Game and Hurree in personal imitation of the boyKim. The multifaceted association ironically and ceremonially illustrates thepersonality of Kim as the white boy and Hurree as the racialized babu. Walters shows between Hurree and Kim that "links culturalheredity and explicitly racial identity" (338). The alliance between the twoagents constructs an accidental parameter of race itself, where Kipling portrays anoversimplified image and idea of racial stereotypes in Kim, forcing the exploration ofhybridized subjectivities.

The non-white subjectivities, which lack the agency of the colonial context,are called the most fluid identities of the novel. For instance, the non-white Hurree asaradicalizedsubject and imperial agentconfuseshis motivationin histrueidentity like the Russian agents who are the enemy of the British imperial colony. In thisregard,

Hurree is portrayed as the real agent of the British as an Indiandissatisfied subject, who fails to gain the information in the Great Game. Such race ofthe British imperial agents is a kind of useful disguise in the novel. This type of agent is treated neither as a fixed nor as an unchangeable category of identity. Thus,Kipling's ideas of race mentioned in the novel are conflicting. One's racial performanceinterruptsanother'sperformance.Forexample,Hurree'sracialistnaturedisrupts the mixed identity of Hindu ragged dress. Whiteness for Hurree in the novel racially and culturally embodies Kim's blackness that undermines white, English identity.

Kipling further depicts the complex issues regarding the racial andcultural pedigrees; they are connected to a kind of ideology concerned with the Eastand West characters from the East and the West in Kipling's early fictional and journalistic writing. For instance, Kim andHurree Chandra Babu Mookharji portray the interracial and intercultural relations between the natives and the English. Kipling's early story, "From Sea to Sea"illustratesthe interpretation of both interracial desire and mixing racial subjects; they are concerned with India and construct an idea of hybridized nationality. Similarly, Kipling's story "From Sea to Sea",expresses hispassionate grief at his young age thatnobodyhad sharplyrepresented the life of the Eurasians, the racial in-betweens he has judged by giving an accuratepicture of " Dhurrumtollah, a village of people of India" (65). In this respect, Kipling's portrayals concerning the racial and cultural mixtures reveal the acknowledgednationalsignificance:

> DhurrumtollahisfullofthePeopleofIndia. And Indian people are neither Hindu nor Mussulman – Jew, Ethiop, Gueber, orexpatriated British. They are the Eurasians, and there are hundreds and hundredsofthemin Dhurrumtollahnow. Therearetheyoungmen whosmoke bad cigars andcarrythemselves lordly. Therearealso youngwomenwith beautifuleyes and wonderful dresses. Without

> a doubt, these are the People of India. They were born in it,bred in it, and will die in it. The Englishman only comes to thecountry, and the natives of course were there from the first, but thesepeople have been made here, and no one has done anything for themexcepttalk and writeabout them. (63)

Kipling further displays their enlightened desire, and curiousnature of their country India, though they are inherently made by their motherland. But nationally they had no antipathy and value for its dignity when thenation was divided into several states governed by several emperors. Kipling's Kim isrightin itsreadingthat producesa kind of heterogeneousmeaningduringthe Britons' rule in India.As the productsofboth"Black"and"White," theyaretoKiplinganewer – but truer – reflection of the nation.

Walter argues that the Eurasian is best suited to represent acolonial India, and Kim speaks a curious dialect that enunciates "the mixtureof European and Indian influences" (340). This is the reason that the "People ofIndia" were guided under the racially diverse rules of colonial India. Thus, Kipling'sKim, as a main character in the novel, is imbued with the figures of miscegenation, such as the figures of the "People ofIndia", where Kim practiced a kind of whitened mixed identity.When we think about India underBritish rule,itis hinged onthe verseofmodernIndia'syoga scriptures.Itrepresents thestatus of thenatives beforethe independence of India in the following: An unusual "Today Murli" from Raj YogaCenter Madhuwan, India, on October 3, 2022, very simply critiques how theBritton's' power and rule disseminated all over India – "Initially, the British camehere in India as a merchant but, while doing business, they saw that the people herewere fighting among themselves. So, they decided to build their army and takeoverthosekingdoms"(2-3). English writers

observed minutely the native people before the independence of India and the British rulers imposed their rules based on their writing and reflections.

In *Kim*,whitenessisanunmatchedrace that mixesexternally and internally in the British subject of natives.For instance, Hurree as anative cannot incarnate the embodiment of the hybridized roles of Kim who privilegesthe descent figures like "slip into Hindu or Mohammedan garb" (3), Kimappears in the "dress of white men" (91), into manyvisible identities, personifications and "incarnation(s)" (91), which he may easilyrepresentandperformmore thanhisphysicalrequiredshape.Kimis a single latent and untapped figure aligned by heterogeneous figure fathers who"remember(s) that he is a white man" (244). He is possibly literate to thosefigure fathers of "a Sahib and the son of Sahib" (119) by Colonel Creighton. In this regard, the combined or hybridized qualities of Hurree andKim, in the novel, are not of careful figures who reflect what the Russian agentsderogatively represent as "the monstrous hybridism of East and West" (239). Rather, the very Kim in the novel certainly appears as an incarnation of Kipling'shighly elevated British subject, and he is so preferred for having endured on sidesbetweenEast and West, black and white.

Kim is familiar with India, and the natives, culturally.Hurree Babu, in particular, nearly relates Kipling's idealized boy to the pedigree ofKipling's idea of race and miscegenation. The late Victoriannationality forecasts, in Kim's portrayal, a less fixed ideal of the West that appears in Robert J. C. Young's declaration in *The Idea of English Ethnicity* that"always . . . riven with difference," being "occidental and oriental at once" (1). What hasnot been noticed isthefactthat Kiplingfurnishesthe modernconcept of subjects utilizing the same mother tongue that develops the Victorianrepresentations of racial mixture.

4.2 India as an Embodiment of the Hinduism in Kipling's *Kim*

The origins and roots of the Hinduism are shaped with an inherent mission that makes people truly alive and active if one's actions and occupation operate properly as per the prescribed code of conduct. Kipling represents the Hindu moral tradition of good conduct, such as performing the right action. By following the path of Hindu code of conduct, one commands socialrespect, recognition, and reputation in accordance with Kipling's line of thinking.

Kipling's *Kim*, besides, states, "ModernEnglishness as a developing suggestible subject-place, where he generates therepresentation of the white whom Walters says, "English subject who is always already shaped by thehybridized other, by the Britain's intimate contact with other in theimperialeconomy" (342).Consequently,Kipling'sKim emerges in his physical dress or embodiment of a Hindu who is also assimilatedideologically with his other embodiment, the one "in the dress of white men" (91).Similarly, Kipling's Kim brings a justifiable relationship between racialappearance and the black subject matter. That matter of the black or the native becomes the fluid subjectivity of the white Briton. Thus, Kim's body representsa kind of metonymy to this system of links. Kim's white identity is theoreticallydetermined by the close representation of the racial subaltern for its survival. Kipling's "OnlyaSubaltern" represents:

> When you join the Tail Twistersyou'll be among friends, if everyone hasn't forgotten Wick of Chota-Buldana, and a lot of people will be kind to you for our sake. Themother will tell you more about the outfit than I can, but remember this.Stick to your Regiment, Bobby—stick to your Regiment. You'll seemenallaroundyougoingintotheStaffCorps, anddoingeverypossiblesortofdutybut regimental, andyou maybetempted to

> follow suit. Now so long as you keep within your allowance, and I haven't stintedyou there, stick to the Line, the whole Line, and nothing but the Line. Becarefulhowyoubackanotheryoungfool'sbill,andifyoufallin love with a woman twenty years older than yourself, don't tell meaboutit, that's all. (59)

Kipling manufactures a structure of national hybriditycreated in racial and cultural terms that he creates in an ultimate system oflinks between racialized India that personifies formations of mixture and ideas of whiteEnglishness. In this context, Walters narrates that Kim's whiteness is theoretically senseless if we do notacknowledge its predecessors in "historical and literary examples of racial hybridity"(341). Thus, the subjectivity of Kim is generated in the attitude andphysical knot of mixed and raced people, they create their fluid subjectivity. Forinstance, Kim does not focus on only "like a half-caste", but also notices racialpedigree. He further is on his own feet for the half-caste figures represented inKipling's earlier works. Consequently, Kim resides thedesigned entry between these two subjectivities, and, while doing so, Kim rulesKipling'scombined idealin the British colony.

Kipling's *Kim* unceasingly describes the national subject through the literatureof racial mixture. Kim shows the shadow of the English subject in the novel, and the half-caste of the non-white other of imperialism is important. Kipling's Kim is anew outlet for the formation of the Western identity, in the sense that theEnglish role of Kim mobilizes the role of force toward fluid identity, which extends tothe contact with the racial subaltern. Thus, the novel begins and ends with evidenceof image changing construction of English subject, for instance, the "burned black," "English;" Kim of the text's opening pages changes smoothly intothe half-chela, half-Sahib – yet neither – adolescent of *Kim*'s closing pages.

Kim’sphysicalandpsychicalimageslinkwiththeradicalized other, where the result of Kipling’s Kim leaves an ambiguous and arguable Englishcharacter. This English character represents a racial difference in many formsthat fix and depend on fluidal forms of racial difference. This racial difference imaginatively composes the element of cultural reality. In this fashion, Kim'ssubjectivity is naturally diverse, which makes him similar and unchanged in his regard.The burned black skin possesses a physical form and symbol, which presents theissuesofraceand empireinthepsycheofwhiteBritishsubjects.Thus,Kipling’snovelshows an incomparable idea between the white and black. There is a mixed-race subject that represents both white and national subjects that is complex and heterogeneous. Kim as a whiteandblack burned English firmlyhides hisIrishness. However, Kim racially looks innocent; that’s why his pedigree shapes his identity inthe novel. Kim is a powerful narrator of the British imperial rule. Therefore, Kim’sfluidity as white and native is pervasively paradoxical in the colonialsetting.

Kipling’s *Kim* represents a mixed feeling and Said remarks,“Kipling is critically acknowledged but slighted” (134).Perhaps, Kipling’s harsh and mixed feeling controversially stems from the complex rule of British imperialism,where he was a significant poet and journalist during the Briton's rule. Kipling'ssupport for British politics undermines his literary manuscripts of English literature.Kipling’s Englishness is offensively distinguished in Indian native literature Francis G. Hutchins says that most critics classify Kipling as a writer who has “missed the ironic fact that he owed much of hissuccess as an artist to India's artistic traditions". (80).Said comparativelyexaminesKipling’s texts fromthetexts of GeoffreyChaucer’s*The Canterbury Tales* to Thomas Hardy’s *Jude the Obscure* and represents that KiplinghighlymisunderstoodtheIndianculturaltradition.

Kipling represents the Indian-rooted tradition and spirituality that are part of thecentral and traditional literature of India. For Kipling, today, many hybrid authors areactiveculturallyinKipling'sIndia and such a scenario has madehimabroadlyinfluentialinnovator who extended a new life in English literature. As a British imperial agent, Kipling's dominating and wastefulwritings influenced him to publish excessive works, though *Kim* is one of Kipling'shighly splendid novels. Kipling attempts to bestow an unpredictable knowledge aboutthe hybrid to his new generation. The former victims of British imperialism arepresented more closely than the Anglo-American. Ashis Nandy admiresKipling's "sensitivity to Indian words, to India's flora and fauna, and to the peoplewho inhabit India's 600,000 villages" (65). Pankaj Mishra acclaimed the novel'sluminous, even "ecstatic" evocations of the Indian landscape (xv). Nirad Chaudhurifurther extended his pronouncing words that *Kim* is "the finest story about India-inEnglish" (27). Kipling'spresentationofIndia wasframedbyIndicinfluence,particularlytheIndiantraditionoforal story.

Kipling believesthathissoulbelongstoIndiasincehe came near the end of his life.His first book *Life's Handicap*preciselydealswithIndiainitssubtitle "StoriesofMineOwnPeople".Ontheheadpage of the chapter, Kipling mentions this native proverb "I met a hundred men on theroadtoDelhiandtheywere allmybrothers"(24).Kipling considerstheBritishofficials; administrators and bureaucrats as an occupational communityand they begin to function like well-managed Indian people. Kipling opines on howto maintain their power with skills in favor of the natives of India. Kipling's story entitled "TheTomb of His Ancestors"demonstrates the Briton rulers in his verse that"certain families serve India generation after generation as dolphins follow in lineacrosstheopensea"(10). In *The Day's Work,* Kipling presents the BritishChinnfamily well-discernedin the lines:

> They are luckier than most folk because they know exactly what they mustdo. A clever Chinn passes for the Bombay Civil Service and gets awayto Central India, where everybody is glad to see him. A dull Chinnenters the Police Department or the Woods and Forests, and sooner orlater, he, too, appears in Central India, and that is what gave rise to thesaying 'Central India is inhabited by Bhils, Mairs, and Chinns, all verymuchalike.(109-10)

In the above lines, Kipling shows the hereditary qualities of communities ofspecialists. The British Chinn (the surname in Great Britain) people were primarily rulers of India by their traits of theBriton's culture, but they were not the genes or origin of the British community.Further, theyalsoprivileged modern technicalskills which trainedthem to ruleover India rather than their genes. While Kipling thinks over his one responsibility hereditarilyto the British interests overseas, he had a strong feeling towards the Empirebecause he was awarded his career and occupation for his particular talents and devotion tohis duty. The mission during the British rule in India, Kipling versed in a song which hecomposed in thefollowinglines of *The Finest story in the World*, which goes,

> KeepyoutheLaw-beswiftinallobedience-
> Clearthelandofevil, drivetheroadandbridgetheford.
> Makeyousureto each his own
> Thathe reaps wherehehath sown;
> Bythe peaceamongourpeoples let menknow,
> We servethe Lord! (17)

The above verse creates a sensation that falls in the ironywhich summons the British people so that they can notice their high dignity andfuture. Kipling's heart falls in echoing and resounding in the voice of true India, much as the English people like

Miss Adela does in embracing the echoes and hallucinations of the Marabar Caves and others of Temple and Masque. Kipling considers pure knowledge as important in Tagore's and Nehru's historic India.

The Hindu roots and its origins are formed on an inherent mission thatmakes people truly alive and active if one's actions and occupation operate properly onits code of conduct. Kipling represents the Hindu's value in good conduct such as by performing the right action, on the path of Hindu deeds; one holds a social regard,recognition, and reputation in the way of Kipling's thinking. Kipling's ideas ofHinduconcepts do haveahighlyschematicrepresentationof therusticcreatures ridiculed in his story, "A Walking Delegate" in which a horse talks in regionaldialects Kipling connects to "have you no respect whatever for the dignity of our common household" (79)calls one horse, which replies the cleverhorsein thefollowinglines:

> Horse, Sonny, is what you start from. We know all about horse here,and he isn't any high-toned, pure-souled child o' nature. Horse, plainhorse,sameasyou, is chock-fullo'tricks,an'meanness.That's horse an' that's about his dignity an' the size of his soul 'fore he's beenbrokean'rawhidedapiece". (78-9)

Kipling's *Kim* is the finest praise for the Lahore-style freemasonry.Kim is in many ways as Masonic Mozart's Magic Flute.At the beginning of the novel, thirteen-year-old Kim never escapes to the Masonicorphanage. By the end of the novel, he joins a low-paid Masonic-style society ofbrothers;theycome fromseveral races, castes, and religionsand they all work voluntarily for respectful social service rather than ruling British India. Kipling represents Lahore's Masonic Lodge and describes the brotherhood. Kim is finallyconnectedtoColonel Creighton,whoworkedas the head ofthemysteriousMasonic.

Bengali Hurree Chander Mookerjee, another member of the Masonic, connected to AryaSamaj,Pathan Mahbub Ali, the third member, represents himself as a Sufi belonging to a Muslimcaste and hopes to take inspiration in other religious traditions. They imitate the modernWestern freemasonry; Kim joins to imitate the secret society of Tantric orders. Theyconduct many native rituals to count the caste narrowness. Kim shares with theassociationsandtellsHurreethathehashisowncodewords“IamSonoftheCharm (76).” Further, Hurree represents Kim in the lines ahead: “Son of the Charm meansthat you may be a member of the Sat Bhai the Seven Brothers, which is Hindi andTantric. It is popularly supposed to be an extinct society, but I have written notes to showit is still in existence (238). In everyday life, the native people in India express differences in castes. Theyhave mostly preconceived opinions not based on reasons or actual experiences.

The caste difference is not coined with the caste prejudice system mainly seen and acknowledged in each region of the nation, which brings unity nordoes it unite nation-building projects. Kipling's novel brings differentcaste prejudices among the social brothers in the Lahore Masonic Lodge. Their caste-prejudicial scene appears in Kim together with "Where there is no eye there is nocaste" and "What is caste to a cutthroat?" (264).Kipling, as the narrator ofthe novel shows "beautiful impartiality with that several Hindus andMuslims visit and pray at the shrines of the other community" (81 In Kipling's language, the thoughts of Kabir are original advice of a fifteenth-centuryprescription of Hindu-Muslim friendship. The indisputable pilgrims fromboth countries took undisputable speed for their new invention in the pilgrims. During journey by train precedes the denigration in the crowd of trainriders who utterly disgruntles in the following lines of the Tibetan lama: "I say, "that there is not

one rule of right living whichthese te-rains do not cause us to break. We sit, for example, side by side with allcastes and peoples" (37).Kipling outlines his social fundamental views seen inthe rustic word or in the Freemasonry Lahore –style that formed between theprogressinghybrids ofBritish andculturallyvaluablereformists andadvocates of native India.

Kipling raises an equal hybrid voice of the native and the English, asourcelanguageforthestrongrootsofIndia.Twoscenesaremostly exhibitedat the sight of the Freemasonic Lahore style. Kipling's references to the heathen songs, he listened to as a magic song in his childhood that might beunpleasant to Victorian readers, balanced the language, particularly inthe Indian oral tradition that foregrounds the culture and its race.

As a literary expression, Kipling's *Kim* presents India as therepresentative of Eastern culture to show the ultimate ways of spiritual liberation thatpeople in the East generally obtain after their tireless attempt to achieve in their lives.The research analyses the ethnography of India through Kipling in his literaryprojection. This research seeks to know how India was portrayed by Kiplingduring the British Imperial Raj. His ideas represented in most of his works revealhis superior stance. Kipling is one of the best ethnographers in English literature tostudy about India. Kipling is one of many poets, novelists, and artists who originatefrom both the East and the West. The formation of historical and literary imagesdemonstrates a political relation between the powerful stereotypes of India. Bothhistorical and literary objectives highlight the unique version of India presented by the Indian and English writers.

The British authorities and its merchants hired personalinformants known as harkaras (messengers). They gave the British local traders and monarchsinformation

B. B. Kling states, to “report gossip and intrigue in the newspapers. Theinformants were employed to collect information by traveling around the country. Thefunctionof the informants was to preservetheirpresence”(303). Furthermore,Klingsays, “The Britishhigh-levelofficershadtheirownpersonal informants, and it is said that even prostitutes were employed in that capacity” (304). The lack of intelligence resulted in the Great Mutiny (1857–1858).The natives' influence and support had to be destroyed by the British. As aconsequence, the British Empire gradually expanded a variety of devices to collectdata, as Kling cites, “the local press was translated into English, the Indian NationalCongress and other official groups were influenced to organize talks and debate oncontrol” (305). These intelligent technologies, however, did not function well.The British rulers were just active as personal agents in the contest for control ofCentral Asia;theywerenot committed to it.

Peter Hipkirk reveals, “Kipling's fantasy was noted by ColonelCreighton and Lieutenant Colonel Thomas Montgomerie, head of the engineers, whogave thanks to Kipling for his fantasy about India” (191). Similar to the above,Europeans were already at risk from spy intelligence outside of British imperialism.To examine the territory in Tibet and Afghanistan, Montgomerie deployed spies. Each of these spies was an Indian who appeared to be a trader like Mahabub Ali,the horse trader, or another traveler or monk. Nevertheless, these native stereotypicalimages were unaware of the political strategy of the Europeans. Ignoring the factthat they were trained just to analyze distance, they were unable to estimate events. Inregards to intelligence and information, they were misleading and fake. Ironically,these Indians' paid agents were experienced people. Hopkirk highlights: “These Indian English-Indian agents as pundits were never more, andprobably much less, than a dozen, and their existence was limited tothat particularepisode.Although

theywereworkingundercover,they were not meant to spy, but they did any diplomatic work, but only todrawmaps" (210). The "Great Game" is depicted by Kipling's Kim as a source of both motivationand direction for ruling over the colonized. In the "Great Game," the colonized India was coiled between the British and the Russian agents. Their game of politics was secret to one another. In 1885, Kipling's participation in thesemi-secret practices of the Masonic lodge in Lahore led directly to hope andendurance in what is known as a secret society. Outside of their race and religiousbeliefs, like-minded intellectuals used to debate, based on the freemasonryorganization.

Kipling's list of universal principles for all world faiths provides aframework that Carrington Edmund Charles says, Kipling uses to: "gratify for both his craving for a world religion and his devotion tothesecretbond thatunitespeopletobeartheburdenofthe world'swork"(47). The "Great Game" during the British Government was illustrated by Kipling'sKim. The Military Chief's Grand Master was Colonel Creighton. He initiates rituals andceremonies in thefreemasonrylodgeand recruitsmembers fortheGreatGame. Mahbub Ali encouraged Colonel Creighton to enroll Kim in the "Great Game" duringtheritualbecause"Kimhasexperience already,of"Sahib", pleadsthehorsedealer, "as a fish controls the water he swims in" (147). He is encouraged to enroll by theGrandMaster,andKimreceiveshisofficialassignment.Kimandablindsorceress called Hunifa traveled a filthy staircase alone. In the ritual initiation, shepaints Kim's body and relies on her demon allies to help him in the Great Game. Theanthropological ceremonies, in which Kim becomes one of the agency idols,attract Haree Babu to the freemasonry lodge. British imperialism organized the Masonic Lodgetoruleoverthecolonized.

The novel’s long and extensive explanation of the phrase "The Great Game"shows the British government's specific mission. It neither illustrates the meaning ofpolitical control during the Cold War over Central Asia nor does it function as an easymethod of controlling the local population. The Cold War between the Russian and the British policies on Indian soil gave rise to nationalism, which Tagore and Nehru have firmed ethical knowledge in the name of nationalism. Said admits it to be, "neither the simpleSurvey of India nor a colonial version of the Masonic organization" (75).Kiplingthinks obliged to invent his own fictional “Great Game” after being loosely inspiredbyallthesefancies.Indeed,themysterysurroundingKipling'sIndiaduringtheBritish Raj remained constant: Why did he invent a British India that didn't exist to rule it in the opulent oriental religion? His frequent travels to the Oriententirely cut him off from India. The reality of the British imperial administration,bureaucracy, and officiatingin India, as Kipling dealt with, was very differentfrom the ideal Raj that he fervently desired, in which the kind men administered thelaw with a dedicated heart and mind for the good of India. In Lahore, the provincialofficers of his countrymen were insignificant, and they generously shared Kipling'sknowledge.

Without the deliberate control that was currently the choice of British India,Kipling promotes a critical mindset that was good enough to challenge Kim, "the Friendof all theWorld," andTeshoo lama'sreligion.Thereisnosideevidenceinthe novel to back up the claim that the Great Game is not worse to Tibetan spirituality,nor does it support British imperialism's triumph. All of the Great Game's agents areIndian, except Colonel Creighton. In this regard, Alessandro Vescovihighlights, "The lama is a spiritual guru and Mahbbub Ali is a practical teacher-bothnatives"(16).Nearlynothingis taught toKim byColonel Creighton. Mahbub Ali

trains Kim about the "Great Game" and delivers him guidanceon how to survive off the land as a result. The lama funds Kim's tuition fees at St.Xavier'sSchool.

Various critics like George Orwell, J. K. Rowling and others have presented Kim's actions and experience, and they have occasionallyexpressed wonder about his personality, asking, "Who is Kim"(185)? In comparing andcontrasting the East and the West, he frequently wonders.Kim's critics frequently claim that the full narrative of the novel is written to defendEnglish imperialism in India. Denial Vescovi portrays "the superiority of the English race"(10). The lama's journey of renunciation is not merely for his religion, we nowunderstand. He probably informed his readers about this Angus Wilson reports,"There is neither black nor white; there are all people who should see all as one in theworld. Both the lama and Kim finish their journey on the same path" (42). Thus,Kipling's Kim portrays a radical shift in attitude toward India. Wilson, further, notes, "Kipling has established for the readers and established withconsiderable dramatic effect the contrast between the East and the West, with its mysticism andsensuality" (45). Even if Kipling does not illustrate the supremacy of the West, he successfullycombinesworldlyandholyties.Hehas apurposeoffacilitating and nostalgia for India. The real picture of the stereotypesis not well synthesized, and Kim along with the lama drifts with Britishimperialism.

Kim seemed to be able to handle truths that were uncommon in othercharacters since he had both moral and intellectual awareness. His teachings are bothpragmatic and spiritual. Readers will find Kipling's perspectives on the "Great Game,"whichmanufactureadditionalsignificanceandmeaning, tobeamusingandentertaining. For instance, we might take "the Great Game" seriously constantly as anadult. No matter how seriously its participants play the "Great Game," it doesn'tmatter. The "Great Game" is ultimately pointless when it comes to Kim.

Thesignificance of the "Great Game" is conveyed by the lama's mission, which supportsand molds Kim's character as a balanced force. Though this modifies the story for acertain fun and satisfaction, spying on the Great Game's play has no value in and ofitself.On behalfofMahbubAli andthelama'squest,Kim tacklestheGreatGame. Kim creates a distance between the physical and spiritual worlds. He derives theepistemological equivalence from them (Buddhism and the Great Game) to deliverhimfrom the ordinaryworld.

In Kipling's *Kim*, Kim, the lama, Mahbub Ali, and Colonel Creighton delivershort interpretations of Edmund Wilson's profound metaphor of parallel phrases, "Eastand West which connect separately between the two glimpses of history"(83). At the author's conclusion, the East and theWest are still two distinct realms that are aligned with one another's explications. Following is ananalysis of Said's 1993 *Culture and Imperialism*, an essay that highlights howideological prejudice and bias are revealed more frequently than the issues that areexplored. In contrast, Said depicts his narrative as if it were written in the colonized tongue of *Kim* when Kim, the central protagonist, is connected to the imperialgame. During the analysis of the significance and meaning of the Great Game, itreappears as a fictional enemy. Readers should consider the lama's Buddhist sect'squestfor "theArrowofRiver."

JeffreyFranklin gives a comprehensive review of Buddhism comments, "on Victorian England, whichdevotes a whole chapter to Kim" (45). Hopkirk mentions the "Red Hat" lama from Tibet and the"Yellow Hat" lama from India symbolize two separate realms of Buddhism in India,according to Kipling. His presence in India comes as a strange minority, whichsurprises one. In "Red Hat," the Teshoo lama is portrayed as Kim's spiritual leader,whereas "Yellow Hats" Buddhists are more

widespread in India (42). Denial Verisco, further, mentions Kiplingdid not, however, explain why a Buddhist lama was chosen, “what then were hisreasons"? (11). Kipling's *Kim* is divided by Jeffrey Franklin in the followingtwoways:

> Those who celebrate the novel accompany in portraying Indian peoples andEastern regions with an even-handedness and sympathy that transcends itsauthor's well-known prejudices, and (2) those who focus on the implicitracism of the novel, its assumption of British superiority, and its polemictothe effect that wise Indians must recognize the God-given rightness of British colonial rules. (128)

The reason the "Red Hat” plays a symbolic role in line with Kipling's *Kim*. James Hunter Thrall also remarks that Kipling strongly attracts: "theBuddhistreligion likemanyotherVictorianintellectuals”(45). Villa Lombok opines that Teshoo lama engages: “as a disciple in his search for the River ofArrow as Kim gets ready for the Great Game” (95). The perspective in Kipling'swriting combines the integration of Western and Buddhist principles.

The diversecommunities in India and other Eastern countries reveal how the East and Westconcepts have been combined. Edmund Wilson highlights, “Kipling's poetic flowof realism in his earlier works is the most remarkable matter, especially in his short stories.Ashift"is tobeexplained byhis needto findcharactersthatyieldthemselves unresistingly to being presented as part of a system" (153). The Jungle Books wereprinted in 1894, seven years before the influence of the animal stories, so perhaps thesymbol plays a role in the missionary integration of Kipling's *Kim.* In light of this, the link between Buddhism and the “Great Game” for Kim and the lama is probably moresymbolic than metaphorical. In Kipling’s *Kim*, the lama or Kim is not morepertinent to reality in India, which is

significant for spiritual meaning overall, especially inthe growth of the self as the readers passionately read them. As the main theme of thecritical approach, Wilson says that Kipling's Kim is shown in the followingcriticalapproach:

> Kipling has established for the reader – and established with considerabledramatic effect – the contrast between the East, with its mysticism and itssensuality, its extremes of saintliness and roguery, and the English, with theirsuperior organization, their confidence in modern method, their instinct tobrushawaylikecobwebsthenativemyths andbeliefs.(123-24)

For Kipling's readers, Buddhism seems to have a mirror in Kim's “Great Game” as aspy game. It is regarded as a reference for imperial culture with waning faith inthe West. In other words, the interpretation of Buddhism, in India, encourages faith,while Alessandro Vescovi mentions,"thebestthatEuropecanofferisespionage"(11). The metaphor of the GreatGame must indicate an active life instead of a reflective one. It will be beneficial to be more persuading and powerful to learn the interpretation of the GreatGame because “the Great Game as it is described in the novel did never exist; it isalmost entirely Kipling's invention" (12). It developed thebelief that British imperialism did not have an anthropological branch or a spyagencyinIndia.The British government's purposewasnotpursued with the necessary vigor. It is evident from the phrase that the survey of India was assignedthe responsibility of surveying the entire country in response to the classic Englishfearofcontrol.

During the Survey of India, Kipling interprets the story of Captain Arthur Conolly, a powerful and courageous manwho was murdered in Boukhara (a town 100 miles west of Samarkand) in 1842 andwas half spy, half diplomat. Like Kim, Conolly was an Irish boy. Conolly initiallytraveled to India as a policeman at the age of sixteen. The current chief Bishop ofCalcutta, the Reverend Reginald Heber, seemed to

have an impact on him. Conollychose to join the personal mission to convert Muslims to Christianity as a result oftheirfervor forthefaith and theirdesireforadventure.Khan Ali's journey claimed thathehad journeyed by land throughout Persia and Uzbekistan. Journey to the North, whichwas originally published in 1834, and then, had a second publishing in 1838, includestheconsequencesofhis journey.

Seymour Becker puts in the article entitled “The Great Game: The History of an Evocative Phrase” that, Arthur Conolly was assigned by a British missionary to Indiato gather intelligence before organizing a mission to Kabul "for the sake of fetchinginformation possessed by the government about those countries"(64). CharlesStoddart, a British soldier, was jailed and pushed to become a devotee of Islam inBokhara, and Conolly continued in Central Asia for a time wishing for a favorablecircumstance. The information alarmed the English forces and military leaders, whothen authorized Conolly to save Stoddart. Karl Ernest Meyer and Shareen Blair Brysac state:

> If the British Government would only play the grand game – helpRussia cordially to all that she has a right to expect – shake hands withPersia–gether allpossibleamendsfromOosbegs–forcethe Bokhara Amir to be just to us, the Afghans, and other Oosbeg states, and hisown kingdom – but why go on; you know my, at any rate in one sense,enlarged views. Inshallah! The expediency, nay the necessity of themwill be seen, and we shall play the noble part that the first Christiannationoftheworld oughttofill. (127)

On the voyage of Bokhara, Arthur Conolly met several people whostrongly warned him of his dangerous task of surveying India. Conolly and Stoddart were both jailed after beingcaught for spying in Bokhara a few weeks later. Before they were finally freed fromprison in 1842, they succeeded in sending a few messages despite their

tragicconditions. As Seymour Becker comments, "The metaphor of grand game and great game refers to the game of Rugby and not chess, as some maintain, as Conolly had been at schoolin Rugby. Be what it may, the phrase, felicitous as it was never caught up untilKipling made it popular" (61). Regarding the English administration in Central Asia,Kipling might have a national agenda. He chose to concentrate hisactivitiesin CentralAsiabecauseitscitizens werenotawareofpolitics.

Kipling carefully examines the nation's circumstances, including "theGovernment's lack of policy for the future and he thought that military action on theborders could preserve the integrity of the Empire" (297).The Russian geopolitical strategy, which Geoffrey Hamm mentions, "Conolly was not sure to believe thatRussia ever posed a threat to India" (395). In comparison to Conolly, Kiplingfelt satisfied with his strategy for dealing with Russia in the Cold War period. But Ann Parry remarks, "Kipling knew thedifficulties that the English troops had during the regime of the Boer War due to theirshortage of credible intelligence and maps" (189). Kipling advocated Britishgovernment projects that would enhance neighboring heads of the agency's education.

TheGreatGamecreatestworeasons: "Thefirstispolitical controlovercentralAsia and the same ideology is acknowledged by Conolly, the most ardent champion of thegame, who had long before taken upon himself "the white man's burden"(27). The "Great Game" (double letter -G) practically goes without saying in both Englishand Russian. Hopkirk states, "Great Game is capitalized in the book that is an "appeal to Kipling's espionage, thenovelist, or the poet (122). It suggests that Kim in Kipling's *Kim* eventually leadsto a novel about historical awareness in India that is wholly realistic. The "GreatGame" of British colonialists struggling to dominate Central Asia

is depicted by Kipling's *Kim*. It promotes an interpretation of the Indian literature. As a journalist, Kipling had a mission to disseminate the news while hewasinLahore.

Now, Kipling's novel *Kim* misrepresents India as an informalBritish imperial rule. In many separate types of imperial literature, the Britishdominion has grown to occupy a dark situation. Kim still reflects a true feeling ofIndia, even though the colonial domination's excessive racism in its patriotismis well recognized. His portrayal of India as art evokes a sense of turmoil.Centrally, Abdul R. Jan Mohammed displays, "a positive, detailed, and non-stereotypicportrait of the colonized that is unique in colonialist literature" (97). This is the reason that British literature and art granted their viewers both knowledge and power. Asmany readers are acquainted, Kipling's description of India in his novels leads to theconclusionthat"it was seeingthe worldin realtruth;thiswas lifeashewouldhaveit bustling and shouting and new sights at every turn of the approving eye" (121).In particular,Kipling's *Kim*delivers misconceptions of India and Indian people. Kim and the lama are involved to illustrate their roles as innocent characters. Theyfinallyrefuseto playthe "Great Game" and come to waive their path of spirituality for their salvation.

In an observation, Kim does not contain thesame facts, which display India's exotic landscape and the inconvenient presence of the British Raj. These two readings take place in Kipling's difficulty by creating a line dividing the world in two and interpreting it roughly as the uncomfortablepresence of the British Raj in India. This remarkable portrayal ofKipling's Kim can be found in Wilson's extremely important criticismof Kipling's faults. Edmund Wilson proves this by quoting Kipling's answer to readers, "the contrastbetween the East, with its mysticism and its sensuality, its extremes of saintliness androguery, and the English, with their superior organization, their confidence in modernmethod, their instinct to brush away like cobwebs the

native myths and beliefs"(123). The narrative of the novel reflects the boundaries that divide the two worlds – the East and the West, asKim is driven to choose between the East and the West's conflicting worldviews. Wilsonsays that the novel “shows us large social forces, or uncontrollable lines of destiny, orantagonistic impulses of the human spirit, struggling with one another"(126-27). TheIndian-ruled natives and the British rulers are all confronted with one another incountless social ways. Finally, Kipling is unable to identify the core contradiction that hasremained thecorefact ofBritishIndia's history.

In Wilson's comparison to Kim,Kipling'sportrayalofIndiaand theBritish Empireseemsa tragicflaw. Kipling's British India neither emphasizes the ultimate rewards of its true Indianlegislation nor does it attempt to depict the real world in literature or art. His portrayalofIndiatravelsinthe unbridled imperial fictionalworld.BritishIndia'shistory is linked to its repressed and uneasy past. John A. McClure makes theargument that "many of Kipling's literary works spread a psycho-biographical study inresponse to the worst experience of his childhood" (131). Furthermore, Phillip E. Wegner presents Kim’s alternative education that:"results in something better than the tyrannical, intolerant and ultimately ineffectiveimperial agents represented in Kim by the reverend Arthur Bennett and the abusivedrummerboy"(31).Itis the same as McClure'sacknowledgment:"Inthemajorworks . . . Kipling tries to imagine a system of education that will produce the instinctofdominationwithoutthecorollaryfearsofisolation and deep concoctionof inadequacy" (33). Kipling's vision reveals to the reader the late nineteenth-centuryoriental notions that Phillip E. Wegner portrays, "the most effective rulers would be those who truly knowIndia" (132). The British imperial agents, as stated by

one of Kim's symbols and figures,are those who "know the land and the customs of the land. The others, all new fromEurope,suckledbywhitewomenandlearning ourtonguesfrombooks,areworsethan the pestilence" (124).

The Western view of domination portrays the Orient as a fixed and stablehomogeneous andexoticstructure.India represents an inferior site of Europeansuperiority in the light of its diversity. Stereotypes in India constitute an element ofdiscourse in Kipling's *Kim*. The absolute number of stereotypes in *Kim* gives theimpressionofatimelessandunchangingIndia.Thereisavastdifferenceintheculture of both the orient and the occident. The discourse of Western culture attemptsto produce and even deal with the Orient sociologically, politically, scientifically,militarily, and imaginatively. The Western discourse aims to authorize, represent,restructure, and dominate the Eastern culture. The Western discourse based on itshegemonymisunderstandsandundermines theorientalculture, especially the Indian culture.

The aspects of the Western hegemony dominate the culture of India. The West is almost oblivious to the role they have played through their art and literature. Theyhave depicted the dynamic contours and concerns through their intellectual andimaginative discourse of India. Kipling's conception of the Orient is afixed and stable entity in the Western discourse which evaluates India as a window tothe Eastern way of life. Further, Kipling's *Kim* aligns India withtwo stories – first, the Great Game and second, the espionage, that is India colonizedby British imperialism. These two imperial games are the vindication of Westernsuperiority over the inferiority of India. The colonizers established their superioritybecauseIndians wereunawareoftheirpolitics, history, and literature.

4.3 India as a Disorganized Entity in *A Passage toIndia*

The east-west principle is examined in the study of India. The study of Indiaencompasses a lot of the knowledge held by researchers. The gap in myresearch study is how correct or incorrect they are in their perception. KiplingandForster justifyIndia by usingfictionalperspectives,while Tagore and Nehru perceive India using a historical premise. They look at India with a sense of awe. India has contributed tohumanity in both history and literature. However, the description of India genuinelyilluminatesthe collectivehuman thought.

Several writers and reviewers with the most contrasting perspectives haveexpressed the opinion that Forster's final novel *A Passage to India* addressesrepresentational difficulties in a distinctively modernist way. Lionel Trilling operatesForster's proverb that "ownership is one with loss"(21) to relate the basic issues withvisual representation addressed in *APassage to India* in what is arguably the most influentialinterpretation of the book during Forster's lifetime. In view of Benita Parry, Forster'ssurvey on India is one of the key issues with modernist representation, namely the differentopinions between "the contemporary West's cultured mind" and "the primordialmemories latent in man" (294). A critical position quite incomparable to that of Parry,Sara Suleri strikingly states that *A Passage to India* produces a "secret attack ondifference" that constructs "an archetypal novel of modernity" (108). David Medalielatterlyclaimsthat *APassage to India* isa"fully-fledgedandseminalmodernistwork"becauseit expresses the "great drama of loss and recovery"(2) that becomes a moderncharacteristic,MohammadShaheenfurtherarguesthatForster'sfirstrealizationin the novel is the communication of "an experience of alienation expressed in theimpossibility of reconciliation that is characteristic of a modernist questioning of

theprinciples of "order, harmony, and law which form the basis of liberalhumanism"(75). Some reviewers have pointed out that the Marabar Caves represent the principleof modernist literary symbols.

The symbols in the novel traditionallystudy the modernrepresentationaldifficultiesto adopta commonapproach to the critical discussion of *A Passage to India*. John Marx measures theMarabar Caves to demonstrate the difficulties of a non-mimeticrepresentation by "representing the relationship between mother and child withoutcreating their 'likeness'" (51), which is the case with the former presence. The case is similar towhen Debrah Raschke locates the Marabar Caves in the presence of the rhythm "between a desire for an impossiblecertainty... and a reciprocal terror that ultimately nothing can be known" (10). Theserepresentations often perform as a site of involvement for commentators thinking ofre-examining their understanding of literary modernism, perhaps because both thenovel itself and, more specifically, the symbol of the Marabar Caves, have been sobroadly believed as canonical modernist anxiety concerning the failure of imaginativerepresentation.

Representation of India in *A Passage to India* offers a sensitive facet ofimportant changes. From its origin to the present, one representative course hasworked under the premise that India or Indians somehow share a problem with theinability of the language to accurately and completely portray reality. In a similarfashion, Lionel Trilling credits to the Indians themselves which he reviews to be the novel'screative twist. Aziz’s character criticizes the lack of development that Trillinghypothesizes that Indians must come across to "even sensitive Westerners" as being"lacking in dignity," saying that "generations of subordination might weaken the habitof dignity and adult men the stratagem of the young kid" (24).Similarly, Benita

ParrybelievesthatForster'sstrugglesto capture"thearchaicthought"ofan"aspectof India" that is "altogether darker and more distant" than even "the Ancient Night" of"Aryan India" are shown by the Marabar Caves (287). Modern criticism shows thetendency to explain in *Passage*, which has the crisis of representation that makes it difficultto achieve the ontological truth about the reality of India and Indians. The colonialdivisions are highly expressed in Valerie Broege's interpretation of the book throughthe lens of Jungian categories: "the modern" and "the primitive," "the conscious" and"the unconscious," and "the logical" and "the emotional" (42). These interpretationsofIndiaand Indiansareseenastransformedintotranscendedtruths.RichardClarkeStern describes Hindu and Muslim perspectives on: "individual moralaccountability,"(71) albeit from the perspective of modern diversity which is the similaressentializeddivision and differencebetweenIndia and Europe.

While several reviewers have formed the central interpretation, there is an attitudeof opposition to the representation by Trilling, Parry, Broege, and Sterne. They try to maintain this oppositional stance, frequently accepting the premise that Forstermeant to be the representational crisis in *A Passage to India*, presents some actualand political turmoil indicative of Indian reality.

For example, Parry Sara Suleri expects,"the failure of representation becomes transformed into a characteristically Indianfailure" (107). This description seems to characterize the critical reception. The novelhas been discussed above more accurately than the text itself, which Mohammad Shaheenexpresses, "some kind of 'sound and fury'muddle" that is opposed to European "order and form" (76). Said's *Cultureand Imperialism* reflects an important variation of this argument. Further, Saidcontinues that Forster, only through representing the barriers to Fielding and

Aziz'sfriendshipintermsofontologicalratherthanpoliticaldifferences,restatesstereotypes about Indians by adopting the assumption that Indians cannot be taken seriously aspolitical agents. The difference is noted in the following lines among others, MichaelTaussig declares that "the surfacing of 'the primitive' within modernity as a directresult of modernity"(20), which is not only a periodic issue within modernist writing,but one of the unconditional problems of currentrepresentation.

Said's *Orientalism* argues that Forster's portrayal of India is "so adoringly personal and soremorselessly metaphysical that his picture of Indians as a country vying forsovereignty with Britain is not politically very serious, or particularly respectable"(204). Forster equalizes, "Indian nationalism as a political force" by portrayingthe difference in ontological terms rather than political ones. Forster's Indianscontinue a kind of metaphysical puzzle with an innate quality and hence must existoutside of the political domain. I think Said's thesis is based on the indirect premisethat Indians must be like a showcase for them to perform effectively aspolitical actors in the world of political discourse. They must be apolitical since they areinaccessible to mimesisin Forster's *Passage*and Kipling's *Kim.*

The latter critics highlight the primitive and original arguments, thoughexplained forth in the novel taken from the modernist authors Trilling, Perry, andothers. They represent the crisis of representation as a form of ancient chaos of Indiaitself, which is vivid in *Passage*. This is an ontological status containing identity. Further,Forster's notion of the ontological issue is not rooted in the ancient chaos of the civilizedworld,althoughthisancient representationofchaosis afrequentformof analysisinthenovelthatisanimplication,inthelinesoftrilateralauthors like Sara Suleri and Mohammad Shaheen, who suggest:

> Whiletherearepassagesinthenovelthatsupportthisassertion, such aswhenFielding compares the muddle of poor India to the wonders of the ItalianRenaissance, characterized by the harmony between the works of man and theearth, to me it seems that such judgments are repeatedly and elaboratelyoverturned. (282)

David Adams examines Fielding's views on the matter and finds them veryconvincinglywhen hewrites:

> If, Fielding's Mediterranean episode reveals the stubbornness ofForster's Hellenism, India, by remaining impervious to such influence,sews...toconstraintheclassicalideal. Thisconstrainthelpsaccount for the brevity of the Mediterranean scene and for the fact that it doesnotserveas the novel'sfinal word. (36-37)

Modern India tries to portray the opinion that Forster's A *Passage to India* makes ontologicalopposition between civilization and savagery, which is a sort of binary relationship between them. Thus, his novel tends to present his view continuingly defined in other writings byForster.

Critics proceed with their arguments with the presumption thatForster must portray Indian characters as being subject to an unproblematic mimesisto make a political criticism of British colonialism. Bette Londonargues, “the fundamental foundation of British imperial authority is mimetic('creating England in India'), and that the success of the empire depended on maskingthisinfluence”(70). BecausethepoliticalcrisisinForster's bookalsodoublesas a crisis of representation; it has a considerably more potential to beinterpreted as a radicalcritique ofBritishcolonial behavior. Thus, the text obliges us to acknowledge a more nuanced fact. It is impossible tointerpret*APassage toIndia* as adepictionofthe

differencesbetweenEnglishandIndians as either ontological or political. By expressing national, cultural, and racialidentity in ideological terms that are simultaneously ontological and political and gobeyond such an either/or statement, Forster's presentation of difference avoids suchdichotomies. Since the Anglo-Indian drive to achieve a transparent and self-grounding nationalidentityisimpossible(toparaphraseForster,possessionoftheselfisonewith loss of the self). Difference in *Passage* is shown to be both ontologicallynecessary and contingent. This is because "race" is portrayed as ahistorically arbitrarily ideological construct through which this anxiety regarding thefailure of national beings to attain a sufficient degree of self-apparent. Thus, it isdemonstrated that race establishes the borders and mediates the relationship betweenthe ontological and non-mimetic in a way that is conducive to and generative ofimperialauthority.

Forster's *A Passage to India* binds his life-long friendship withSyed Ross Masood, a teacher of Latin language for Forster's entrance preparation foradmission at Oxford University in 1906. During this period, Forster was in a phase of loneliness, meanwhile, writing *The Longest Journey* (1907). Wendy Moffat mentions that this interval ofdetermining output received as "a narrow suburban life that would stretch outinterminably, unchangingly into the future . . . was disrupted by a wonderful dark-skinned boy" (88). The boy's grandfather exposed his life preserving theAnglo-IndiancommunityintheIndianMutinyof 1857. MasoodandForster wrapped their relationship as teacher and pupil, and, later on, they embraced a romanticrelationship with Ali Mohammed, whose untimely death delayedthe publication of *A Passage to India*. Forster was anguished about the prematuredeath of Ali Mohammed whom Moffat quotes, "When I began the book I thought of it as a little bridge ofsympathy between East and West, but this conception has had to go, Forster later told Syed

RossMasood“mysense oftruth forbids anythingsocomfortable”(190). Forster acknowledged different racial friendship romantically grabs thedeadlock of identity and ideological distinction.

Such an inter-racial friendship gives akind of narrative sense that Forster preserves a cross-cultural affinity. Thepaths of interracial affinity are noticed in the narrative bond among Forster, AliMohammed, and Masood. For Forster, the sympathy between East and West firstlybegins with the vision of cross-cultural narration that is fundamentally related to social interaction and permeates with the romance where *Passage* finally begins a novelin the spatial places of colonial friendship. However, *Passage* elaborates on disruption which Shun Kiang mentions, "Acertain potentiality of a single – identity-based way of being with others" (124). Mary Lago, "*Hughes, and Elizabeth* MacLeod Walls", edit. The BBC Talkson E.M.Forster:*ASelectedEdition*. It also examines at first sight; it produces “sympathy between East and West” (392),whichappears into theimpossibilityof originality.

The friendship would encourage Forster to experience not only his perception ofsubjectivityand socialitybutalso affairsregardingBritishrules. For instance, Forster, in a BBC broadcast news on 15 August 1947, acclaimed thepartitionofIndiaandPakistanadecadeafterMasood’s death.DespitetheIndo-Pakpoliticalandsocialliterature,ForsterbeinginspiredbyMasood,nomatterhow,made a serious talk about his friend, while, over the microphone radio, he expressedtothelisteners at homeand abroad:

> Today, the country I have known as India enters the past and becomespart of history. A new period opened, and my various Indian friends arenow citizens of

> the new India or Pakistan. You must excuse me if Ibegin with my friends. They are much in my mind on this momentousoccasion. It is nearly forty years since I met, here in England, the lateSyed Ross Masood. But for Masood, I should never have come to [that]partofthe world.(394)

Forster's objection to real life in fiction places friendship towards literary andhistorical concerns and represents a strategic withdrawal of individual life. ForForster, personal status identically supports cultural and national identity on the side of life. Personalidentityprivilegestheformationand articulationofspace. Subjectivity does not mean or obtain to negate or be little in the life of others through the observation of characters in the novel, *A Passage to India*. Ameaningful contact occurs in appointing the disparate friendship, which should beread mirroring the different modes of connection in the novel. Forster intimately, onthe other hand, encounters with the collective mindset belongings or possessions, theymightbeformed eitherin East orin West,shouldbebalancedin theirproperplace.

Mary Lago and Linda K. Hughes say this is why Forster connects, "sympathy between East and West" (305). Accordingto Parry Sara Suleri's perspective, the East-West represents"logical frames and Manichean logic – that of good or evil or anticolonial nationalisms which critics have examined in the novel" (48). Forster evaluates to represent friendshipin *A Passage to India* that plays an effective or ineffective reaction to the unequalorder of colonial India. These structures are a binary representation that is combinedwith the subaltern identity or anticolonial nationalism. Similarly, Shun Kiangargues the representationof colonial friendship inthe followinglines:

> I read friendship as it is collectively represented in the novel—as a wayof life—to show the extent to which *Passage* creates moments andspaces in

> which to imagine alternative ways of being oneself andbelonging to others that undercut the colonial taxonomies of gender,race, and class. In this essay, I explore a dimension of friendship that ismoreexperientialthanepistemologicalandarguethatfriendshipcarriesthepotentialtofoster multiplewaysofbeingandbelongingwith others in a world dominated by contractual modes of affiliationandaffection. (125)

As stated by Leela Gandhi, colonial friendship has a progressive possibilitythat fetches individuals as singularities to "form community without affirming anidentity. . . [and to] co-belong without any representable condition of belonging" (26). Indeed,LeelaGandhihypothesizesfriendshipasasystemofpossessionsthatobserves itself, although that observation of friendship with the British Empireunsuccessfully holds the rise to the level of representation or clarity. Furthermore, this is also a hypothesis that orients the analysis of colonial friendship inForster's *A Passage to India*. The hypothesis of colonial friendship would activelycarryitself over timeintheoriental sphereforitsfulfillment andhappiness.

Thus, colonial relations might not always be firm or in favor of other relationshipsthat we consider just a way of life. On the other hand, the creativeness of friendship according to Kiang is "Failures that Connect; or, Colonial Friendships in Forster's *A Passage to India"*, what Tom Roach mentions as "a communalinvention," involving oneself and others, brings with it a pre-condition of sharedfrustration toward stasis and potential for redefining life—singular and multiple—afreshasacollectiveimpulse,howevertenuous or unattainablethat lifemaybe (2). Gandhi and Roach draw their mutual attention to the shared observation of belongingand sympathy. This is also a collective exhort to design modern conditions ofprobability for friendship, that take both place and profit. This conclusion offriendship fronts the

“representable condition of belonging,” that, to some extent,joins with an ethics of non-identification that does not strengthen the affective andoccupying space of both sameness and difference. Because, it toleratesevidence of the frequent close experience and accurate relations between physiqueand class—single or collective—that is too often written case concerned withnormative belonging as well as sympathy – in fact, it conclusively views Kiang’sargument.

The friendship between English and Anglo India is an effective force. It misunderstands both bodies and social groups together. They are both sameness and differencein their epistemological leadership, so, they escape to the space and moments. Thisstate of friendship between the East and the West relocates discourse of being andbelonging with others, where their humanity disconnects colonial and postcolonialaccuracy which draws the historical picture of the Manichean reasoning – that is acharacteristicofdualityinthe 3rd centurybased on goodorevil, lightor dark, orloveand hate.

The novel confronts with colonialclassification of race and sexuality. By downplaying the logical discussion betweenthe colonizer and colonized, the novel recovers the possibility of acquiring cross-cultural sympathy and closeness as a reasonable past, so that one could, in turn, createand form the profile of the present and future. Dipesh Chakrabarty argues thatfriendship invokes in social situations where bodies involved therein "Forsterrecuperates rather than reduces the complexity of colonial lived experiences that were oftenrenderedasnon-events invisiblein thefaceofthe grandnarratives of colonialismfavoredby“official” accountsofhistory”(106).Forsterdrawsaprivilege of the close friendships that regain the reality of colonial struggle in Chandrapore, acreative city of India, which should not be understood as a simple fancy, which critics havealways critiqued for the

imperial rule. But as a loyal comprehension of colonial experiences that remainedlived friendships and affective influences, they have always already a fear of reifyingorerasing.

4.4 ColonialFriendships and Relationships in *A Passage to India*

A Passage to India furnishes mysterious gestures and interactions. Mrs. Moore, the mother of Ronny Heaslop, took off hershoes in the Mosque, a Muslim temple. In the presence of Mrs. Moore,Aziz, outflowing with emotion, followed her with his feelings of gratitude andfriendship. Further, Aziz, a role-player character in time-to-time interaction,participated in the game of impromptu polo with a British harder. Aziz participates in Mr. Fielding's unorthodox tea party where Aziz offers his collar stud and showsup outdated early to the host. Voluntarily, he invited the English in his interaction tothe Marabar Caves, though he did not what came. Mr. Fielding feels to visit in thesickness of Aziz. Miss Adela Quested falls in one of the Marabar Caves andother events continue every day in *Passage*. These characters of *A Passage to India* usuallyinteract with Mr. Fielding, Aziz, Mrs. Moore, and Adela Quested. These English people areconfusing and awkward rather than meaningful and balanced. At first sight, they lack of coherence; they look like deviations and exceptions rather than the rulesof colonial friendships and relationships. They are not meaningful and considerable –suggestive rather than substantive. These characters bear the intermingledlives that need translation in a series of events.

The English characters, in *The Passage to India*, put readers in a history offailures rather than successes of colonial friendship and relationship. The social webofcolonial rulewas created by the intersectingofcharacters. Theywereunknown to one another, similar to a colonial miniature that is compared to the tinylittle lived episode between the colonizers, the colonized, and the in-between.

Theireverydaynessinteractswithoneanother,wherethey exposesomething unlikethe individuals traced and followed by both less and larger original sketches ofcolonial history. A *Passage to India*, thus, portrays characters lacking in purpose, uneventfully, and seemingly they encounter a senseless particularity to the colonial connections. Insimilar words, Sara Ahmed asserts, "particularity is not necessarily to assume theother [as] graspable . . . [but to] move our attention . . . to the particularity of modes ofencountering others . . . [that] move beyond the dialectic of self-other" (144). Thus, the articulations of the colonial relations are one of the prettyexamples – draw the irony in John Dryden's lines in *Mac Flecknoe*'s "Shadwell alone my perfectimage bears, mature in dullness from his tender years, and who confirms in fullstupidity" (21). Judging by both Sara Ahmed and Dryden's notionfurnishes the narratives of the same characters that help others delineate colonialliterature.

*The passage*draws itscharacters namelyAziz,Mrs. Moore,Adela,and Mr. Fielding from their affective and spatial irregularities which are essential to thesame spirit of friendship. They are the foundation of the novel. In the many parts,*A Passage to India* demonstrates what Judith Halberstam mentions, "imaginative ethnography an approach to observing and writing about lived experiences that do not begin"with a goal, with an object of research and a set of resumptions" (12). The incidentalfeatures of colonial friendship in *A Passage to India* emphasize the gap in everyday colonialrelations that cannot be justified by any accepted or borrowed theoretical methods thatattemptto classifyand imprison them.

Although sexualpreferenceand its connection to neocolonialism or anti-colonialism in *A Passage to India,* is situated, Stuart Christie introduces it as "queer illegibility, a reading thatprivilegesthe'prophetic'...[andits] creativepressureonrepresentation" (157). According toQueer Forster, Robert K.

Martin and George Piggford in the same way noticeinqueernessapotentialforpryingopentexts, for“find[ing] andanalyz[ing] aporias often invisible to gay readings” (7), which, moves tostrengthen, not deny,assumptions that support theidentityof politics.

The posture of queer friendship, in *Passage*, underlines the significance ofmoments, where the sympathy and affection of the cross-culture are reflected as awayoflife. Forster’s characters in *A Passage to India* almost end in “themselves rather than not amethod to something else” (52). In this similar critique of *Passage* where EveKosofsky Sedgwick has mentally realized a curious mode of knowing that representsplaces that are advised and accommodated by “the branch of knowledge that deals withinterpretation, especially of a queer friendship in the colonial literature"(45).

The dedication ofthe characters in *Passage*representstheir interaction every day byacknowledging racialized and gendered bodies and their presentation of social groups.Forster’s *A Passage to India* actively wraps the meaningful relationships between the Indian andthe British people. They relate the present and future quire relationships betweenidentitiesandcategorieswhose indicationsfaraway from thenot-yet-acknowledgedamages the Manichean logic of colonial history. For the sake of textual knowledge, *APassage to India,* as a narrative fiction of colonial friendship, represents the colony as a controlledstate that accommodates persons with spontaneous emotions that cannot beimagined and prevented. But this spontaneous relation of friendships between them remains a core acknowledgment for readers as well as scholars of both horizons.

The memories and representation of the colonial violence known as the Indian Mutinyof 1857 slowly declined the backdrop of the British Raj which was a

significant domain of *Passage* before India gained independence in 1947. In this regard, Seymour Becker arguesthat:

> [t]he use of violence by the British is an important subtext inalmost all British fictions about India, ranging from early post-Mutinyvisions of deranged murderous Indians (and concomitant Britishretribution) to retrospective accounts of the Mutiny as the result ofa failure of epistemological and theatrical techniques of power thatrenderedmilitaryintervention necessary.(11)

Although the novel wishes not to stay on those collective memories andrepresentation of the Indian Mutiny of 1857, it begins its tale with a brain-teaser in thepossibilityofa sustainedfriendshipbetweenIndiansandtheBritish. Successively, A *Passage to India*washesthe documented trauma ofcolonial friendships. Theyare not an actof proper responsibility,though theyseekto savetheautonomyof literature from historiography, which differentially prevents the past from constructive possibility. Critics like Ian Baucom credit thisinterval from colonial violence in *A Passage to India* Forster's harmonious feeling towardsthe orientalist originalities about empire, which criticizes him for "manufactur[ing] theIndiaheencounteredin 1912–1913 asa spaceoftourism . .. [ignoring]theMutiny[for] a vision of a reified, precious India threatening always to collapse into asouvenir of itself" (121). But if, when Dipesh Chakrabarty asserts, "[s]ubaltern pasts[are] like stubborn knots that stand out and break up the otherwise evenly wovensurface of the fabric" of the novel (106), Forster's distant thoughts for the constantmemory of the Indian Mutiny in the novel is a careful signal of defeat that authorizesfordifferent ways tofill thespaceof history.

Beginning thoughts over the cross-cultural friendship, the novel, relates avast debate to the colonial subjugation and subaltern between the Indians and theEnglish, whose day-to-day colonial relations are highly fluid and complex to interpretbecause

of the diverse social domains. The novel, in the second chapter, mentionsthreeIndianprotagonists,namelyMahmoudAli,Hamidullah,andAziz.Theyarriv eat the dinner gathering which is a moment for a discussion "as to whether or not it ispossible to be friends with an Englishman" (7). At the same time, Mahmoud Alialtogether refuses the plan of colonial friendship, because he has been to Englandbefore. In the meeting further, he partly accepts his friend, yet he confuses theopinion with his proverb "I contend that it is possible in England, conceding to hisfriend that it is difficult to maintain any genuine friendship with the English in Indiabut not that it is impossible to be friends with the English" (7). The conversationbetween Mahmoud Ali and Hamidullah goes on the queries about colonial friendship.

Shun Kiang examines Hamidullah's ideas that colonial friendships can "happen incertain places of England but not others Chandrapore suggests an irreduciblesituatednessthat affects a relationship" (130). Theircuriosityfirms how ideathat rangesfrom oneof relationship, which personally and socially bypasses through speaking, is one of geography as well. On the otherhand, this spatial aspect of friendship conveys the front part of the relationsbetween sociality and space that participates in the experimentation and presentation ofcolonial connections.

Hamidullah's relationship takes place where there is importance on whatrelationship represents or what it does have for somebody or something. In thenovel, Forster indeed represents friendship by acknowledging the spatial (relating to oroccupying space) aspect of friendship. The colonial relations are closely examined inForster's *APassage to India* whichrepresents the colonial representation in ancient India.Forster's portrayal of the British rule over India in *Passage* holds a

morefixablerole to rulethose (Indian natives)in theguise of accumulativelynot fully formed or developed experiences.

The British power often extended to the rangeof lived experiences between reputed agents and subjects of the empire. They hadpreserved their ideological stands against a racialized notion between insiders andoutsiders. They often kept themselves unnoticed by the subjects of the empire, so thatthey could have an underestimating relationship between the inside and outside doorsof the British rule in India. Such supporting rules of the Britons affect ordifferentiate the capacity of colonial friendship, which conveys a message ofideological disagreement in various places between the colonial and postcolonialstudies,whichwrapinwhatSaraSuleripointsoutas"aconceptualimpoverishment the fiction of complete empowerment both claimed by and accorded to colonialdomination [being] repeated by the fallacy of the totality of otherness" (13).The areaof colonial friendship classifies both the colonizer and the colonized aresimply expressing the complex identities and ideological tendencies.

Thecolonial friendship of *A Passage to India* is a problematic representation because it simplifies thehuge separated and hybrid characteristics of colonialism, based on physique. The views about the colonial friendship are vividlyexpressed in Ashis Nandi's argument that reading the psychodynamics of empirereveals, "A false sense of cultural homogeneity in Britain" (33). The highlighted andlived experiences of colonial friendship distinctly, I deal with, mark the property ofcolonial relations. They are naturally based on a hybrid affinity that relates to thedomain of the everyday, as a physique of non-knowledge. It is as well asstronglyfelt in and closelyassociated with therepairable histories ofcolonialism.

The beginning thinking above the chance of cross-cultural friendship inChandrapore,theBritishIndia chargethepassagesofChapterIIpursue,similartothe series of waves, those bring together Aziz, Mrs. Moore, Fielding, and Adela inincidental and unscripted ways that surprise the intimate formation of feeling.Through these structures, they recognize themselves and others and guide them toplaces. There, they are accessible appearances of self and belonging, racial andcultural stereotypes, patriotic feelings, gender divisions, and class-specific beliefsdislocate which Kiang quotes, “in defining their experiences throughout the novel” (131).Once in a place, both Aziz and Mrs. Moore, accidentally encounter a masque nearthe English club and follow the debate between Humidullah and Mahmoud over thesituation of colonial friendship.

Chandrapore’s unknown customs and cultureswhere Mrs. Moore rambles as she was in London, unwarily walks the spatialdynamics of the colonial state toward the temple. But Aziz keeps Mrs. Moore awayfrom the temple that the Britons accommodated area in Chandrapore and avoids thetemples and these streets, though they are "named after victorious generals and intersectingat right angles[,] . . . symbolic of the net Great Britain had thrown over India”(12). During their traveling several occurrences happen to thesecrisscrossing characters, dramatically creating a sketch in the novel in which Forster projectsthe differences, which talk about the affective and spatial spirits of the colonialfriendship.

The unexpected encounter between Mrs. Moore and Aziz is an accident,which is often polite. The social and physical designs of Chandrapore are the causeremains for the actual junction between the English and the Indians. In this light ofcolonialism, Allen Johnson writes, “[t]he interest in spatiality was especiallypowerful under colonialism because the tools behind Europe’s global

conquest were precisely those geared to geographical acquisition and control" (29). Accordingto the English context, the following entrance into the temple is a socialist action fortheAnglo-Indians,then,Mrs.Mooredecides toquitthe Englishclubforfreshand natural air since the English families and officers were watching Cousin Kate, a comedianmovieforthecolonial middle-class people.

Mrs. Moore's gesture away from close sites of harmony to a holy place forMuslims, a room in which she does not find the virtue of her race and truth isjust the kind of volunteer that the colonial spatial garment attempts to prevent. In thesame event M. Keith Booker states, "Conveys a complacent sense ofsecurity and stability that differs dramatically from the air of crisis that permeates inForster's novel" (72). Later Mrs. Moore, by distancing herself from the English cluband Cousin Kate, advises her instinctive awareness and dislikes the jingoistic willfuldisplay of harmony shared among the Anglo-Indian company from which she wantsherselfto maintain thedistance.

In the same circumstances, when he hears Mrs. Moore set foot in the mosque, Aziz as if fallen by the history of colonial violence, cries: "Madam! Madam! Madam!. . This is a mosque, you have no right here at all; you should have taken offyour shoes; this is a holy place for Moslems" (*18*). Just after hearingthat Mrs. Moore takes off her shoes at the doorway, Aziz immediately controls hisvoicefromanignoringcolonialsubjecttoafriendlylocal,telling Mrs.Moore,"Ithinkyououghtnottowalk atnightalone,Mrs.Moore. There are badcharactersabout and leopards may come across from the Marabar Hills's Snakes also" (19). Aziz and Mrs. Moore describe their personal and occasional talks, although the two times of their short, sweet talking about personalaffairswithoutknowingit,"theflamethatnotevenbeautycannourishwasspringing

up...[and Aziz's] heartbeganto glowsecretly"(21). Further,Mrs. Moore immediately tells him, "I don't think I understand people very well. I onlyknow whether I like them or dislike them," Aziz replies with an air of absolutecertainty:"ThenyouareanOriental"(21).Inshort,Mrs.Moore'sunfoldingstatus from violator to an Oriental, as Kiang points out in his essay, for instance, "notonlyAziz'schangingattitudetowardherorperhapsMrs.Moore'sattitudetowardhim but also the extent to which the emotional experience of colonial encounter oftenconfoundstheterminologiesofbourgeoissubjectivityandracializedothernessthatare mapped onto different bodiesandplaces"(133). They differ in every step.

The kindness and goodwill connected between Aziz and Mrs. Moore, more unstudied and casual than logical tools, is something that the colonial system cannot easily imagine or prevent. For one, this kindness temporarily diminishes and dulls, if not abolishes the narrow insults and glaring scorn directed at the colonized. The signboard reading and signaling that Indians are not allowed into the ChandraporeClub even as guests, but Aziz is unworried mentions, "As he strolled downhill beneath thelovely moon, and again saw the lovely mosque, he seemed to own the land as much asanyone owned it. What did it matter if a few flabby Hindus had preceded him there,and a few chilly English succeeded" (22). This difference in Aziz's emotional state by calling Mrs. Moore "an Oriental," as she temporally and technically is not, to make light of the unpleasant colonial divide and the separate views of his people, may have been a game of wishful thinking on behalf of Aziz.

In a good or bad sense, *A Passage to India* advocates that the later manuscript andthe unpredictable nature of colonial encounters would be an issue to present the futureunfolding friendship, not just the myopic insight of the unvaried past. The colonial-friendlyencounter between AzizandMrs, Moorefurnishes anicespacein

thenovel, whose activities cultivate intimacy of the two poles, but the narrative trajectory of thecenterisnotheadingtopredestine. Sara Ahmedcorresponds,“Emotionsareperformative . . . and they involve speech acts which depend on past histories, atthe same time as they generate effects” (13). The natural feelings andemotions of kindness between Mrs. Moore and Aziz are the short-lived representation of cross-cultural intimacy and sociality. Their performance, in the novel, shows thedamaged conditions of the English officials and bureaucrats' temporal andspatial order. The encounters of colonial friendship challenge the account ofcolonialism envisioned with damaged rules and conditions for natives that tend tocomeout from its roughhistories, connecting with thetimeand development ofthemodern nation-state.

Adela Quested, along with Mrs. Moore, travels from England to Chandrapore to meet her future husband, Ronny Heaslop, the eldest son of Mrs. Moore. Ronny Heaslop is the city Magistrate in Chandrapore. Adela desires to see the real India because it is constantly hindered by those in her community. First, Adela beautifies her purposeful confusion about her vision of India. Mrs. Moore first encounters Aziz that evening. Further, Aziz says to Mrs. Moore "It'll end inan elephant ride, it always does," Adela expresses her annoyance with the elderlywoman. Forster’s, *Passage* explains,“Look at this evening. Cousin Kate! Imagine, Cousin Kate! But where haveyou been off to? Did you succeed in catching the moon in the Ganges?” (22). Adela is a bit worried to see how the real India develops from her mixed feelings, which she narrates “her possible future should she decide to marry a colonial officerand be labeled an Anglo-Indian wife, a stereotype she tries to avoid” (80). Adela Quested frantically intends to see the real India. Her desire is represented as a sign of innocence and anxiety in Anglo-Indian society.

When forced by Adela's appeal—"I'm tired of seeing picturesque figures pass beforeme as a frieze I only want those Indians whom you come across socially—as yourfriends"—Mr. Turton, the collector, responds offhandedly, "Well, we don't comeacross them socially they'refull ofvirtues, but wedon't andit's noweleven-thirty, and too late to go into the reasons" (26). Adela, in the novel, portrays her earnest desire unconsciously among the Anglo-Indian circle, for she is always in ambivalent feelings wherever she goes hopelessly.

Turtons arranges the Bridge Party in respect of both Mrs. Moore and Adela Quested because they are special guests for her son, Ronny Heaslop. Furthermore, an impression stems from Adela, and, accordingly, she attempts to extend the friendship outside her British community, which is a destructive project from the beginning. "The Bridge Party was not a success," the narrator narrates to us, "at least itwasnotwhatMrs. MooreandMissQuested wereaccustomedto consider asuccessful party" (39). Although Adela Quested desires to meet "those Indians whom [theTurtons] come across socially as friends," (41) the hosts authorize the irrationality ofthe real exchange between the English and Indians within the mixed gaps of thebridge party. For instance, the tennis courts strengthen colonial authority and itsassociated disunity rather than represent a fair playing field: "[W] hen tennis began,the barrier grew impenetrable. It had been hoped to have some sets between East andWest, but this was forgotten, and the courts were monopolized by the usual clubcouples" (47). A little communication proves a problem for the ladies as well. The Indian women almost do not have an interest in joining the party, and none sees the party as a bridge to their opportunities in the social space between the two camps—the English and the Indian. This picture of the colonial regime in *A Passage*

to India has an intervening space between the English and the Indians. Similarly, the narrator remarks in the following lines of the novel:

> [i]ndeed,allthe[Indian]ladieswereuncertain,cowering,recovering,giggling, making tiny gestures of atonement or despair at all that wassaid, and alternately fondling the terrier or shrinking from [theEnglish.] Miss Quested now had her desired opportunity; friendlyIndians were before her, and she tried to make them talk, but shefailed,shestroveinvainagainst theechoingwalls oftheircivility. Whatever she said produced a murmur of deprecation, varying into amurmurofconcern whenshedropped herpocket handkerchief. (43)

Earnestly, Adela Quested, however, tries to break the ice, and she further represents the other side of Chandrapore, where she unfamiliarly enters the cold barrier of sociality that the bridge party has formed. While the party miserably failed, she felt ashamed of it. The failure of the party creates cross-cultural affinity, a sign of success for both Turtons and other British officials. Both the British and the Indian parties acknowledge their place of race and culturally specific belonging to which no other resorts or methods exist. These are both colonizers and colonized parties, in front of Adela and Mrs. Moore, performing in Chandrapore. This performance authorizes a cultural disparity that clarifies the two parties' mutual efforts to bridge cultural performances. This mutual cultural performance indirectly creates a kind of hindrance to cross-cultural affinities in one place. Their performance also focuses on the behavior that rejects the possibility of space in colonial friendship. The imperial bridge party is a policed space whose perspective has no cultural meaning, and, in design, the bridge party unsuccessfully takes place to exchange affinity in the light of the modern sphere.

The representation of the bridge party is a feeble show of welcome in honor of Adela and Mrs. Moore, according to the knowledge of Mr. Fielding. He independently evaluates whether Adela and Mrs. Moore deserve the dignity between the British and the Indians because Mr. Fielding academically argues what the English should or should not do on behalf of colonial relations in India. He knows firmly that the Anglo-Indian communities in Chandrapore do not have independence between the colonizer and the colonized.

Both Adela and Mrs. Moore are invited to the afternoon tea party organized by the Turtons, and the gathering is embarrassed by what Fielding saw as an unprecedented occasion for Adela. Thus, Fielding finds that the small gathering is cosmopolitan, whereas this gathering is confoundedly a bourgeois party because Adela does not carry a confirmedly respected ritual of Englishness. The invitation routines for afternoon tea are familiar, but the characters like Fielding, Aziz, Mrs. Moore, Adela, and Professor Godbole, a Brahman, are strange and foreign among the English, Indian guests, and the hosts. On the other occasion, the colonial encounter at the mosque regarding the social dynamics between the different cultures of English and Indian and their beliefs in Christianity, Hinduism, and Islam was highly unequal. In this regard, the novel describes: "[a]s a rule noEnglish woman entered the college except for official functions" (66). In fact, byhis location and situation as the colonial school principal, Fielding is highlyclassified as an agent of empire. Indeed, Fielding has wonderfully "no racialfeeling" and is no doubt "the herd instinct" (65). His character builds the order ofhope in which the host and guests can try new social exchanges that amaze thedistinctions of colonizer" and colonized. The function and purpose should not beimpressed with the influence of the colonial power of dynamics that we feel in theafternoonteagatheringat Fielding's residence.

A *Passage to India*represents a sensual experience of a play where there is a more social space or less of a place that highlights colonial governance as an accidental and experimental colonial friendship that describes what Fielding's' residence requires that Michelle Tusan,represents as “spatial skill,” which, “[i] n a broad sense is manifest in ourdegreeoffreedomfromthetietoplace,inthe rangeandspeed ofourmobility” (75). This space in Fielding’s knowledge is inside his insight rather than the hosts andguests in the colony. They unlawfully practice the sociality that disregards therules of the Victorian home. The domestic setting and “spatial logic” of Fielding’shouse,however,is anythingbutexactingor“rigorous”(165). This comparison is closely mentioned in the *passage* that contrasts the space of hishousecomforts as an idealof theEnglish bourgeoisdomesticity.

Forster's statement is highly noticeable because he says that the high intellectuality of Englishness does not play a downplaying role in favor of good governance. But this is not the case for the colonial power that seeks the path of post-colonialism. But this path is not the kin and kin of my research study. The research study just appeals to how India is represented in Forster's *Passage*, which I attempt to wrap up with colonialism.

On an invitation by English gentleman Mr. Fielding to Aziz, who explains the tidy and clean atmosphere of Fielding’s house, which provides carefree and tasteful hospitality for the guest, “I always thought that Englishmen kept their rooms so tidy. It seemsthat this is not so. I need not be ashamed” (Forster *Passage* 68). The close relationship between the Indian guest and the English in the absence of colonial authorityrepresents the nuances of everyday encounters with colonial subjects that the novel dealswith on a large scale. The study of colonial power portrays that a new kind of space iskeenly an appeal to the Manichean colonial society which displays both

good and evilactions,availablequalitiesofhumanbeings.Forexample, theafternoonteaportrays the characters like Aziz, Fielding, Mrs. Moore, and Adela closer together; themeeting. They also play a dual role in their colonial power – with no expectations and objectives on their agenda. They just encounter and experiment to pass and period in space, which unreliably takes advantages rather than a script system out colonialist system or logic both. "How fortunate that it was an 'unconventional' party where formalities are ruled out," Aziz thinks to himself, for example, as he lets hisguard down and approaches the English party with increasing ease and zeal (71). Forexample,Azizhimselffinds Fielding asa beingofacarefreeand relaxing lifespan and follows the English lifestyle that is a means of both zeal and ease.

But theafternoon tea serves no clear purpose for one of the most extraordinary achievementsof the colonial encounters at all. In a sense, the afternoon tea gathering is not ironic, although this site of the colonial officials, administrators, and bureaucratsignore the duty rather they create knowledge by showing the physical and social protocol that was the colonial power. The social encounters and bodily connections during their tea gathering are not for rational or reasonable friendship. The east-west encounters and conversations of the diverse people in *Passage* historically and literarily move in no specific order or way, though they are important.

From the viewpoint of post-impressionism, Aziz expresses the Mogul imperial character, and Professor Godbole's Hindu eating habits relate to the Urdu saying about happiness following a conversation of mangoes—the colonial friendship among the East-West characters Mr. Fielding, Miss Adela, Mrs. Moore, Dr. Aziz, Professor Godbole, and others in *A Passage to India* directs success. Forster uses this term of Post-impressionist in the notes: - "a blanket term for a range ofmainly French painters

as diverse as Seurat, Cezanne, Gauguin, van Gogh, Toulouse-Lautrec, Picasso and Braque – was much in the air when Forster wrote this chapter in1913, following the Post-Impressionist Exhibitions organized by Roger Fry at theGrafton Gallery, London, in 1910 – 11 and 1912" (315).The natives and Englishsocial and physically friendly circling comforts them much possessing goodwill and kindness of culturaland historical conversation, specifically, an easy conversation between the east-west friendships and friendships. Thus, their friendly representation is (an affective –force" (75), that is highlyvague and ill-defined, based on close and open feelings of togetherness in the present.Indeed, *Passage* wonderfully represents an oriented sociality of the east-westcharacters in the novel, summons within the colonized institutional education indeed that is more revolutionary and radical than it appears. However, the Indianritual and ceremony consciously or unconsciously escapes the group and works away from the productive behavior of the colonial hierarchies and portrays the history ofcolonial violence, "Madam! Madam! Madam! This is a mosque, you have no righthere at all; you should have taken off your shoes; this is a holy place for Moslems"(18). In another example, the afternoon tea party strategically selects the politicsfor pleasure that would deal with the forgetfulness of the past- and would easily form insupport of the events to come.

What cherishes the affective force of the afternoontea party, in the colonial power, is not especially the history and culture, but thetemporaryperformanceofcolonial-eyedexperience"in theabsenceofknowledgeandauthority" (139). In this case, Ahmed Sara portrays in thefollowing lines: "[e]motions . . . are not only about movement . . . [but] also aboutattachments [,] . . . that which holds us in place . . . [and] connects bodies to otherbodies" (11). Contrastingly, the emotional acts are vividlyrepresented in *A*

Passage to India while Fielding's vague ideas, as charged with friendlyemotions, successfully change the official place of his Government College into aradicalandrevolutionaryspace.

Forster draws the afternoon tea from Chapter VII and disregards the convention of possible directions in the unscripted space. The afternoon tea party unexpectedly turns into a better or worse result, which could misrepresent both texts and orients, which are the fundamental beliefs and understanding of life—intimacy previously tied up with Adela and Aziz at first sight. The section, in the novel, forms an intimacy between Aziz and Adela from 'Masque' to 'Caves' leading them to India that "isolder thananythingintheworld. Somethingunspeakable"(136).In the Marabar Caves, almost all the characters along with its readers in the novel misplacetheir postures, although Adela faints in a failure state. The scene of the "MarabarCaves" in *A Passage to India* ideologically handles the unspeakable and the non-representational domain where the characters struggle in search of meaning as well asidentity.

Adela's journey to the Marabar Caves rightly exists in the case against Western knowledge personally, legally, and culturally too. These covering treasures of epistemological expressiveness misrepresent both Adela's physique and psyche. Her rumor spreads in Anglo-Indian society, by which George Orwell's Burmese Days unlikely wraps the story of Elizabeth Lackersteen. She manages herself comfortably, exposing her role as a memsahib. However, Adela keeps herself in doubt and suspicion, where she seems a bit more enlightened to trade her tirelessness, which both mentally and physically charges in the journey of the Marabar Caves:

> Most of life is so dull that there is nothing to be said about it, and the books and talk that would describe it as interesting are obliged

> toexaggerate,inthehopeofjustifyingtheirexistence. It so happened that Mrs. Moore and Miss Quested had felt nothing acutelyfor a fortnight. Ever since Professor Godbole had sung his queer littlesong [at the afternoon tea at Fielding's], they had lived more or lessinsidecocoons. (146)

The journey of Adela to India presents subaltern knowledge, which is one of the positive misrepresentations in the caves, where Adela becomes an expedition for Forster's *Passage* and operates its reader from innumerable critiques. Her vast, unvarying intellect almost single-mindedly challenges the imperial landscapes of India, where Adela is inclined to contrary inquiry. Adela wishes to see the real India, which is deeply muddled and vague in her eyes and illegible to represent. However, Adela's notion regarding the beauties of India exposes her inner looks during her journey to India: "It [is]Adela's faith that the whole stream of events [in India] is important and interesting"(146), "India," the storyteller also observes, "has few important towns. India is thecountry, fields, fields, then hills, jungle, hills, and more fields . . . [with] pathsfray[ing] out into cultivation, and disappear[ing] near a splash of red paint. How canthe mind take hold of such a country?" (150). The expedition of India's beautiesprovides many hopes and expectations for Adela, which she could judge the journeywill supply, but does not for there is nothing particularly special for her toexamine the caves. They seem the same and similar, exactly alike. But the friendlyconversations are highly expressed, despite the two friends Adela and Aziz, at thesight ofthe critical juncture,getting an opportunitytoconnect theirfriendshipforlife-long memory, though they are severely witnessedto acknowledge the colonialfriendshipon a largescale.

In the meeting held at Fielding's residence two weeks before both Aziz and Adela disagreed with the notion of universality and it reveals a happy conversation

about India. They imagine India will play the role in the future: "'Miss Quested . . . You keepyour religion, and I mine. That is the best. Nothing embraces the whole of India,nothing,nothing''Oh,do youfeelthat,Dr.Aziz?'shesaidthoughtfully.'Ihope you'renotright. Therewill haveto besomethinguniversal inthiscountry—Idon't say religion, for I'm not religious, but something, or how else are barriers to bebroken down?'" (160), both characters express will in the journey of the MarabarCaves.

Both characters, Adela and Aziz, clarify that Chandrapore, the Marabar Cavesdo not express what they define the human experience historically and philosophically clearly understood in the following lines: "The echo in a Marabar cave is . . .entirely devoid of distinction," the narrator reports: "'Boum' is the sound as far as thehuman alphabet canexpressitutterlydull"(163).Adelagetsdisoriented insideoneofthesecaves,whereshe experiencesanepistemic crisisandshefailstofaint.

Adela observes devastation in the Marabar Caves, which directly reacts to physical reaction and then mind. Her reaction poses an epistemological crisis and has aneffective response in the vast sphere of Anglo-India, whose history andphilosophy are not matched with one another. Contrastingly, they are apart fromtheir affective knowledge from the event that occurred in the Marabar Caves. Adela intended to know how the east-west relations react to her bodily sign ofletting go – epistemologically or experimentally. As per the Indian myth, Adela'ssubmission to India is defined in epistemology and self-experience, if, as we get in ashort moment of the verse of Charu Malik mentions a moment "that the text refuses to master,disrupting the plentitude of representation . . . [and offering a] critique of thediscourse of colonial authority" (224). This sign of Adela masterfully portrays thatshe intends to collapse her submissiveness to the way of communication about theOrient.

Sara Ahmed comments, that "the making of 'the Orient' is an exercise of power," (114). In Adela's view, the caves present that India seeks to give an affective picture in which she finds a cautious ethnographic look which provides the meaning of India that conquers when Adela ventures the caves with Aziz in another cave: “I can’t avoid the label. WhatIdo hopetoavoid is thementality [S]omewomen areso—well, ungenerous and snobby about Indians, and I should feel too ashamed for words if I turned like them”(161).The joinery of the Marabar Caves describes the significantroleofher characterthatsometimes criticsseemtomisunderstandordownplaywhencriticizingher faints andher declineingfriendship with Aziz.

Adela and Aziz, right now, carry important weight in their friendly dealings, where, one day, they would be accused and suspected of being plaintiffs in court. Adela, as a European lady in the colony, would be checked to see how much she would later endure her identity in the designated places, where her status belongs to bourgeois domesticity and racial superiority. That is the physical sign and symbol for Miss Adela Quested. In many ways, she wants to present herself openly with the Anglo-Indian community, where she, similar to Mrs. Moore, solves her riddles with her inborn self-knowledge, and in the same way, she seeks to apply herself in intimacy with other people unknown to her, as she grasps herself“that though people are important, the relations between them are not, and that in particular toomuch fuss has been made over marriage” (149). Adela, as a self-governed woman of Europe, ignores and disorients the Anglo-Indian community.

In *A Passage to India*, Adela in her quest for India and the Indian knows her true quest. In this quest, she realizes that she cannot adjust to Indian culture, which is

sharply different from that of the British. In this gap of Western knowledge, Adela makes herself escape to the Oriental fantasies of India.

In *A Passage to India*, a serious turn happens in the Marabar Caves with Adela's collapse or fainting, which repeatedly strikes the colonial friendship between Aziz and Adela, whose evidence pays a heavy price to the strangers who enter the changeable society. For instance, Fielding and Aziz stand in two poles of separation: the east and the west, where the "echoes of the caves are removed by the hundred voices of India offers littleclosure" (165). The rising voice of anti-colonialism in India now complicates the unity between the Anglo-Indian friendship, where the newly married man Fielding,who treats Indians with a sense of accepted behavior and respect, is now highly upsetin the shine of goodwill relationship, respect, and kindness for their harmonious andfriendly encounter.

Their short conversation of friendship during their last ride in theMau jungles proposed further: "[W]e shall drive every blasted Englishman into thesea, and then'—he [Aziz] rode against him furiously—' and then,' he gathered, halfkissing him, 'you and I shall be friends.' 'Why can't we be friends now?' claimed theother, carrying him friendly. 'It's what I want. It's what you want" (361). The"failure" advocated in this scene, which Ian Baucom states, "due . . . to [Forster's]incapacity to locate friendship outside of [the] moment of crisis in which intimacy isoffered as war's alternative. Friendship weakens in this text because it cannot survivethe encroachments of the mundane" (132). In conclusion, their conversation and thetone of the scene allow a kind of affective gesture between Fielding and Aziz, as they form a hope for future reunification. I comment that the two partiesphysicallyor mentallyapproachtogether in thefailureof communication.Theperiod also keeps on playing a social game of harmony to furnish friendship between strangers.

A lived experience of closeness, neither ignored nor unexplained away, reveals an intimacy in Fielding's gesture for Aziz, that shines in the whispering ear, "half kissing and holding him affectionately" (321). The final scene of the tongue-tied friendship makes them revitalize their everyday acts of epistemological failure, despite their agitating nature. The two fellows, minimizing these failures with meaningful narration, portray each other physically and emotionally in the novel. Their mutual relations, based on innovative intimacy that articulates fully, are a wonderful reference to Elizabeth Povinelli's statement: "theintimacy grid" that places intimacy squarely in the sphere of legibility and legitimacyinto "[a] regulatory ideal [that] renders actual life irrelevant" (208). Their intimatefriendship, failing to reform the evidence beyond the thought of colonial hegemony,recovers in the sphere of potentiality, which leads human relations tousefulness.The conceptsandcontents ofbothcolonialism and anticolonialnationalism caged the friendly relations into the Anglo-Indian premises. The everyday acts and moments between the English and the Indians – such as the exchange relationsbetween Fielding and Aziz – don't develop to the level of dynamics.

The goodwillgestures between Fielding and Aziz are highly comparable to what Jose Esteban Muñoz touches on as "ephemera"—affective presences that "[stand] against the harsh lights ofmainstreamvisibilityandthe...tyrannyofthefact"(65).Inconclusion,theseactions of everydayness personify their friendship that attaches and acknowledgesgreat narratives of self and others, regarding sexuality, culture, and politics. Forster shows the colonizers coincidewith themselves in ateleologicalnature.Theirfriendship revealsanaffectivepresence tohavethedesireofclosenessto oneanother, sothat,onecouldset a definite motion to non-rational feelings and thinking. This

opinion of closenesswould have spaces of non-representation. The description of this space would be enlightened in thefuture.

In the second half of the novel, Aziz uses medicine in Mau, far from Chandrapore, where he rejoins Fielding along with Fielding's wife and Mrs. Moore's younger son, Ronny Heaslop. Aziz is shocked to meet Godbole, with whom Mr. Fielding is living at the European Guest House. Mau is “a remote jungle, where the sahib seldom comes” (32). Aziz himself notices Fielding, one day with his children walking in the “grey-green gloom of hills, hiding with temples like white flames” near the guest house, where he will run into Fielding and his companions one last time before the novel finishes, despite informing Godbole that he has no interest in meeting Fielding. The rigid, cool temperature and ritual inform that they reunite them, but neither Fielding nor Aziz senses to enhance the condition of their circling, in which they copy each other, despite taking part in the colonizer and the colonized. Further, Aziz is interested in returning to his previous livelihood in Chandrapore, where he neither neglected Mrs. Moore nor simply neglected Adela. In Mau, Fielding, “giving up his slight effort to recapture their intimacy,” seems “more official . . . olderand sterner” (337).These activities cause Aziz and Fielding to develop friendship in the final scene of thenovel.Thepreceding conversationsofthefinalsceneintheau Junglesnobly encourage both Fielding and Aziz to reunite their friendship again, as if theyquickly view that they should create a new social space, where they could nowdiscover a home for intimacy. Fielding’s “half-kissing” and holding Aziz is met withthe rising landscape of India, which responds to these actions “in their hundredvoices,”“No, notyet...No,notthere”(362).Theirappealandchoiceforfriendship will never drown in the voice of opposition. The search for a space within theBritish Empire, at the end of the

novel, promises a certain situation that is an outcomeof a newfriendship, which urgentlyand visiblylasts forever.

The debate over the possibility of friendship occurs between Mahmoud Ali and Hamidullah; they represent a reunion of Aziz and Fielding's reminiscent, where the two friends return once again to the now-or-then, or in one place and another, of friendship. The final scene, in the novel, does not examine the actuality of friendly relations, but rather the timing and potentiality of their present and future.

Friendship is portrayed in the interpretation of the novel as an emotive persistence in the folding of time and space. I have argued that the lived occurrences and feelings (or experiences and emotions) "formed out of ordinary colonial encounters" are what make up the system of intimacy or closeness that is maintained by the strangers of the domain in the book (145). "Official explanations of colonialism" wouldhave it that the sites that draw observers are far less controllable and receptive to thepreservation of colonial rule (145). Friendship is logically a kindness and patience toward the regular maintenance of potential emotional relationships. Arestricted and focused examination of colonial ties is permitted by friendship (145).Though humans are vital, Mrs. Moore asserts that their relationships with one anotherareunimportant.She alsonotesthatdespite centuriesofsensualembracing,"manisno closer to knowing man" (149). Isolated from colonial interactions, friendship playsarole ofgivingand taking that arebothconstrainedbytime andgeography.

Mrs. Moore, Aziz, Adela, and Mr. Fielding are not acting by the normativecolonial relations, for example, when it comes to the defining norms and conducts ofthetimegiven and timetakenpolicy.In *A Passage to India*,Ispecificallystatethatcolonial friendship sets a person between the incident and

the non-incidence. According toElizabeth Povinelli, the occurrences "are things that we can affirm happened such that they havea certain objective being... [that] quasi-events never fully attain" (13). Both yes-nosituations and the liminal area where a person is shown at the transitional stage,which may be either literal (like a doorway), emotional (like a divorce), ormetaphorical (like a decision). Forster allowed the cross-cultural affinities to deepentheir unformed and underdeveloped significance in the passage that depicts thefriendship of middle-class individuals. The *passage* wraps the emotions and spatialdynamics. As a result, in *A Passage to India*, the colonial friendship functionrepresents earlier studies in terms of roles, connecting to the idea of political andteleological success. The colonial friendship's ongoing flows and effects look foropportunities for friendship in both places and times. Friendship disrupts socialdynamics and spatial regimes in both the physical and social realms. A fictitiouscolonial Indian city named Chandrapore becomes pals with Forster's book. Adela andAziz explore the Marabar Caves' uncharted confusions following an afternoon teagathering. The focal point that connects the portrayal of colonial friendship interms of power and knowledge is provided by these muddles

. The colonialrelationshipin *A Passageto India* ideologicallyplaces an array ofcriticisms. Forster’s novel reveals the core event, which is the attack that Adela Quested experiences in one of the Marabar Caves, where Dr. Aziz, Adela, and a guide are on a day’s excursion. A day-out trip, in central chapter sixteen of the novel, starts in a local village. They go up the hill, far away from the rest of the traveling members. For a while, Aziz is apart from Adela because of her insensible questioning. Being apart from Adela, Aziz lights a cigarette, as the narrator noted, and he thinks about what further he will say to Miss Adela Quested in his later meeting. Aziz finds the guide alone on the roadside. When he comes out of the caves, the guide says to Aziz

that he has heard the howling of the car. At this juncture, Aziz seeks a better look and creepily finds that a car is following her. The guide confusedly asks Aziz whether he notices Adela disappearing into the caves. Aziz himself observes Adela more confusedly by admonishing the guide. He disappeared when Aziz slapped the guide frustratingly. Broken Aziz gets relief when he picks up Adela's broken-field glasses lying on one of the sides of the Marabar caves. Thereupon, Aziz immediately locates that she, indeed, was fastened, with her friends at the surface of the hill. In the novel, Aziz would have discussed much later, seriously, the reason for her nervous state.

Forster himself does not inform the readers in the book what happens to Miss Adela in the cave. Miss Adela, on the other hand, claims that Aziz sexually assaulted her in the cave as a result of her anxiety. As a result, the subsequent trial caused deterioration in English-Indian relations. "The caverns are crucial both structurally and conceptually," says the author (97). Aziz's resolute rejection and eradication of British rule distract the other characters, including the readers of the story, who are all fervently interested in the incident in the cave. They give this three-part novel its name and the setting, or, if you prefer, the poetic setting, from which the meaning of the book emerges. Forster's view is that "we should research if we wish to comprehend this book, the caves" (16). As a result, the topic and structure let readers form ideas about the various criticisms in the novel.

Because of the centrality of the caves, E. M. Forster's thought, in *A Passage to India*, was that the reader should come away from, as Chimanlal Shah mentioned, "the cave sequence with an impression of muddle and a sense of inexplicable mystery. Further, Lionel Stevenson argues: "This failure to let the reader see has struck some critics as unfair" (102). However, Goldsworthy Lowes Dickinson, in 1924, wrote to

Forster, claiming what occurred in the caves was confusing, and that Forster should have been more straightforward. In this regard, Philip Nicholas Furbank responds:

> In the cave, it is either a man, the supernatural, or an illusion. Andeven if I know! My writing mind therefore is a blur here A—i.e. I will remain a blur, and to be uncertain, as I am of many facts in dailylife. This isn't a philosophy of aesthetics. It's a particular trick I feeljustified in trying because my theme was India. It sprang from mysubject matter. I wouldn't have attempted it in other countries, whichthough they contain mysteries or muddles, manage to draw rings aroundthem.(125)

Hedley Twidle truly quotes Forster's representation that he had "tried to show that India is an unexplainable muddle by introducing anunexplained muddle—Miss Quester's experience in the cave. When asked whathappened there, I don't know" (25). Forster acknowledged that becausehe refuses to share what Adela went through, we are still, to use Louise Dauner'sphrase,"literally and metaphorically, in the dark as to what really happened to AdelaQuestedin thecave; andyetthis episode isthestructural coreof thenovel" (52). The consensus among critics is that Adela had a hallucinatory experience thatshe misidentified for rape, prepared for by her thoughts of marriage with Ronny Heaslopand her unexpected realization that she did not love the man she intended to marry asshe labored over a rock in preparation for entering the cave.

In the book, CyrilFieldingoffers theexplanation thatAdela is hallucinating,but Adelanever quite accepts it. Adela responds, twice, "Perhaps it was the guide" and "Let us call it theguide" (263). Although Adela rejected Fielding'sadvice, most commentators have expanded on it. For instance, some have drawnanalogies between the hallucinatory rape and the rape that her relationship withRonny Heaslop without love would have constituted. However, it seems unlikely thatAdela would have

purposefully damaged the binoculars' strap as the result of anillusion. The book's earlier draft stages make it clear that there was an assault of aphysical nature, even if that assault was committed by Aziz, an option thatthe narrator no longer supports in the final version, where Aziz's innocent actions arefollowed in great detail during Adela's time in the cave. However, it is not alwaysconvincingto conclude an author's priorintentions.

Others have replied to their reading of *A Passage to India* by claiming thatLouise Dauner's quote displays, "Forster never provides a satisfactory explanation and likely didn't know himself"(17). It seems strange that the very heart of such a masterfullywritten book as *A Passage to India* could go unanswered. It appears like a failure tosome readers since the pivotal incident in the novel was left out of a story where, inthe words of one critic Frederick P. W. McDowell "all details count, as they do in Hinduism itself" (413). It seems fundamentally dishonest for an author whose narrative voice is soomniscient and in charge to give up control at this crucial juncture. Even still, it seemsdoubtfulthatForster,whoservesasthebook'snarrator,couldhavefailedsoflagrantly in his best work or deviated from his constantly honest and omniscientnarrative attitude in the face of the mysteries and nihilism of the caves. In actuality,Forster does reveal what took place in the caverns, albeit in a manner that iscustomarily evasive and cryptic, spreading out the hints to the answer throughout thework.

Frederick P. W. McDowell andLouise Dauner do not have these qualities, such as Forster notes, "size, holiness, ornamentation, sculptures, and stalactites" (75). Thedescription is chock-full of drawbacks. Professor Godbole chooses not to describethem favorably at the beginning of the book. They are "older than anything in theworld and older than all spirit" (123), which is revealed in Part Two. There are

noengravings to separate them, and their pattern never changes. Nothing binds itself tothem. Buddha "left no legend of battle or victory in the Marabar," but Hinduism "hadcarved and plastered a few rocks" (124). They are black; there is little to see, andwithout lighting a match, no eye can see it. The lack of sound absorption by the rocks results in an echo that is "completely devoid of distinction" (147). The only thing thatstands out about them is their highly polished stone surface, which captures reflectedlight like a soul imprisoned and produces gorgeous hues and subtle shadings thatshow the "life of the granite," almost as if the stone were intelligent and "fists,""fingers,"and"skin"(125). With these final remarks, Forster displays that he is serious about the idea thatcaves and stones have life and are profoundly spiritual, as promoted by some of themain religious and philosophical systems.

The likelihood that the Marabar Caves, as well polished and Forster'shandling of stones in Part Two of *A Passage to India* raises the possibility that theymaybealivedespitelackingcarvings, decoration,orinscriptions.Thegranite is "extremely lifeless and quiet . . .” using language that suggests death but also impliesvitality, as the expedition party and elephants start to trek toward the Marabar Hills.The parties to the excursion climb over "some ugly stones" (146) make them start their visit tothe caves. Later, as Aziz, Miss Adela Quested, and the guide move closer to the Kawa DoI,theboulderbegintospeak,"Iamalive,. . ." andthesmallerstonesrespond,"Iamalmost alive" (151); this line is eerily strange and difficult to understand withoutacknowledging the ontological possibility of living stone. The narrator continues,"How indeed is it conceivable for one human person to feel sorrow for all the miserythat confronts him upon the face of the planet, for the agony that is borne not only bymen, but also by animals and plants, and perhaps by stones" (235)? The narrator isstill insecure whether stones can be an essential part in

the universe at this time.The tiny stones are "nearly alive," pain is "perhaps experienced by stones," and noteven the Brahmin Godbole can include the stones in his mystical love. "All sadnesswas eliminated, not only for Indians, but for foreigners, birds, caves, railways, and thestars, according to the last apotheosis of Krishna's birth" (288). Krishna believedthat caves are conscious beings that feel suffering, and many Indians would haveagreed.

The Marabar Caves' Jain heritage is an essential component of Forster's caves that has gone unnoticed until quite recently. When theprosecution presents a design for the Marabar Hills with an elevation of a specimencave, this fact is made abundantly obvious during the trial. The sign, G. K Das reads, "BuddhistCave." When that happened as a disembodied voice (the narrator? "Not a Buddhist, Iguess, Jain. All the Marabar caves are Jain," someone interjects"(223). Although Forster visited the Marabar caves in Bihar province early in 1913 andtheyaresometimesreferred toas Buddhist, historicallyand moreanciently,theyare to be associated with Jainism and with the Ajivikas, Jain sect. a schismatic sect of Jainasceticsfor whomAsokaexcavatedseveral cavesin theyear 257B.C.

Subramania Gopalan says even the Indian academics have overlooked "Jainism as a study topic" (3). It has only recently been apparent that Jainism is a distinct religion with earlier(and separate) origins than Buddhism. It can be historically dated to the seventhcentury when Chimanlal Shah says, "At the very least, though its animistic and pantheistic tendenciespoint to much earlier roots" (12). Jainism is odd in that it isformally an atheistic religion because it holds no transcendental reality to exist. Shah narrates that theJain reject the idea of a flawless being existing from all eternity, whereas Godbole, the HinduBrahmin,begsKrishnatoarrive,Islamsearches forthe Friend,andMrs. Moore

needs to say God's name constantly. "Man? You are your buddy; whydo you want a friend who is not a close friend?" (36). The Jains, on the otherhand, believe that all matter is everlasting, aware, and susceptible to metempsychosis.All living things have souls, including plants, animals, birds, insects, and evenindividualearth elementparticles (jiva).

Jains categorize reality into different states. It can be categorized as moving ornon-moving, for instance. One-sensed states are those that are not in motion. Forinstance, neither sound nor light could be noticed in a Jain cave. It would only havethe touch of sense, which is the lowest. Living in the bodies of the earth, water, fire, air,and vegetative matter are the five different forms of non-moving states. Dust, clay,sand, stones, metals, and, one could add, caverns are examples of the first category. The migrating states are above the non-moving states. The human and ultimately the celestial states are not end-states because it is susceptible to metempsychosis.

Benita Parry mentions that Forster's treatment of stones throughout *A Passage to India* and his descriptionoftheMarabarCavespointto hisawarenessofaJaincosmologythatviewshumansas just one component of a "continuum of existence extending to oranges, cactuses,crystals, bacteria, mud and stones" (135), where stones, rocks, andofcourse cavesarenoteven necessarilythe leastoftheseelements. What connection does Adela Quested have to these caverns and rocks, then? The novel develops two connections. Adela first wants to touch the caverns when she first sees them in the opening of the book, and the narrator then repeatedly makes a connection between the caves and her marital problems. Adela first notices the Marabar Hills in the distance and immediately remarks,

> How lovely they suddenly were!But she couldn't touch them. In front, like a shutter, fell a vision of hermarried life they would see the Lesleys and the Calendars whilethetrue Indiaslidbyunnoticed. Colourwould remain. And movementwouldremain Perched uponthe seatof adogcart, she would see them. But the force that lies behind color and movementwould escape her even more effectively than it did now. (47)

Fielding clarifies the connection between Adela's impulsive decision to notwed Ronny and the caverns during a talk they had in his garden house (79). WhenAdela follows up on her choice by speaking to Ronny, this connection is furtherestablished—albeit in a negative way: for instance, "It's something very different, nothing to dowiththecavesthatIwantedtotalkoverwithyou. I’vefinallydecidedthatweare not going to be married, my dear boy" (83). The Marabar Road is where theirsubsequent reconciliation occurs, in the pitch blackness of the caves. It is connected totheir touching. Adela's thoughts are increasingly consumed with her forthcomingmarriageastheexpeditiondrawsnearertothe caves.Itiswhenshescribes over a rock that the question what about love? The boulders themselvesraisedthequerysince theyfolloweda patternresemblingthecartracksontheMarabar Road. She responded by standing with her eyes fixed on the brilliant rock,feeling something like a mountaineer whose rope had broken in response to theperplexinginquiry.Thisisa situation that is:"Having nooneelsetospeaktoonthateternal rock," she approaches Aziz with her uncomfortable inquiries regarding hismarriage,cappingthemoffwiththeimpoliteandimproperquery,“Haveyouonewife or more than one?"(96). Aziz enters one of the caverns after losing hispsychological composure. Adela is considering her marriage and at the sametime, "sightseeing bores

me,"(96) strolls into another. The mystery "assault" takesplace at this moment, which Adela interprets as an attempt at rape by Aziz. Withmarriage and the natureof loveon her mind, anyphysicalassault would naturally have a sexual connotation. Adela's later hysteria was a result of herpsychologicalrealizationthatalovelessmarriage withRonnywouldbecomparabletotherapeshefelt she hadnarrowlyavoided in thecave.

Forster brings Adela back into thestory. Adela is now engaging in internal monologues and externalized speech, whichprovides commentary on the earlier incident that, is separated from the originaloccurrence and aids in solving its riddle. Adela is recovering from the attack and herrapid descent down a slope covered in cactus when she becomes vividly aware of the power of a touch, for "she had been touched by the sun, also hundreds of cactus spineshad to be picked out of her flesh" (192). She had previously given touch little regardbecause she tended to approach problems from a mental standpoint. Everything wasnow concentrated on the exterior of her body. "In space, things touch, in time thingspart," she notes while the cactus thorns are being extracted painfully from her body(193).As if nothinghadoccurred, shewould start her speech:

> Iwentintothisdetestablecave,
>
> shewouldsaydryly,andIrememberscratchingthewallwithmyfinger-nail,tostarttheusualecho,andthen asIwas sayingthere was thisshadow, orsortof shadow,downtheentrance tunnel,bottlingmeup.Itseemedlikeanage,butIsuppose the whole thing can't have lasted thirty seconds really. I hit athimwiththeglasses,hepulledmeroundthecavebythestrap,itbroke,Iescaped, and that’sall. (193)

Forster reiterates Adela's argument as if to makesure the reader does not miss this. “She had struck the polished wall—for no reason —andbeforethe commenthad

diedaway, hefollowed her,and theclimaxwasthe falling of her field-glasses" (194). Adela's inherent honesty of mind is another quality that Forster is keen to emphasize, and the narrator's statement should serve as areminderfor thereader to accept thesepassages at facevalue.

Adela should be treated seriously for feeling guilty about what she did. If theexplanation offered here is accurate, Adela's actions in trespassing on the cavernsrather than the caves themselves are what make them bad. She carries the echo withher, "prolonged over the surface of her life," despite her intellect's insistence that shedidn't commit a crime; which is the ongoing reminder of her violent conduct. The Jaincharacter of the caverns and the Jain beliefs must be taken into consideration if one isto concur with Chaman Sahni that, "from the Indian standpoint, the caves cannot beconceived of as representing evil in the universe, as most Western critics seem tobelieve" (117). Adela's memory of what happened had faded by the time of the trial.Although she now knows that Aziz did not accompany her into the caverns, what happened has "become complicated" (202). Fielding informs Adela that "itwas a delusion" as "an explanation" (240). She only half-heartedly considers thepossibility that it may have been the guide or another person—someone from adifferent cave. Finally, shortly before she leaves, she gives Fielding an explanationthat results from a growing apathy. "Let us call it the guide. It will never be known.It's as if, I ran my finger along that polished wall in the dark and cannot get anyfurther"(263), shefrequentlyevaluates it byher sensoryorgans.

The reader, like the literary critic, would seem to be best served by taking Miss Adela at her word when she claims that she struck or scratched the smooth cave walls to produce an echo when she entered. Although Adela later states. She merely ran her finger along the wall; there is no material distinction for her between

scratching, striking, or simply touching. Therefore, Adela is not lying or seeking to mislead. For the caverns or for anybody who appreciates the caves (like the nearby peasants, one of whom functioned as a guide), the distinction between scratching and touching is crucial. The first implies action with more vigor, the marking of the polished surface (where Forster has been). One may even infer that the rock was sexually assaulted. Adela acted quite innocently, but a cave aficionado may have seen something more sinister in her activities.

The majority of English or colonial authors, like Kipling and Forster, have preconceived biases and prejudices, especially when it comes to the domination of the colonizers, who demonstrate that they are more knowledgeable, wealthy, and culturally endowed. The European domains have a sense of upper-class (the supercontinent) complexity, according to the psychological perspective. They provided the perspective that the Easterners were minorities (or subhuman) in the globe. Westerners should educate or mentor them so that they can become civilized, cultured, and humane.

The two instances of binary opposition or objections, or the higher vs. lower, are the pinnacle of superiority (of the supercontinent) and the inferiority (of the subcontinent). The British authors, for instance, claimed that no colonial culture or country could be compared to or contrasted with them. In contrast, colonial authors, who are considered to be inhabitants of the supercontinent, portray the natives as a group of marginal, less civilized, or inferior inhabitants of the subcontinent. This is included in these words that the voyages of discovery were the beginning of a new era, one of worldwide expansion byEuropeans, leading in due course to an outright, temporary, European domination of the globe. For instance, Kim, the protagonist of Kipling's novel *Kim*, has a complex of whiteness and fairness. His appearance of Irish

ancestry is also educationally supported by the fact that he is admitted to St. Xavier's School, the British School.

High tension was being created between the British and Indians as a result of the colonial rulers' cruel and unkind systems. Under the British's ongoing ambition for supremacy over others and themselves, the locals had to fight back as the Britons attempted to expand their dominion in India. The colonists used their military might, intellect, culture, and riches as dragoons to exert pressure on India during their dominance over the country. The British, among other things, had other intentions, but the literary device they used to spread their influence over the Indians was one of them. Several authors of the colonial era made the colonized natives reshape their perceptions under the rules of colonizers, as is highly publicized in the novels of Kipling and Forster. They distinctly portray the Indian disposition through the British disposition in the apparatus of binary oppositions between the settlers and the natives.

Because there were no political, social, or even literal effects opposing British rule, India had no faith in British laws. Only the words color, vision, and light which were written from the young man's Indian perspective—are visible when reading *Kim* closely. The early years of Kipling's life, which included six years spent in Bombay, reflect the British view of India. He was unable to interact with Indians in their daily life. At the age of six, he went back to England, and in 1882, at the age of seventeen, he returned to India. He was a journalist who supported the British administration in India by working for the Civil and Military Gazette. Regarding how India is viewed, Kipling and Forster have different perspectives. Forster portrays salvation in personal liberation, whereas Kipling elaborates on liberation in life that meets the visions of those eastern people while Kim comes to know the mission of the Tibetan lama.

Kipling and Forster were encouraged to create literature as a result of the barbaric conquest of the British over India. Although they are depicted as greatly inferior and insignificant to the British characters' superiority, there are no major native characters in the novels who may symbolize the lineage of the native Indians or India. After analyzing the primary texts as well as the secondary texts for this research, the researcher has come to the following conclusions: writings by Indian and British writers reflect a dichotomous picture regarding India's representation and that India is meaningfully presented from a historical perspective rather than from a literary one.

India's representation in selected texts is the major focus of this research, but it opens several avenues for further research. Future researchers can work in these existing areas: a) A critique of free and fearful representations of India, b) India's representation in the Western Discourses, c) Ethics behind India's Representation, d) The Western Perceptions of the East: A Critique of Representation, e) Glimpses of India in Colonial writings, f) Tagore's *Nationalism* and Nehru's *The Discovery of India*: A Critique of East-West Representations, g) India in Nationalistic and Universal Writings, and, h) India in Literary Writings: A Politics behind Exotic India.

This research has used Said's theory of Orientalism to systematically and carefully delve into India in history and literature, allowing the researcher to discover the true meaning of India. The binary disparities between the colonized and the colonizers are brought out strongly in Kipling's and Forster's literary works. Both writings illuminate real or fictional disparities and biases, which highlight the paradoxes contained in the world's binary dimensions and facets. The world is divided into two realms due to colonial biases and fictional differences, such as the supercontinent and the subcontinent, where the supercontinent claims dominance, and

the subcontinent is considered inferior due to their confused dichotomy. The tension between the supercontinent and the subcontinent inspires critical understandings that are mirrored in Said's *Orientalism*, which aids in the interpretation of British India from both historical and literary perspectives.

A new insight that emanates from this research study is that the native writers attempt to focus on the ancient logic, reason, and experience of the world, which is divided into a multitude of nations; the foreign writers seek to focus on their approach to nationalism which is a contentious issue, rather the issues in the discourse of the native writers. Westerners' discourse of nation is different from Tagore's concept of nation. The experience of the foreign writers illustrates that the globe inhabited by human beings is divided into two regions, namely, the subcontinent and the supercontinent. Such east-west demarcations of the globe led the foreign writers to defame the literature of India. The imperial scholars have not represented India in a way that the native scholars critique India's reality.

The Western novelists, Kipling and Forster, in their study of India, criticize just the corporeal or material mindset of India revealed in a way that impresses the observer as ragged, tattered, and something outworn. They worked as espionage under the rule of the British India. The insights on India are worthless. Readers find the true picture of India concretized by Tagore and Nehru. They properly glorify the significance of mutual relationships and friendships in historic India.

Native writers embody unity and fraternity for a cosmopolitan world. They play the role of the world benefactor for the new invention. They speak in favor of equanimity between praise and defamation, insult and respect, benefit and loss. They broaden the thought of mutual knowledge and understanding. There are drawbacks in

the Western presentation of India. This is not the case with the eastern projection of India which is more positive.

Precisely speaking, the research shows that the Western literary presentation of India is losing something and somebody in Kipling's and Forster's writings. For instance, each and every particle including the humanity and their universality in the world has some importance. From this importance Kipling's and Forster's writings blend a kind illusion, which remains as an absurdity, illogicality and irrationality. The Western writers, in their writings of Indian, represent a shallow study of India, whereas the native writers exhibit India in a credible manner, which is no doubt, broadens the humans' capability and personality. In their quest for India, the Eastern writers historically quelled the inquisitiveness of readers, whereas the Western writers demoted as well as diminished the Indian land and its culture.

The historical representation of India rationalizes the India and the Indian nationality, whereas the literary representation of India by the English writers diminishes the analytical value of the whole exercise. Through this native and English acknowledgment of India, the researcher's contemporary perspective takes on a logical dimension. It sheds light on future academic research through the canopy of several potential directions. They transcend India into a current of power as we muse on it as a detached observer. Their ways of looking at India resurrect an understanding of parenthood through historical and literary critiques of representation.

Chapter Five

Conclusion: Two Representational Versions of India

This study unveils as well as upholds how Tagore and Nehru project India as it exists in its history, and how Kipling and Forster show India in literature through imaginative perspectives. Their representation of India forms a conceptual basis for the study of India by the colonized and the colonizers. On close examination of the native scholars' seminal writings, it can be deduced that their portrayal of India is based on a realistic understanding of India. The foreign scholars' reflection on India is more fleeting than Miss. Adela's behavior with Dr. Aziz in the Caves. It is based not on a deep understanding of India, but on surficial perception. However, these native and English scholars contribute differently. The native scholars represent India univocally, but English writers interpret India as a disorganized and problematic subject between the colonized and the colonizers. Precisely speaking, the native scholars' broad knowledge stands in sharp contrast with the narrow or limited vision and literature of the foreign writers. The research also reflects upon how the oriental and occidental writers except Tagore, Nehru, Kipling, and Forster acknowledge India as similar to or different from each other.

The researcher has found that Tagore, the philosopher and great poet, who defines the history of humanity, rises to prominence in the East-West dichotomy. Similarly, Nehru considers Gandhi as the dominating figure of non-violence, whose conception of history differs significantly from Nehru's views of universality. Their perspectives on the east-west origins paradoxically differ from the Western image of India's dualism. The research brings out the historical synthesis of nations that consider themselves distinct. Tagore opines that India is a country to brings harmony

to international collaboration.His historical representation of India with its impressive legacy attempts to incorporate the east-west vision and exposes India universally. Nationalistic and universal glimpses enlist ifs and buts of east-west representations in Tagore's and Nehru's critique of India.

The goals of Tagore's and Nehru's representation of India foster political ties, around the people of the world, in the realm of oneness. The goal of nationalism in a terrifying atmosphere of war in Asia and Africa has nothing to do with imperial misguidance. In contrast to the history created by Tagore and Nehru, which universalized genuine history for the benefit of mankind, the history of the West is just a univocal defense of self-governed politics, which Western writers like Kipling and Forster confine to oriental history. As the voice of the East, Tagore, and Nehru strive to present a genuine portrait of India. India as it is described by Eastern scholars has a historical viewpoint in contrast to imagined representations by Western writers. India's history and literature are distinct from those of other civilizations. Indian scholars depict fraternity and friendship, whereas Western writers represent animosity and hostility. The Western authors' representations of India only serve to underline how inaccurately India is depicted. Western scholars have not universally looked at the nature of humanity, as Nehru and Tagore have done in their writings.

Kipling's *Kim* and Forster's *A Passage to India* portray colonial India in binary oppositions, with an emphasis on the east-west axes. The political, social, and cultural situations are predicated on the intersection of east-west oppositions, according to modern linguistics. The debate about the Indian acknowledgment of knowledge, culture, and economy is surrounded by the East and West perspectives—one inferior and the other superior. The research finding shows how society forces a binary opposition of attitudes. The colonial writers establish opinionated stereotypes

that remain mostly intact and safeguarded by preexisting knowledge, riches, and cultural prejudices because they believe that the inhabitants of the subcontinents are completely cut off from modern civilization and are thus aloof from it. The colonial literature largely focuses on binary objections while discussing the Indians of the subcontinent. The portrayal of colonial India as a place of inaction, lethargy, mystery, and confusion devalues India in colonial texts like *Kim* and *A Passage to India*. Both novels present India as Europe's binary opposition.

The cultural bias and prejudice resulting from colonizers' exaggerations are embedded in these novels. The true meaning of both texts is a recreation of an identity of the colonial attitude for the readers. With a colonial standpoint in mind, Kipling and Forster differ in their treatment of the subcontinent; they present the Indian people as a race devoid of civilization. They recreate India in their works with an eye to the dichotomous distinctions between Europe and the subcontinent of India using Western ideology.

This study reveals that Kipling and Forster have portrayed the Indian people with the content and form of European colonialism. They have a colonial mindset which has formed a binary distinction between the colonized and the colonizers. Western novelists have exhibited stereotypically ingrained prejudices and preconceived ideas in their actions. Through the mechanics of European literary and economic shifts, they, in a great deal, hide the warmth of supremacy. Their views unveil that superiority and inferiority are a pair of related terms or concepts that are opposite in meaning. If the West stands for superiority, the East stands for inferiority. The colonial authors, for instance, refer to India as a land of dichotomy in paradox to the portrayal of the selfless or fearless history of India presented by Tagore and Nehru.

The research concludes that the colonial writers depict the colonized India as inferior and uncivilized, which is a silly standpoint between the Eastern and Western scholars. However, the colonial writers' claim is highly sarcastic because of their worthless critique of India and its people. The study of *Kim* and *A Passage to India* reveals that the superiority complex of both authors' representations of India is meaningless as meanness and spitefulness. For instance, Kim, Kipling's main character, is white in complexion, but Irish in blood. He receives his education from St. Xavier's School, whereas Aziz, the main character in Foster's *A Passage to India*, is a representative of India who seeks to win over white men and women without being arrogant or worn out. Aziz fights against injustice and humiliation towards the novel's end when Miss Adela Quested forces Aziz to purchase rape. Although Aziz appears to be emotionally drawn into the act of rape acquisition, money, culture, or knowledge, it would not be sufficient to produce a counter or marker discourse that would logically confront the conquerors. As a result, *Kim* and *A Passage to India* depict colonial India as a binary contrast to imperialist Britain. As a doctor in the novel, Aziz is far more emotional than intelligent. He is viewed by the superior people as a lower-class individual who lacks richness, knowledge, and civilization, which are well-known personalities to the colonizers.

The research shows how Kipling gives a careful reading of India that, on purpose, ignores the social, cultural, and political consequences and paints the image of a boy's India as a glass tube filled with many colors and viewpoints. During the first six years of his life, from 1865 to 1872, while living in Bombay, he only had a glimpse of India as a young boy. He left England for India in 1882 and joined the Civil and Military Gazette, where he worked as a writer until 1889. His second brief trip to India offered him the opportunity to reflect on and observe imperial India with

maturity. Because of their cordial ties, the elite group had given him some basic information about India. *A Passage to India*, on the other hand, places a strong emphasis on Forster's close affinity with Indian traditions, and culture, and his peaceful relationship with Ross Masood. His cursory and casual observation of India appears to paint a vivid image of the racial, moral, and cultural problems that prompted him to criticize the colonial treatment of Indians.

Both Kipling and Forster were made more aware of binary oppositions by colonialism, but the attitudes they adopted while writing about colonial India were different. In contrast to Forster's *A Passage to India*, which gives a negative image of humanity and reveals human behavior that was wrongfully misunderstood, Kim presents people, races, and customs and exhibits ambivalence. Kipling's attitude toward India was torn in two points: reverence for the ancient, mysterious, and wise, which appeals to the religious, sensual, romantic, and imaginative side of his personality; and contempt for its political childishness and total lack of capacity for self-government. Both *Kim* and *A Passage to India* critically examine the Indians dichotomized in arguments against invaders since they are seen as ignorant, unfit, and unaware of their own cultures.

Kipling's portrayal of inferiority frequently tears the heart of contemporary India. He thinks that his imperialistic ideas are founded in part on his notion that he was an expert onIndia, but Indian intellectuals view Kipling's imperialistic philosophies as nothing more than prejudice. In Kipling's *Kim*, the colonial spirit combines a type of free and fair enchantment with the fervor of the colonial bureaucrats and officials, who are well-defined among the works of many imperialists and Anglo-Indian writers. At the expense of realism, Kipling depicts India as it is in all its literality. India was depicted in Kipling's work as being a very backward and

underdeveloped nation that remained devoid of civilization, knowledge, culture, and prosperity, especially for the native Indians who lacked access to mainstream education, which they could only gain by carrying the white man's load. Along with other works by European and Anglo-Indian authors, Kipling's *Kim* provides a clear illustration of the colonial era's hegemony or prejudices. The portrayal of colonial personality has underestimated other cultures and forced them to legitimize their possession via literary civilized colonialism. Kipling whom GeorgeOrwell calls the prophet of imperialism has shown the Indians as barbaric giving uneducated colonizers the heroic duty to rule and civilize.

The research explores the disparity between Forster's and Kipling's novels, in the treatment of Indians. India, in *A Passage to India*, is real and, to a certain extent, connects the native population to the colonial regime and sphere, but it is also full of mystery, confusion, ignorance, and inconsistencies. The image of native Indians in *A Passage to India* captures the arrogance with which many people view India and the Anglo-Indians. In this regard, Forster just examines the Marabar Caves' outward aspect, which is devoid of harmony, friendliness, and imbalance due to the Caves' echo. Adela does not respect the essence of Indians, just as the colonists judge their hearts; therefore, the echoes she hears in the Caves have no significance. According to the nightmare event caused by the British rulers, India, an ancient symbol of peace, has maintained humanity's true nature behind the surface of reality. For instance, the Jallianwala Bagh massacre, which took place in India during the colonial era and resulted in the deaths of 379 people and the injury of many more as a result of General Dyer's error, tarnished Indian glory. For the benefit of the native population, the colonial government controls tensions over politics. In the accusation of Aziz and Miss Adela, the countrymen agree that the Bridge Party has failed to cement the

position between the two groups. Readers in the novel seem to get a sense of political prejudice and bias regarding Britton as their trial goes against Indians. Forster does not depict any overt racial or political oppression of Indians by the imperial authority. The Indian counter-event, which characterizes India as foreign, mysterious, and confusing, is absent from the substantial nature of India. Miss Adela and Dr. Aziz demonstrate a form of an unusual relationship between the East and West in a wide sense. India, on the other hand, appears to have established the essence of criticism, but it fails because of the unintelligible allegation. No bridge between East and West can be built, and neither Mistress Fielding nor Aziz's thoughts have tried to figure out why their friendship ended.

According to colonizers' verse, the Indian native scholars are purposefully referred to as a puzzle, a mess, and an indigenous people. The bondage and burden demonstrate how racial and cultural differences cannot eventually be overcome. The colonizers and the colonized are, therefore, uncertain about how to connect the two great dichotomies. In Forster's *A Passage to India*, where the Marabar Caves represent mystery and confusion, the Europeans believe that India is an eternally confused place. For instance, the incidents that happened between Aziz and Adela in the Marabar Caves are quite ponderous and wondrous because their friendships are consciously unwanted, uninterested, and indifferent to one another. The relationship and friendship between the two Indian and English characters are suspicious, doubtful, and fearful. These incidents in the Marabar Caves were uneasy and unconsciously done, showing an inability to find reality for both colonizers and the colonized. This curiosity about the Marabar Caves, which Forster describes as a hindrance, came to block meaningful relations between the colonizers and the colonized. The Bridge Party also failed to depict the unconvinced friendship between

the colonizers and the colonized. In Kipling's *Kim*, India is an attractive and fair subcontinent of the East. Kim portrays India as more beautiful and important than the scene itself. Kipling highly mystifies the portrayal of the Indian standard of living. However, Kipling does not interpret the chaos and miseries that were caused by the mistreatment under the colonizer's regimes. Further, Kipling's imagination of India's hope of redemption, Husain believed, lay in a complete acceptance of the rule of the British, and the Indian pastoral life appeals to Kipling's simplification in his novel successfully.

Indian nationalism appears differently than it does in Kipling's *Kim* and Forster's *A Passage to India*. For instance, Aziz displays his response to Fielding's attitude as a societal exposure based on the spirit of nationalism towards the end of the novel. Aziz displays Fielding's mocking remarks: Who do you want instead of the English? It seems tobe an outburst of nationalism. When Forster forwards it, Aziz in an awful ragedanced this way and that, not knowing what to do, and cried: Down with the Englishanyhow. We may hate oneanother, but we hate you most. Although Aziz's social orientation stops him from having irrational thoughts and opinions, it foreshadows the flood of Indian nationalism that would force the English out of Indian soil. In a similar spirit, several voices respond to Fielding's hopeless query, "Why can't we be friends now"? The study, thus, highlights the urgency of the real relationships and friendships between the native and English passage of India.

Indian nationalism is strongly acknowledged by the sound of echo through the Marabar Caves that Forster underlines, causing a type of division between the two—colonizers and colonized. Due to Adela's ignorance, the Indians become more sensitive to it, which causes a kind of awareness to spread over the entire Indian community. Instead of weak national rights, Adela's charge of rape brought up

substantial concerns of resentment toward the colonialists. For the sake of national sovereignty, they are exceptionally magnificent. In the same connection, the revolution slowly and gradually picked up the revolution of nationalism, which had become a vital issue since the Sepoy Mutiny in 1857. Indians started to search for their right to justice through the Jalianwalla Bagh massacre in 1919. These incidents, during Kipling's job as a journalist in the colonial era, perhaps, stem from acknowledgement and the realization that nationalism flourished as a development of nationalism.

Kipling's *Kim* is an Indian view that deals with adventurous and comic hero muddles in both the colonized and colonizers. The basic, remarkable themes and contents are highly framed by the European canvas. Kim reproduced Indian beliefs and history to represent the unconquerable and repeated assertions of the colonial era. For example, Surat, during British colonial rule, was the first marketplace, where gold and cloth were exported a great deal. Textiles and shipbuilding were the main industries in the major industrial cities of the world. The British government, as a disguise for traders who first entered Surat and started their business on a large scale, stepped in to gain power over the muddled and innocent India. Kipling's *Kim* does not talk about how the British occupied India and its natives in the projection of a British colony. Kipling did not portray any sign of indifference or resistance as a colonial writer who misguided India or its natives too. For instance, Kim, who was sent to St. Xavier's School to become a Sahib, always played the role of an Indian boy who earned the salary provided by the English. In this way, they spread and imposed their language and power on natives. Harrie Chandra Mukharji reiterates the English language imposed upon him, but he did not get the white man's salary that Kim

advanced to the British officials' "Great Game". But Harree Babu did not understand the plan of the Great Game, which had made him out of English.

Kipling and Forster have displayed a distinction in character construction that is subtle and exquisite. In *Kim*, Kipling presents an adolescent character who, for the most part, succeeds in their roles between the colonized and the colonizers. Due to the lama, Kipling has an acute power of observation; he is full of creative ideas. But he is caught in the myopic politics of the British India. But this case has a paradoxical meaning in the observation of the Indian scholars Tagore and Nehru. Kim is always a precise observer and succeeds against imperial suitability, for example, as a Secret Service snitch who kept switching between the Indigenous and the Anglo-Indians. The lama's friendship with Kim portrays Sahib. Accordingly, Kipling claims that Europeans and Indians are destined to be in friendships and relationships.

Forster has demonstrated how rational thought produces a binary distinction between the colonizers and the colonized in terms of both positive and negative experiences. The relationship between Aziz and Mrs. Moore's friendship remained unfinished. They were unable to transform their relationship into a brotherhood because Aziz forcefully told Mrs. Moore thatthe Indians were not allowed in the English club even as guests. The education that Aziz received was not suitable for the colonizers. As a friend or perhaps a sibling, they may have simply continued to exist as an unchanging soul. Their souls, however, are the depths of the connection between binary oppositions. The resisting power of the canonized bureaucrats and officials bagged the fate and branches of the colonizers in *A Passage of India*. Forster highlights the binary relationship that stems from the good and the bad between the colonizers and the colonized.

The study further exposes that the colonizers' craftsmanship and expertise are praised by Kipling, who is widely recognized for their colonial potentiality. There is no doubt and suspicion in their passage and observation of India. On the other side, Forster portrays the portrayal of the representative Indians as weak in their struggle against the correctness of the colonists. Aziz has arrived in Mau, the princely state of the Anglo-Indian hegemonic region, as shown by Kipling, where he will have the chance to foster nationalism that so clearly manifests in the Indians. Kim's Great Game implies that his submission to British authority would be a favorable opportunity for Indian growth. The absence of affection displayed by Kipling demonstrates that the Indian characters do not actively pursue self-governance. The Indians, whose feeling of nationality had not yet developed with the passage of self-government, are treated with a sort of indifferent attitude in Kipling's views. India seems as a distant country for British administrators and officials throughout the colonial era.

The beautification or image of India under colonial portrayal depicts the British colonizers' presentation of superior thinking, education, craftsmanship, and skill in contrast to the locals' confusion and hybridity. For example, Aziz, an educated Indian figure who is exceedingly helpful to the English implication of India, has been impractically unknown to them, the colonizers. For instance, Kipling's *Kim* never touched the colonizers except for Kim because he was canonized by the lama, and the same to Forster's *A Passage to India*, which always remained different from Tagore's *Nationalism* and Nehru's *The Discovery of India*. The finding shows that colonial authority surrounds the uncertainties; it shows how well Forster and Kipling understood one another. Although Kipling was heavily inspired by the bureaucracy and administration of the British Raj, the idea of the colonial force in his novel

*Kim*demonstrates that the locals could not survive on their own. He firmly believed that neither internal nor external resistance could ever influence the laws of the British Raj. The Great Game or Secret Service of the colonial Emperor is characterized in Kipling's Kim as a calculated attack against the colonized. According to Kim, these initiatives exhibit a lack of confidence and potentially halt colonial control in India's self-doubt. Forster also discusses the colonial rulers' mistrust and self-doubt similarly. They were quite broad and imprecise in their observations of the Marabar Caves, which were full of confusion and perplexity for the Western visitors, notably Miss Adela Quested and Mrs. Moore. They exercised their distrust and skepticism. The research shows that the Marabar caves, in *A Passage to India,* denote nothing but their vacancy of meaning about the confusion and riddle of the Marabar caverns. Indian cultural and epistemological traits were developed with skepticism and self-doubt. The British monarchs condemned these characteristics of Indians. The Western authorities harshly condemned the scene and sights in India, such as the Maragar caves, which led to confusion and discomfort. The colonial authorities had a stark perception of the Indians as a whole because of these components.

The language that people comprehend or use daily is significantly varied and at odds with one another's languages, cultures, beliefs, and other factors. A language in binary opposition or disagreement with another language works as good evidence. In this regard, the natives would not be well understood if there were no evil eyes. This study glimpses an energetic slogan that criticism should be in one surroundings to be enriched physically and mentally in all walks of life. Binary oppositions are thought to be the fundamental components that allow humans to form their knowledge and ideas. In this instance, locals follow their specific culture and ideas thanks to British writers, who provide stereotypical information to assist them through biases

and prejudices in their methods. The colonial literature, which is extensively discussed in both *Kim* and *A Passage to India*, portrays India as prejudiced and biased in the clichéd vocabulary of the European explanation. India is seen by Kipling and Forster as a mystifying place of confusion and lethargy that modernity will eventually liberate. The analysis of these two works produces binary oppositions or objections due to the European disposition, which severely denigrates locals. Both European authors made India their own because of their similar perspectives on Indian culture and religion. To analyze how the two writers communicate their views on Indian literary beliefs and other topics, this research uses a simple discourse about colonial criticisms, which mostly focuses on natives' stereotypes of India.

The research specifies that politically motivated powerful people and nations create and develop certain stereotypes about the dominated people, nations and culture. In the game of power politics, the dominated people also route to the formation of their own perceptions. They feel compelled to historically elevate themselves through their cultural practices and historical narratives in their quest for inner strengths. This research, further, indicates how people, nations and cultures are represented or misrepresented and how to create a fair environment to understand the reality without being misled or misguided. This issue of representation that requires judicious thinking and enquiry for proper understanding will have lasting impacts on future researchers.

The discourse of Nationalism propounded by the native Indian scholars Tagore's *Nationalism*and Nehru in *The Discovery of India* provide readers with a credible ground to ignore the presentation of India by the English writers like Kipling in *Kim* and Forster in *A Passage to India*. These east and west scholars are different in their perspectives no doubt. The Western writers' discours on Nationalism is highly

biased and even shocking, whereas Eastern scholars' approach to Nationalism is logically cogent and forceful based on reasoning as well as factual legitimacy for the benefit of human relationship and friendship, which is expected to enhance and strengthen the significance of human history.

The objective of the representation of India is to politically demonstrate the different meanings of nationalism, including the treatment of India presented aggressively by the Western writers. The native writes make readers witness the discourse on humanity on the broad canvas. Tagore is at his best in his theory of nationalism. Later, his well-reasoned concept of nationalism facilitates the emergence of Nehru and Gandhi as founders of modern India. The way they propounded the theory of nationalism enlightens us in today's world characterized by intolerance, sectarianism, violence and prejudice. Their service to humanity in the cosmopolitan sphere is absolutely coherent and commendable.

The Western critique of representation of India reduces humanity to the narrow confines of nationalism represented by Kipling's *Kim*, Forster's *A Passage to India* and others because what they show no more than expression of their impoverished mind. This research weaves convincingly a well-knit discourse examined by the native scholars as comprehensively as possible in their critique of India rather than Western critique of India justified by Kipling's *Kim* and Forster' *A Passage to India*.

As a researcher, I would like to advocate that the native writers universally develop a discourse of nationalism to challenge the misunderstanding created by the Western writers and others too. The native views and outlooks on India and its culture and people are of course compact and refreshingly impressive, but the definition of

nationalism critiqued by the Western scholars is controversial, confrontational and contentious, so their study of India appears to be incomplete as well as imperfect.

From 1901 to 1946, these native scholars and English novelists critiqued India as having a highly contentious relationship and friendship between the colonized and the colonizers. The scholars, before the independence of India in literary writings, identify India having manifold manifestations. The historical and literary appearances of India are restated in their writings, which reflect their profound knowledge to this study of the researcher. These writers from two continents are rigid in their own historical and literary unique versions of India. But the scholars from the subcontinent are fairly descriptive while the novelists from the supercontinent are lopsided. This research is a humble effort to evoke interest in researcher as to how a nation can be represented by different writers belonging to the native soil and the foreign land. Students, writers, scholars, philosophers, thinkers, sages, and holy men across the world will envision and try to understand India not only from Tagore, Nehru, Kipling and Forster, but other writers who have written on India.

This research critically evaluates the representation of India through four key texts: Tagore's *Nationalism* and Nehru's *The Discovery of India* from an Eastern perspective, and Kipling's *Kim* and Forster's *A Passage to India* from a Western perspective. All these texts were written prior to India's independence in 1947, and each offers unique insights into India's social, political, economic, and educational dimensions.

Rather than focusing on narrow topics, this research, further, suggests broader conceptual areas covering my own country Nepal. For example, how does individual, societal and national representation attract cultural and political colonization?What does the English writers' representation of India tell us about India'srepresentation of

Nepal?Why does representation matter at all?What does Nepalese representation of Gurkhas and Bahadurs mean to the world?Representation, except for my research, calls for further study on subject(s) of settlement and migration. Representation encompasses philosophical, linguistic, artistic and cultural perspectives.

Methodologically, future research can also explore further the following areas: a) Representation of the Local in the National Canon: Yadav in Madhesi Discourses, b) The Bahadurs in Indian Writings, c) Representation of Nepal in English Discourses, d) Critique of Representation in Nepali Discourses on Dalits, and the like.

The representation covers manifold areas including philosophy, psychology, and linguistics, which represent therein a study of signs or symbols of how representation is possible. For instance, representation from a philosophical perspective examines the internal and external aspects of the individual. It is a complex concept that seeks to interpret how representation is possible from philosophical, psychological, linguistic, artistic, and cultural perspectives.

In cultural research, representation pertains to how cultures, identities, and power relations are depicted and understood through various media, including literature, film, and art. For instance, Stuart Hall’s study on cultural representation explores how meaning is constructed and negotiated within social contexts.Nepali representation of Gurkhas and Bahadurs is suggestive of Nepal's unique martial tradition based on ethnic identity and diversity. Both Gurkhas and Bahadurs suggest heroic, epic, polite, and indomitable courage.English writers' representation of India raises a pertinent question about India's representation of Nepal.

Nepal is viewed by India as a country with cultural affinities, and common social traditions in terms of marriage and other social customs, and politically as a country under the Indian sphere of influence.Representation matters a lot because it

helps understand the interplay of cultures as well as understanding of inter-state relations from various perspectives such as social, economic, political, and even philosophical. Nepal's and India's representations are Vedic traditions and outlooks with profound implications like universal brotherhood, advocacy of peace and nonviolence, and communal harmony.

The research provides valuable insights into how India is represented in both historical and literary contexts, offering a comparative analysis, reading and interpretation of Eastern and Western perspectives. It enhances our understanding of the political, cultural, educational and social dimensions that shape these representations and encourages a more informed and critical approach to studying India's history and literature.

The findings suggest that while Western portrayals may often reflect colonial biases, Eastern perspectives offer a more accurate and respectful understandings of India. This research contributes to the broader field of cultural and historical studies by highlighting the importance of critical engagement with both native and foreign accounts, promoting a more balanced and comprehensive thoughts and philosophies about India's rich heritage.

This study contributes and subsidizes a new perspective on India's historical and literary representation, highlighting the political motives behind each version. It critiques the colonial mindset and the imposition, nuisance or hurdle of foreign cultural stereotype values on India, revealing how these portrayals have shaped global perceptions. The research suggests that while Western representations may often be biased, confused or misleading, Eastern perspectives provide a richer, more authentic, accuracy and faithful understanding of India's historical and cultural identity.

Recommendations for Further Research

The study recommends exploring additional areas of representation, particularly focusing on neighboring countries like Nepal. Future research could investigate how representations of Nepal relate to those of India and examine the implications of these portrayals for understanding cultural and political dynamics. Key areas for further study include:

1. **Representation of Local and National Identities:** Examining how individual, societal, and national identities are represented in literature and media, with a focus on cultural and political colonization.
2. **Comparative Analysis of Nepal and India:** Investigating how representations of Nepal in English literature compare with representations of India, and exploring the impact of these portrayals on inter-state relations.
3. **Philosophical and Cultural Perspectives:** Analyzing how philosophical, psychological, and linguistic perspectives influence representations and understanding of cultural identities.
4. **Cultural Research:** Exploring how cultural representation affects societal perceptions and relations, including studies on Nepalese representations of Gurkhas and Bahadurs.

These recommendations aim to deepen our understanding of representation in literature and culture, offering new insights into how identities and histories are constructed and perceived across different contexts.

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