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Colonial Psyche in Joseph Conrad's *An Outcast of the Islands*

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Approval Letter

This thesis entitled “Colonial Psyche in Joseph Conrad’s *An Outcast of the Islands*” submitted to the Central Department of English, Tribhuvan University by Yam Prasad Bhattarai has been approved by the undersigned members of the Research Committee.

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Abstract

This research primarily delves into colonial psyche as well as colonial politics which is operated covertly and overtly robbing the freedom and choices of the colonized people in Malaya continent. The colonizers follow various steps and ways; military force, deceptive strategies to bring the nonwhite people under control. This study is to elucidate how colonial practices and aggressive activities take place in the colonial period. Colonialism is the projection of the mentality to overcome, defeat and dehumanize those who belong to different kinds of socio-cultural background. European traders and colonial agents practice harsh and dehumanizing practices over native people in the name of making them civilized and educated. Whites' greed for wealth and gems of Malay Archipelago is so limitless that finally they meet their own doom. In their mission to capture materialistic objects, they develop insanity and callousness. The fall of the white shows that colonialism is a mask behind which the ruthless process of exploitation lies. Besides seeking to exploit resources voraciously, the whites do not hesitate to dominate and dismantle the politico-cultural system of Archipelago.

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I. Colonial Politics in Joseph Conrad's *An Outcast of the Islands*

This research examines colonial politics operates covertly and overtly robbing the freedom and choices of the colonized. The colonial politics follows various steps and ways to bring the nonwhite people under control. From direct use of military force to the hegemonic practices like manipulation and deceptive strategies, the mission of colonialism uses any way that is handy. The organized campaign and conspiracy of colonizers are called into question in Conrad's *An Outcast of the Islands*. The sole objective of this thesis is to show how colonizers in Willems adopt treacherous policies of weakening the stable political system in the country of the colonized and exploiting the resources of that country. Divide and rule is the strategy which colonizers often use to get their selfish interest fulfilled.

Colonizers' greed for wealth and gems of Malay Archipelago is so limitless that finally they meet their own doom. Tom Lingard has to shoot himself and Willems degenerate into the paranoia. In their mission to capture materialistic objects, they develop insanity and callousness. The fall of the white shows that colonialism is a mask behind which the ruthless process of exploitation lies. Besides seeking to exploit resources rapaciously, the white do not hesitate to dominate and dismantle the politico-cultural system of Archipelago. The foundational basis of western colonialism is not to boost and buttress the living standards of the natives of any nonwestern countries. But the underlying force behind colonialism is to dampen the economic resources of Malay Archipelago.

But perhaps the postcolonial refers to the passage of societies recovering from the experience of colonialism. Rather than indicating contemporary social circumstances, does it signify a state of mind preoccupied with effecting a

disengagement from the previous condition? And since, despite formal decolonization, “this experience, Bhabha says, remains a potent factor in the formation of its practitioners, North and South, East and West, does the gesture to an existentially beyond' intimate a therapeutic discourse composed by critics, scholars, and writers in pursuit of intellectual self-fashioning” (*Location of the Cultures* 156).

Associated with a casual approach to historical specificities is an indifference to overseas empire's capitalist trajectory. It is because imperialism lives on in new forms and perpetuates the exploitation of the Third World. The addition of postcolonial to the critical vocabulary remains controversial. The formal independence won by colonial populations does not automatically imply decolonization and independence, since an active colonialism continues to operate in the form of transnational corporatism.

The conspiracy theories begot by deep isolation and the general feeling of powerlessness and futility. More developed part of the country wants to secede because its inhabitants are even more cynical about the political future over the mountains than any foreigner. He describes oscillations between chaos and tyranny, and political movements named after their leaders - Monterists and Ribierists - because in island, despite the talk of democracy and liberation, there are no ideas, only personalities. He describes the dread of officialdom with its nightmarish parody of administration without law, without security. He describes a port, an ocean port no less, that because of island's lawlessness is so isolated from the world. His conclusion is of a sort that a novelist can make with less damage to his reputation than a journalist.

Joseph Conrad is the celebrated author who has produced a number of novels and stories which deal with the encounter between western European people and

nonwestern people citizens in different geographical territories of the world. Although Conrad grounds his humanism in universality, he inevitably encounters the risk of imposing Western ideology and thus Western power on the East in *An Outcast of The Island*. As Edward Crankshaw says of Conrad's ideology:

It is primarily rooted in the humanist perception of cultural identity, a perception that tends to reinforce cultural distinctiveness, difference, and distance and in so doing provides the epistemic basis for the historical emergence of colonial expansion. Joseph Conrad is doubtless a writer gifted with mounting voice of skepticism regarding any kind of adventurist mission. (54)

As claimed by Crankshaw, Conrad recognizes the prevailing limitations. He knows them well as he faces similar complications with his characters in *An Outcast of Islands*. Westerner's desire to connect to a fictitious geography may be overridden by Western power over the Orient.

Guneli Gunn evaluates Conrad as projected in *An Outcast of Island* objectively. She says that Conrad is torn between the loyalty to self and the temptation of the selflessness. She makes the following appraisal of Conrad:

An Outcast of the Island is an attempt to demonstrate that in this novel, as in his other work, Conrad was torn between the poles of selflessness and selfishness. It is not an attempt to demonstrate a schematically fixed allegory. The novel is an allegorical experiment. Its theme is imperfectly conceptualized. No doubt Conrad intended an obscurity. But the premise here is that while the content of the novel is not always technically or thematically consistent and clear. (52)

Despite the elaborate narrative design of *An Outcast of the Island*, it does project a confused philosophy that Conrad held throughout his artistic life. It defines a philosophical relativism in the novel. It pits man, the protagonist, against his environment. The novel demonstrates that in the Archipelago world, paradise probably never existed.

Chinua Achebe is extremely critical of Conrad. Conrad is just a backdrop which eliminates the African as human factor. Conrad's nonwestern geography is a metaphysical battlefield devoid of all recognizable humanity, into which the European enters at his own peril. Chinua Achebe gives expression to the following view with regard to Joseph Conrad:

Conrad's early fiction becomes more pronounced. Conrad treats the local Indians and the ruling-class Arabs with something of the same pitying contempt and exoticism he reserves for African Blacks and South East Asian peasants. Conrad is even more drastic in depreciating hegemonic and racist concern. (65)

Conrad effectively silences the other. He reconstitutes difference as identity. It rules over and represents domains figured by occupying powers, not by inactive inhabitants. Both the implicit and explicit components stand side by side in most of the works of Conrad including *An Outcast of the Islands*.

The image of the white is not much better in Conrad's other colonial fiction. In *An Outcast of the Island* the cowardliness of Willems and the other white officers is all the more damaging to the colonial system. It stands in sharp contrast to the actions of his assistant. George A. Panichas discloses the following remarks:

In *An Outcast of the Island*, the existence of the Other in Conrad is even more forcefully enunciated by Brian Spittles. For Conrad the Far

East, South America, Central Africa was not peripheral areas. They too were the core of human experience. Events and experiences there were not of merely secondary interest as measured against the centrality of European culture. (16)

The entire novel is the spectacular projection of a possible fundamental unity of human experience. To Spittles, Conrad's claim that he was 'content to sympathize with common mortals, no matter where they live would sound quite justified. There are some grounds on which it can be asserted that the projected vision of Conrad is free from petty charges and allegations.

Exile informs most of the significant strands of modern social and philosophical thought. A misty halo of exile seems to surround the spectral figure of Conrad himself. Focusing on this issue, Levis A. Lawson makes the following assertion:

Conrad lived three lives, each of them, in a different sense, exilic: born in the Russian-occupied Ukraine to a family of aristocratic Polish political refugees, he traveled the world as a mariner before becoming a naturalized British citizen, eventually, one of his adopted country's most famous novelists. (37)

Conrad has the impressive exilic pedigree and employment experience. It is not especially astonishing that Conrad's novelistic portrayals of such figures as Marlow, Jim, Decoud, Razumov, Verloc, and Heyst tend to become with Conrad's own biographical narrative.

Albert Guerard, as a noted critic of Forster, claims that he notices plenty of ambiguities and contradictions in Conrad's style of writing in *An Outcast of the*

Island. In this regard, Guerard seems to be critical of Conrad. Guerard puts forward the following view:

Conrad needed no critics to tell him of the ambiguities, contradictions and limitations in his intellectual stance. He sets up his entire project of writing about connection in order to understand honestly and realistically the conditions of the world and how they prevent, facilitate, and affect connection. (65)

Conrad's narrative mode of presentation and analysis aggressively challenge the very ideologies he believes in. After treating a problem in its local context, Conrad does not hesitate to put forth its potential solutions. The most unique fact about Conrad is that as soon as Conrad's humanism looks as though it will work out.

The elusive nature of reality in the imperialistic aura and atmosphere fascinates Conrad. Xavier Brice typically looks into this aspect of the text. He adds his view regarding this aspect of the novel in the following citation:

Joseph Conrad precisely addressed this issue in his classic novel set on a fictitious geography in the early decades of the twentieth century. The author was keenly and painfully aware of the gap that constituted the reality of his contemporary imperialistic situation. Interestingly it is his unease and unhappiness about the situation that proved particularly enriching for *An Outcast of the Island*. (33)

In *An Outcast of the Island*, westerners seem to have been bent on seeing propaganda or scheming behind every event. Conrad is profoundly shocked by this sort of abject and inhuman trend. He distances himself from this general trend. Conrad shows an extraordinary fairness and insight in portraying the western plunderers.

Cedric Watts examines Conrad's portrayal of native revolutionaries in *An Outcast of the Island*. Conrad's sympathy for the female characters trapped in their own confused decision is clearly revealed in the novel. Watt discloses the following view concerning this aspect of the novel:

Revolutionaries in *An Outcast of the Island* Suffer permanently from their unsettling experience. However, although the whole story evolves, the emphasis is more on their failure than on their success. Conrad finds it to be a study of what it means to be capable, a social position that cuts across biological and racial lines to inscribe culturally constructed definitions of sexuality within a sex/gender/power system. (41)

The portrayal of revolutionaries is not free from debate and criticism. The initial days of Tom Lingard's visit to Archipelago are successful. He connects with Archipelago and inhabitants on an intuitive level. He reaches to nihilism after visiting the port. The gradual disclosure of the character of Decould unveils her venerable wisdom and receptive magnanimity.

John Baker Pinker is a noted critic of Forster. He says that Forster has had exposure to some of the realistic sides of human beings. He assumes that Conrad gets a view of real life experiences of witnessing Malay Archipelago. Actually, Archipelago in its entirety is observed by Conrad. The authentic evidence of this fact is the representation of Archipelago in *An Outcast of Archipelago*:

Conrad lived in a period of a strange mixture of prejudices and various contradictory opinions concerning native of Archipelago, both of the people who showed contempt for the culture of the natives and considered it inferior to western culture, and of those more unbiased

and more familiar with it. Conrad's scope of mind was shaped by his talent for observation, social environment and curiosity. (27)

Pinker concludes that the time in which Conrad lives is the time of great unrest and excitement. Awareness on the part of Costguana youths is seen immensely. The relation between the natives of Islands and the western colonizers is facing various deadlocks. At that time, Imperialism had gradually faced threats of minor importance.

Although all these critics and reviewers examined this novel, *An Outcast of Archipelago*, from different points of view and then arrived at several findings and conclusions, none of them notice the issue of the projection of colonial psyche. Along with the projection of colonial psyche, there are various forms of dominations faced by the native people of the Archipelago. The hegemonic mentality and the mentality to control the colonized are found abundantly in the white characters of *An Outcast of the Islands*. Beneath the veneer of their civilizing pride and selfless activities lies the scheme of exploitation and domination lie. The altruistic and philanthropic activities of westerners are suspicious because they are not what they appear to be. They rob the resources and wealth of the natives of Islands. The unwillingness of Europeans to cultivate an empathetic attitude towards different and the other is a mark of colonial psyche. By using the postcolonial theory, the researcher probes into this topic.

To probe the issue at hand, the researcher makes use of the theory of post-colonialism. Post-colonialism is subversion. It aims at countering some of the claims and assumptions mentioned about the colonial culture and people in the dominant colonial discourses. In this regard, Bill Ashcroft argues:

Post-colonial studies developed as a way of addressing the cultural production of those societies affected by the historical phenomenon of colonialism. In this respect it was never conceived of as a grand theory

but as a methodology: first, for analyzing the many strategies by which colonized societies have engaged imperial discourse; and second, for studying the ways in which many of those strategies are shared by colonized societies, re-emerging in very different political and cultural circumstances. (14)

There has hardly been a more hotly contested term in contemporary theoretical discourse. Postcolonial in this perspective represents an attempt to regroup intellectuals of uncertain location under the banner of postcolonial discourse.

Intellectuals in the flesh may produce the themes that constitute postcolonial discourse. On the contrary, it is participation in the discourse that defines them as post-colonial intellectuals. Ashcroft goes on to say that “since its entry into the mainstream in the late 1980s with the publication of *The Empire Writes Back* there has been a constant flood of introductions to the field” (86). According to Edward Said, it is important to delineate the discourse so as to identify postcolonial intellectuals themselves. An investigation of the emergence of the term ‘post-colonial’ “reveals how and why such a range of meanings has come to surround its use. Employed by historians and political scientists after the Second World War in terms such as the post-colonial state, post-colonial had a clearly chronological meaning, designating the post-independence period”(45). The study of the discursive power of colonial representation was initiated by Edward Said’s landmark work *Orientalism* in 1978.

Postcolonialism serves as the methodological fulcrum. It gives plenty of insights about how to examine various tricks and treacheries used by European colonizers to exploit the native inhabitants of the colonized land. Postcolonial criticism has refocused attention on neglected aspects or areas within it. Postcolonial

criticism has contributed to the interrogation of received distinctions between high and popular culture.

In *Orientalism*, Said argued that much of the Western study of Islamic civilization is political intellectualism. It is meant for European self-affirmation, rather than for objective intellectual enquiry and academic study of Eastern cultures. Hence, Orientalism functioned as a “method of practical, cultural discrimination applied as a means of imperialist domination, producing the claim that the Western Orientalist knows more about the Orient than do the Orientals” (*Orientalism* 86). Said argues that the history of European colonial rule distorts the writing of even the most knowledgeable, well-meaning, and culturally sympathetic Western Orientalists.

This thesis is divided into three chapters. In the first chapter, the researcher introduces the topic, elaborates the hypothesis, and quotes different critics’ views regarding to the text. In the third chapter the researcher makes a thorough analysis of the text, *An Outcast of the Island*, by applying the theory of post-colonialism. The last chapter contains the conclusive ending of the research.

II. Critique of Colonialism in Joseph Conrad's *An Outcast of the Islands*

Joseph Conrad condemns European colonialism. The fallout of colonialism is called into question. Imperialism is what Conrad hates in *An Outcast of the Islands*. By dramatizing how colonial practices and imperialistic intervention mark the onset of political instability, exploitation, genocidal violence, hatred and revenge. The present researcher studies how Conrad condemns European colonialism in his popular novel, *An Outcast of the Island*. All Conrad can see in *An Outcast of the Islands* is a world dominated by the West. It is a world in which every opposition to the West only confirms its wicked power. But in *An Outcast of the Islands*, Malay Archipelago opposition to the West confirms neither the British Empire's weakness nor its strength.

The novel, *An Outcast of Islands*, continually shifts power between mestizo rebels like the Monteros, presidential figureheads like Ribiera, and opportunists like Sir John. Conrad complicates facile generalizations about European imperialism. Willems exposes the internal divisions of and external threats to the British Empire. More specifically, Joseph Conrad describes foreign development of the Latin American republic. The foundational ideologies and practices of a Western historiography are called into question. *An Outcast of the Islands* exposes and centralizes the frailties and contradictions of empire, the cracks in the master narrative. Conrad seems to have this rhetoric in mind with his invention, Malay Archipelago.

Postcolonial critique allows for a wide-ranging investigation into power relations in various contexts. The postcolonial field includes “various topics like the formation of empire, the impact of colonization on postcolonial history, economy, science, and culture, the cultural productions of colonized societies, agency for

marginalized people”(Said 41). Literally, post-colonialism refers to the period following the decline of colonialism. Although the term post-colonialism generally refers to the period after colonialism, the distinction is not always made. In its use as a critical approach, post-colonialism refers to "a collection of theoretical and critical strategies used to examine the culture of former colonies of the European empires, and their relation to the rest of the world” (Bill Ashcroft 121). The postcolonial writers face numerous challenges like the attempt both to resurrect their culture and to combat preconceptions about their culture. Edward Said uses the word ‘Orientalism’ to describe the discourse about the East constructed by the West.

Said examines the historical, cultural, and political views of the East that are held by the West. He examines how they developed and where they came from. He basically traces the various views and perceptions back to the colonial period of British and European domination in the Middle East. Said argues:

During this period, the United States was not yet a world power and didn't enter into anything in the East yet. The views and perceptions that came into being were basically the result of the British and French. The colonial rulers could not rule properly. It was believed without some knowledge of the people they ruled. Westerners believe themselves to be superior to the others. They were basically the opposite of the East and considered to be the active while the Orient was considered to be passive. The Orient existed to be ruled and dominated. (76)

Post-colonialism or postcolonial studies are an academic discipline featuring methods of intellectual discourse. It analyzes, explains, and responds to the cultural legacies of colonialism and imperialism. It responds to the human consequences of controlling

a country and establishing settlers for the economic exploitation of the native people and their land.

Postcolonial studies analyses the politics of knowledge by analyzing the functional relations of social and political power. Post-colonialism “questions and reinvents the modes of cultural perception. Post-colonialism records human relations among the colonial nations. Post-colonialism presents, explains, and illustrates the ideology and the praxis of neocolonialism, with examples drawn from the humanities” (64). People are reminded that guano is an important nineteenth-century export to Europe used for fertilizer. But the novel begins with the movement away from agriculture to mining the resources for an industrial economy.

When more accurately translated as coast of bird droppings, Malay Archipelago suggests a rather course and composite national character and sets up one of the many binaries that Willems will investigate. The archipelago Island's technological transition from Spanish colonialism to British capitalism provides a major tension. This transition is voiced by Conrad's imperial personnel. Captain Mitchell, Charles Gould, and Sir John are Willems's rhetoricians of development who regard their own presence in Island as a drastic improvement on Spanish colonialism. For, "in the time of the Spanish rule, and for many years afterward, the town of Massika had never been commercially anything more important than a coasting port with a fairly large trade in ox hides and indigo" (*An Outcast of the Islands*, 39). British loans and technology update Massaka's agrarian economy. Captain Mitchell informs potential investors.

Mitchell develops from a backwater of Spanish colonialism into the benchmark of industrialism. Playing the role of historian, one who sees progress through time, Mitchell attributes to Charles Gould an unassailable entrepreneurial

ethic and reads in the “secession of Massaka the triumph of British order over the chaos of native affairs. These interpersonal dynamics, in turn, work within the greater schema of the mine's conflicts, conflicts taken very much from the history of mining in Malay Archipelago islands”(54).

The project of postcolonialism is not only applicable to the students of literature alone; indeed, it seeks to emancipate the oppressed, the deprived and the down-trodden all over the world. Bill Ashcroft puts forward his view regarding to what postcolonial theory:

Postcolonialism is an enterprise which seeks emancipation from all types of subjugation defined in terms of gender, race and class.

Postcolonialism thus does not introduce a new world which is free from ills of colonialism; it rather suggests both continuity and change.

Postcolonialism marks the end of colonialism by giving the indigenous people the necessary authority and political and cultural freedom to take their place and gain independence by overcoming political and cultural imperialism. (22)

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement. Culture is translational because such spatial histories of displacement. It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences. The transnational dimension of cultural transformation migration, diaspora, displacement, and relocation jointly makes the process of cultural translation a complex form of signification.

The unsettling advantage of this position is that it makes readers increasingly aware of the construction of culture and the invention of tradition. Postcolonial literature is a body of literary writings that reacts to the discourse of colonization. Conrad's narrator comments on this abuse of labor in describing the early years of Island. When silver was found it was "worked in the early days mostly by means of lashes on the back of slaves, its yield has been paid for in its own weight in human bones. Whole tribes of Indians had perished in the exploitation" (*An Outcast of the Islands*, 75). Indeed, throughout the history of mining, "men risked their lives in excavating minerals and mapping out new veins; candles illuminated a few feet of space, hardly an entire cavern" (*An Outcast of the Island* 5). Shifts lasted eight to ten long hours, and each load, "weighing roughly fifty pounds, was carried on one's back before animals could be used for transport above ground.

With the advent of electricity and hydro-drills in the twentieth century, mining became less hazardous, but only relative to the life-threatening conditions of earlier times"(87). And yet foreign companies, particularly those of the British, continued to fund these kinds of operations, largely satisfied with the seemingly endless supply of labor. In addition to the abuse of labor, the actual management and financing of mines presented serious problems to English investors. The following extract highlights the case:

He bore himself with the humility becoming a Believer, who never forgets, even for one moment of his waking life, that he is the servant of the Most High. He was largely charitable because the charitable man is the friend of Allah, and when he walked out of his house-built of stone, just outside the town of Penang- on his way to his godowns

in the port, he had often to snatch his hand away sharply from under the lips of men of his race and creed . (87)

The default caused a widespread panic that provoked London financiers to sell off their mining securities. According to Historian David Bushnell, once the financial market became unstable, London businessmen are reluctant to invest in Spanish American markets until the middle to late 1800s. By selling the mining securities so cheaply, English financiers jeopardized their entrepreneurial counterparts in the Americas. Politics of deception upsets the balance of power between Malay island and England, and between.

Ella Shohat observes if the postcolonial denotes the closure of a previous condition. The postcolonial critique celebrates globalism for the volatility of the cultural flows it brings about. The problem can be located even further, in the failure to engage with the prior terms, colonialism and imperialism. Shohat makes the following observations:

The postcolonial is said to displace or supersede. Associated with a casual approach to historical specificities is an indifference to overseas empire's capitalist trajectory. It is because imperialism lives on in new forms and perpetuates the exploitation of the Third World. The addition of postcolonial to the critical vocabulary remains controversial. The formal independence won by colonial populations does not automatically imply decolonization and independence, since an active colonialism continues to operate in the form of transnational corporatism. (19)

Shohat laments that postcolonial preoccupation is with the representational systems of colonialism and imperialism. Those pursuing a postcolonial critique are able to hail

the vigorous contestation of ideologically contrived knowledge. This knowledge is tantamount to sounding the death-knell of the West's continuing power. It also marks the end of the need to examine the political economy and international social relationships of neo-colonialism.

Teresa Viola is astute in her ability to read imperial relations of power. Valention views Island in a thrilling way. The Island represents the turbulent political history of many countries in Central America, both in Joseph Conrad's time and the present. These nations suffer through continuous cycles of revolution and oppression, which never seem to end. The following extract is illustrative of how European youths work as an ally and spy of western power mongers:

You took good care that I should not hang round my neck-before after we were, she answered, clenching her hands, and putting her face close to his. You boasted while I suffered and said nothing. What has become of you greatness; of our greatness you were always speaking about? Now I am going to live on the charity of your master. Yes. That is true. He sent Leonard to tell me so. And you will go and boast somewhere else, and starve. (26)

European representatives rely on their wealth and position abroad to guarantee their democratic aspirations. Willems is an Italian sailor whose personal charm and organizational powers make him the cherished pet of the aristocracy of a fictional island.

Edward Said puts an end to the difference between the east and the west, as orientalist put in discourse of orientalism. He says that with the start of European colonization the Europeans came in contact with the lesser developed countries of the east. They found their civilization and culture very exotic, and established the science

of orientalism. Orientalism is the study of the orientals or the people from these exotic civilization. Edward Said argues that the Europeans divided the world into two parts; the east and the west or the occident and the orient or the civilized and the uncivilized. This was totally an artificial boundary. And it was laid on the basis of the concept of them and us or theirs and ours. Said's ideas, which constitute the theoretical framework, are presented below:

The Europeans used orientalism to define themselves. Some particular attributes were associated with the orientals, and whatever the orientals weren't the occidentals were. The Europeans defined themselves as the superior race compared to the orientals; and they justified their colonization by this concept. They said that it was their duty towards the world to civilize the uncivilized world. The main problem, however, arose when the Europeans started generalizing the attributes they associated with orientals, and started portraying these artificial characteristics associated with orientals in their western world through their scientific reports, literary work, and other media sources. (87)

The trend to divide geography, culture and civilization takes root in the discourses of orientalism. The Europeans see their advantage in drawing boundary between the culture of the west and the culture of the east. By so doing they intend to make their culture acceptable universal. On the strength of the universality of their culture, the westerner intends to take economic and political benefit. As claimed by Said, orientalism generates those truths regarding to the cultures and history of orientals. Those truths are political truths. The truths and knowledge that arise from the discourse of orientalism are politically charged. They are unable to give exact reality

regarding how the oriental culture really is. The truths that are commonly found in the discourses of orientalism favour the colonial interest.

After risking his life repeatedly, Willems comes to realize that he is just a pawn in the political and personal struggles of this fictional land. His plans for revenge parallel the so-called democratic movement of the richest province of Island to become an independent nation ruled by the same aristocratic elite that has used Malay for their own gain.

On the subject of how Massaka changes into the center of colonial greed, the following extract describes some of the attributes of Massaka that serves increasingly the interest of European colonizers:

The young man Leonard he had met in town he had met in town, and was flattered by the little fellow's immense respect for the great Willems. He let him bring chairs, call the waiters, chalk his cues when playing billiards, express his admiration in choice words. He even condescended to listen patiently to Leonard's allusions to our beloved father, a man of official position, a government agent in Koti, where he died of cholera, alas! a victim to duty, like a good Catholic. (31)

Willems welcomes the attention and thinks that he is an important member of the community. However, his friends, the Violas, feel that the rich are using Willems and that he has degraded himself by serving them so loyally. Captain Mitchell's foreman is called Willems, a corruption of the Italian for Our Man. Captain Mitchell sends him out on personal favors for the aristocracy of the region. He counts on Willems's loyalty and treats him like a servant.

Willems keeps the secret of the hidden silver, slowly transferring it piece by piece. During this time, he also finds love with Giselle Viola, the daughter of his old

friend and keeper of the lighthouse on the same island where the silver is hidden. A case of mistaken identity results in Willems's death as he sneaks around the island visiting his new love, Giselle, and his old love, the hidden silver. The following extract exemplifies how European representatives are driven by commercial concern, “for a short time he dreamed of vengeance” (44).

Willems is introduced during the telling President Ribiera's flight. He is an Italian sailor hired as a foreman of the dockworkers and a general caretaker of the town of Massaka. He is almost single-handedly responsible for saving Ribiera from the mob. He also shows a strong influence over the disenfranchised locals of mixed blood. Giorgio Viola, an Italian hotelkeeper in Massaka, is holed up in his hotel with his family trying to avoid the mob outside. His wife prays that Massaka will rescue them from the mob.

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Postcolonial preoccupation is with the representational systems of colonialism and imperialism. Those pursuing a postcolonial critique are able to hail the vigorous

contestation of ideologically contrived knowledge. This knowledge is tantamount to sounding the death-knell of the West's continuing power. It also marks the end of the need to examine the political economy and international social relationships of neo-colonialism.

Use of threat and violence serve as the leading strategy of colonizer to get their commercial interest fulfilled. The group waits in frightened anticipation while the mob rages around their home. Giorgio compares this rioting with his own revolutionary experience fighting alongside Garibaldi in Italy. The looting and violence disgust him. They overhear rioters discussing whether they should burn down the hotel with the family still in it. The following extract shows how Willems is used as a decoy to get European colonizers' commercial interest fulfilled:

Willems arrives at the hotel in time to stop it from being burned by a group of rioters. He rescues the Viola family and then leaves them to attend to other matters. The Viola family's routine is described in more detail. This Italian family call Willems, "Gian Battista" and resent the amount of loyalty he shows to the English merchants in the area. They make fun of the way he allows the English to call him Willems. At the same time, all the members of the family greatly admire Willems. (47)

Willems recognizes that all they care about is wealth, power, and a good reputation in the community. He compares them to his own. A newly elected President Ribiera has an opening ceremony for the Central Railway Project. The leader of the foreign residents of Massaka, Gould recounts the long history of Massaka and how quiet and peaceful it is.

In *Culture and Imperialism*, Said captures the basic thought behind colonization and imperialism. This line "They're not like us,' and for that reason

deserve to be ruled.” Shows the basis on which the project of imperialism is constructed. “The colonized, Said maintains, “becomes the other, the not me. Hence, the established binary opposition of “the West”/“the Other” must be abolished along with its intricate web of racial and religious prejudices”(64). This erroneous view of humanity creates a simplistic interpretation of human experience. It must be replaced by one based on narrative, a historical view that emphasizes the variety of human experiences in all cultures. This narrative view does not deny differences, but presents them in an objective way. “Scholarship”, asserts Said, “must be derived from firsthand experience of a particular region, giving voice and presence to the critics who live and write in these regions, not scholarship from afar or secondhand representation” (73). Postcolonial theory moves beyond the bounds of traditional literary studies. It investigates social, political, and economic concerns of the colonized and the colonizer. No matter which methodology a postcolonial critic may choose, it matters greatly whether or not the theorist/critic has been a colonial subject.

The chairman of the railway company complains about his problems convincing the local landowners to let him run the railway through their land. He is counting on Ribiera to make sure the deal works out. His surveying trip is assisted by Willems, who has been lent by the OSN for the trip. The surveying team is hoping to gain the support of Charles Gould, the owner of the San Tome silver mine, to convince the landowners to agree to his plan.

In the beginning, the colonial agents try to build their imperialistic dream on the basis of persuasion. When the colonial people do not agree with the plan of colonizers, then the colonizers make use of coercive force. The following extract exemplifies the case in point:

The Gould family has lived in island for three generations but they have never truly assimilated into the general population. Mrs. Gould, brought by her husband from England, is the height of good society in Willems and always entertains foreign visitors. The Gould family has a position comparable with the Spanish aristocracy in the area, strengthened by their participation in the Bolivar revolution. Charles Gould, though raised in the area, always stands out as a foreigner. His family's silver mine has a long and bloody history, including the deaths of many slave laborers. (56)

During one of the many changes in government, the mine was seized and then abandoned. Charles Gould's father is forced to buy it during another change in government. While this event is a disaster for Gould, Sr., the younger Charles Gould is inspired to learn all about mining. On arriving in the country, Mrs. Gould accompanies her husband on a tour of the land and comes to know it very well.

Cultural imperialism is the part and parcel of the thorough system of economic exploitation and political oppression of the colonized peoples. Western literature is an integral part of that system of oppression and genocide. No less so than postcolonial theory, moreover the African tradition proposes that criticism is a practice. "It can play an important role in the ongoing struggle for the political and economic, as well as cultural liberation of the Third World.

These practices of cultural resistance take a number of forms. Many of these have their analogue in postcolonial theory"(Gilbert 45). To begin with, there is a long tradition of what has now come to be known as colonial discourse analysis in African criticism. The simple truth is glossed over in Western criticism of his work is due to the fact that white racism against Africa is such a normal way of thinking.

Anthony Brewer points out some of the important clues as to how representation of culture takes place in a discourse and how the process of interpreting culture turns out to be problematical. Brewer works out some sorts of plan to narrow down the gap between cultures as such and the textually represented culture. Brewer's ideas are reflected below:

As people who belong to same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of a language. In order to interpret them, we must have access to the two systems of representation: to a conceptual map which correlates the sheep in the field with the concept of a sheep: and a language system which is visual language, bear some resemblance to the real thing of looks like it in some way. The relationship in the system of representation between sign, the concept and the object to which they might be used to refer is entirely arbitrary. (72)

As claimed by Brewer, the meaning is constructed by the system of representation. It is constructed and fixed by the code, which sets up the correlation between our conceptual system and our language system. One way of thinking about culture is in terms of these shared conceptual maps, shared language systems and the codes which govern the relationships of translation between them. Not because such knowledge is imprinted in their genes, but because they learn its conventions and so gradually become culture persons. They unconsciously internalize the codes which allow them to express certain concepts and ideas through their systems of representation. But of our social, cultural and linguistic conventions, then meaning can never be finally fixed.

The Willems' initial contact with the mine is very positive. It seems, at this point, that their relationship and the silver mine will be able to coexist. However, this is also the beginning of the separation of the two Goulds, as Mr. Gould splits his time between the mine and the house in Massaka, and Mrs. Gould develops her social circle in Massaka. The following extract presents how silver mine becomes the microcosm of colonial greed and imperial vision of possessing things forcibly by using coercive means:

The silver mine is subtly driving them apart, a division that will continue to develop throughout the novel. Willems is essential to the little port town of Massaka. He keeps the workers on track so that OSN can keep its perfect record. The townspeople prosper during the reopening and peaceful operation of the silver mine. Don Pepe, a retired soldier, is the on-site manager of the mine. He comes to visit the Goulds often. Rumors about the reopening of the mine have brought many people in search of work and security. (65)

Don Pepe learns to know all the people who work and live near the mine. Mrs. Gould is present as the mine is cleaned and restored. The success of the silver mine gives the Goulds great influence over the area. This encourages the chairman of the railway, Sir John, to seek their help in convincing the local landowners to let him put railroad tracks through their land.

Imperialism pursued by Europe tends to destabilize the political establishment of Malay Archipelago. That is why the politically motivated murder and politics of conspiracy often take place. The following extract highlights how imperialism tends to get its goal accomplished through politics of conspiracy and clandestine murder:

Don Jose gives his support to Ribiera, who was elected to a five-year term as president. Gould uses his influence from the silver mine to finance Ribiera's campaign and gain international support. Ribiera is the symbol of democratic stability for Island. It is hoped that he will bring both long-term democracy to the country and international financial support. Problems for Ribiera begin with the War Minister, General Montero. Six months after Ribiera's visit to Sulaco, Montero and his followers revolt in the capital city. (71)

The country is ripped apart in the fighting. Willems assists the soldiers who are sailing away to other parts of the country to challenge Montero. Mrs. Gould, Don Jose, and Antonia all attend the ceremony in which the soldiers leave Massaka to fight under General Barrios. Antonia, because of her foreign education, stands out in the group. She is passionate and intellectual about the conflict along with her friends and family.

Cultural practices could equally work to challenge, question, and critique and condemn colonialist ways of seeing; but the crucial point to grasp is that the act of representation itself is also securely hinged to the business of empire. Bart Moore Gilbert makes the following view in this regard:

In order to assess the justice of some of the charges brought against postcolonial theory, it is necessary to begin with a comparison between its critical focuses, practices and assumptions and those which were traditionally involved in the study of the relations between culture and imperialism in the Western academy. As will be demonstrated later, a number of earlier non-Western critics anticipated the argument of Said *Orientalism*, in asserting a direct and material relation between the

political processes and structures of (neo-) colonialism on the one hand and, on the other, Western regimes of knowledge and modes of cultural representation. (27)

Within Europe and America, however, these interconnections were almost completely ignored throughout the period from 1945 to the early 1980s. This provides the first context, then, in which postcolonial theory must be placed in order to determine whether it is indeed complicit with dominant ideologies in the more recent history of the post-war era.

Decoud's presence puts an ironic spin on all the war preparations. While the others treat the revolution like something special, Decoud treats it as one of many revolutions in the region, part of a never-ending cycle of violence. On the way home, Decoud makes several comments about plundering foreign interests in the country, which offends Mrs. Gould. Don Jose tells Decoud to write more articles to encourage supporters in Europe and the US. In the following extract, it is clearly mentioned how Decoud is in league with Willems for the accomplishment of imperialist's vision of economic benefit:

Decoud's opinion of the revolution has changed now that he is physically living through it. He is concerned that his own political views may have been compromised by his love for Antonia. While at a party at the Gould house, he tries to talk to her to convince her that he is on her side, though he does not really believe in her cause. He asks her to come away with him to Europe and watch the revolution from a distance. She refuses and is angry that he disagrees so strongly with her father's idealism. (89)

Charles Gould returns to the silver mine in order to bring a shipment of six months' worth of silver to the harbor. He and his wife have an emotional conversation in which he assures her that he will do whatever is necessary to save the mine. Decoud and Mrs. Gould discuss a telegraph that Decoud has just received about a defeat of Ribiera forces some weeks earlier. Decoud tells her about his plans for the separation of Occidental Province from island.

The mixture of the fantastic and the normal is an important aspect of diasporic realism. The protagonist is a wonderful example of blending the cultural and the real elements. In a diasporic text, readers find the conflict between the world of fantasy and the reality, and each world works for creating a fictional world from the other. Concerning this sort of function of magic realism, Edward Said says:

Through the magical, the realistic creates its voice and makes it heard. Rushdie has used magical realist elements by mixing the real and the fantastic, twisting time, and by including myth and folklore. His magic realism has its origin more in the inner and psychological worlds, inner conflicts, moment of uncertainty, the style of storytelling of the unreliable narrator, and less in the beliefs, rituals and illusions of people as a whole. (57)

Diasporic texts are written in reaction to the totalitarian regimes. These remarks hint to the fact that dislocated identity is an alternative way of saying more than what can be said in a direct manner. Through fragmented and coherent identity one can discuss reality without actually discussing it and what the author cannot say directly can be said by an unreliable narrator. The harshness of reality is questioned and challenged by the lightheartedness of magical and fantastic elements.

The town leaders of Massaka disband as they wait for General Montero's soldiers to arrive. The townspeople are cleaning up from the rioting, including the chief engineer of the railway, who is trying to show his political neutrality. The engineer and the doctor discuss the prospects for the future of the area, including their guesses for what Gould will do to protect the silver mine. They also discuss the relative merits of Willems and whether he is trustworthy with the silver. The doctor explains that Willems is not wealthy and only has his good reputation. Revolutionary sentiments gain upper hand when political instability occurs. The following extract depicts how revolutionary sentiments arise in a strategic way:

The town leaders of Massaka have shown that their revolutionary sentiments were not trustworthy. When the Monteros were fighting in the capital and countryside, the town leaders were boasting about their democratic principles and bravery. Captain Mitchell watches Sotillo's ship dock in Massaka. The soldiers capture the Captain. Sotillo takes over the Custom House and has the Captain brought to him to find out more information about the missing silver. (114)

The Captain is very angry and Sotillo orders him to be bound. Mitchell refuses to give him any more information about the silver. He sees Giorgio, Dr. Monygham, and the chief engineer are also prisoners. The four men are put together in a dark room. Dr. Monygham explains how the three men were taken prisoner together at Giorgio's hotel. They report that they had seen Hirsch, who is telling everyone that Massaka and Decoud have drowned.

It is a common perception that diasporic fictions are often set in rural areas but some politically motivated writers like Salman Rushdie have set their diasporic novels

in big cities which are under political and social tension. Rushdie discloses the following viewpoint:

Diasporic identity is associated with non-western cultures which could not be approached with a typical western mentality because magic realist works are full of exotic magic, myth, and grotesque elements. This use of trope of fragmented identity has been considered a regional alternative and a protest to the Eurocentric categorization of the world. The direct allusions to history and the history of the margins have strengthened the postcolonial identity for magic realism. (87)

Rushdie has contributed largely to the connection between plural identity and post-colonialism by presenting magical realism as an instrument to undermine western concept of stability. He emphasizes the function of magic realism as the weapon of the silenced, marginalized, disposed voices in their fight against inherited notions of imperial history.

Gould returns to town and sees the masses of wounded people there. He regrets letting his obsession with the silver mine make him get involved in politics and vows to destroy the mine before letting it be taken from him. He returns home to find all the town leaders ready to surrender. They ask him to lead the delegation to welcome the conquering general. The following extract portrays how delegation becomes the tool of conquering those Natives Island who resent the increasing interest of European colonizers:

Dr. Monygham visits Gould in order to explain the events of the previous night. As he waits, he remembers that his own role in the tyranny of Guzman Bento, including torture. He recalls that his survival was a stroke of luck due to the sudden death of the dictator.

Dr. Monygham tells the Goulds that Hirsch claims Willems and Decoud are dead. Everyone believes it. Gould considers how to get his American investors to help him with the independence movement.

(129)

Pedro's career, ranging from a poor childhood to a lazy and uneducated adulthood, prepares the reader for how he will treat Massaka. Montero's immature fantasies make him wish to establish a decadent royal court. Pedro is disappointed to see that all the expensive homes of Massaka have been destroyed in the rioting. His army followers give long speeches about the great dignity and humanity of Pedro until everyone in the town falls asleep in the hot afternoon sun.

The identity is associated with putting magical or supernatural events into realistic narrative without suspecting the improbability of these events. With respect to this view, Rushdie makes the following observation:

Although it will be quite unfair to say that plural identity is particularly Latin American, the fame of Latin American dual cultural realism has inspired its adaptation by many writers globally. Dual realism is the very opposite to what is called the absolutist and the traditional.

Writers like Rushdie have used this technique to open up new opportunities and varieties. They focus on celebration of plurality, identity crisis, multiculturalism, and hope for a new nation. Through magical events writers can find new viewpoints, can open new windows through which they can see the world differently. (105)

Diasporic events take place in a real world and through which the stories remain intimate, not unbelievable. Diasporic realist works are not mere fantasies that can be

dismissed. They refuse to be tied by the restrictions of real life rather help readers see and think differently of the ordinary events or issues.

Gould threatens Pedro that the mine and all the future wealth it contains will be destroyed before it is turned over to him. Pedro does not want anything to happen to the mine and tries to convince Gould to go along with the Montero empire-building scheme. He says that imperial-democracy in the traditional of Napoleon is the only way to become a world power. He offers Gould a royal title for his allegiance. After the meeting, the group of town leaders gives official administrative power to Pedro. Gould meets with Dr. Monygham to discuss strategy for protecting the mine. At last, Willems comes to realize how he commits errors in the past. The following extract throws light on the increasing awakening of Gould:

Meanwhile, Willems wakes from an exhausted sleep on the coast of Massaka, after having made the near impossible swim from the Isabel islets. Upon waking, Willems curses his fate, and particularly, his loyalty to an upper class that cares nothing for him. He regrets that he has worked so hard for those who could never appreciate him and who take his services for granted. Willems approaches the town cautiously, as he is unarmed and clothed in rags. He enters the damaged Custom House and happens to meet Dr. Monygham. (147)

Willems thinks that there is someone in the building, and the two men discover Hirsch's dead body in one of the rooms. Sotillo's goals are disappointed. He has not conquered the city or secured the silver. Pedro and his followers want to take over the harbor and want to meet privately with Sotillo. Sotillo tries to "avoid surrender while still searching for the silver. He pretends to be sick and sends for Dr. Monygham in order to learn more about where the silver may be hidden. Sotillo arranges a meeting

with the doctor at the Custom House” (149). He also turns to Hirsch in search of more information. He orders Hirsch tortured and Hirsch's screams are heard throughout the building. In a burst of anger, Sotillo shoots and kills Hirsch. He lies to his troops, telling them that Hirsch made a full confession. The soldiers and Sotillo leave.

Having enumerated these kinds of textual evidences, the researcher now turns towards the theoretical part. Tom Nairn is the noted critic of culture and hybridity. Hybridity reverses the formal process of disavowal so that the violent dislocation of the act colonization becomes the conditionality of discourse. Tom Nairn has defined hybridity as follows:

It is from this instability of cultural signification that national culture comes to be articulated as a dialectic of various temporalities—modern, colonial, postcolonial, native—that cannot be a knowledge that is stabilized in its enunciation. It is always contemporaneous with the act of recitation. (212)

Tom Nairn is of the view that the question of identity and coherence of self are undeniably involved in the lives of those who only want to reshape the future at the cost of the cultural past. What would be psyche of a person who is torn between the alien cultural practices and the assimilated cultural formation? This is the question which the critics of culture try to raise the culture of the metropolis exercise its own constraints and contradictions. The expatriates or immigrants should have the clear understanding about their own position in the midst of cultural chaos and amorphous metropolitan life.

The soldiers think that Sotillo is taking them to the silver. Several years in the future, Captain Mitchell is an unofficial tour guide to Sulaco. The events of the story are told in retrospect. In the many tours of Sulaco that Captain Mitchell gives in the

future, he mentions Willems's ride to the silver mine that leads to the independence of the Occidental Republic. He recounts the battle between Pedro's troops and General Barrios. He shows the monument erected by Antonia to Decoud.

Willems is temperamentally volatile. He can't understand the complicated characteristic of the case under consideration. Thus, instead of trying to understand the case seriously, the police inspector tries to demonstrate his irritation and anger without any rational cause. He hardly reveals the sense of responsibility and sobriety while exercising state power. The following extract illustrates the point:

Willems had read through the files conscientiously, but at the end of it he was still unable to understand why the case was so important. To him it seemed a thoroughly trivial affair. There appeared to be no rational grounds to substantiate the principal source's belief that a retired school master in his village was being used by a foreign – trained agent of some kind, disguised as a weaver, to run a network of extremists. (137)

Willems has revealed the brutish temperament while dealing with the controversial case of investigating the terrorist case. There is the danger of using state power and mechanism to terrorize innocent people. The use of colonial power to terrorize the innocent people is flatly found in the novel.

The Indian immigrants in US tend to imitate white's codes and conducts. They think that they can cultivate the quality and characteristics of Americanness by imitating and implementing foreign cultural codes and conventions. Mimicry is their strategy for redefinition and the strategy of renewing themselves. Mimicry generates hybridity which is the root condition of cultural dislocation. Hence, it becomes relevant to discuss about mimicry. Once again the researcher quotes Homi K. Bhabha.

Bhabha has given the precise essence of hybridity. His view makes the following revelation about mimicry:

In mimicry, the representation of identity and meaning is rearticulated along the axis of metonymy. It is like camouflage, not a harmonization of repression of differences, but a form of resemblance, that differs from or defends presence by displaying it in part metonymically. Its threat, comes from the prodigious and strategic production of conflicting, fantastic, discriminatory identity effects in the play of a power that is illusive because it had no essence, no itself. And that a form of resemblance is the most terrifying thing to behold. (90)

Identity can be blurred in a state of mimicry. In the condition of mimicry, what is imitated wont completely erased and displaced the experiences and values native to the imitators self. The state of mimicry involves the inherent possibility of conflict. One cultural norm, which is overpowered and delimited by the powerful force of different culture, always poses threat. The outer harmony and resemblance of unity can break at any time. The socially semblance of cultural harmony is a camouflage, according to Bhabha whatever solace and satisfaction they achieve, its durability cannot stay long. It is subject to disintegration.

Goud is constantly dogged by Willems. Wherever he goes, is haunted by spy. The tormenting presence of spy can be interpreted as the direct encroachment upon the secure and dignified life of citizen. The following extract exemplifies the tough and stubborn measure which is often adopted by Willems:

But for once Willems was stubborn. The chaser was a class I service like any other, he said. And, gazette too, a secure job with a good pension and gratuity scheme and a house–rent allowance. What more

could they want? He had done enough to please them , and if they did not like it they would just have to live with it - the examinations had been pure agony and nothing anyone could do would make him sit for them again. (136)

Willems is the responsible representative of state power. He interferes in the school. In the process of seeking a prime suspect he goes to the extent of disturbing the examination of school Students. His bossy and bullying nature is evidence to how state authority and power can be abused.

The freedom of Willems is conquered. His natural innocence is brought under colonial conquest. From free human beings, he appeared as the puppet of men who are engaged in the accomplishment of material prosperity. It is callous and inhuman of the captain to make a free boy a slave. Willems does not think about the nature of his deed. As per the requirement of circumstances, he demonstrates any type of appearances and disposition. The ideas of domination, exploitation and oppression are uppermost in the minds of those who are ready to serve for the gratification of the interest of western colonizers.

At the same time, however, postcolonial criticism has been silent about its own status as a possible ideological effect of a new world situation after colonialism. Postcolonial as a description of intellectuals of Third World origin needs to be distinguished from postcolonial as a description of this world situation. The complicity of postcolonial in hegemony lies in post-colonialism's diversion of attention from contemporary problems of social, political, and cultural domination, and in its obfuscation of its own relationship to what is but a condition of its emergence.

III. Conrad's Concern with Imperialism

The core finding of this research is to elucidate how colonial practices and aggressive activities take place in the colonial period. Colonialism is the projection of the mentality to conquer, subjugate and dehumanize those who belong to different kinds of socio-cultural category. In Joseph Conrad's *An Outcast of the Island*, it is noticeably clear how European traders and colonial agents practice harsh and dehumanizing practices.

The fates of the principal characters are fixed. It is unlikely to change much, and Willems's existence comes to an end. He is shot by mistake like a thief in the dark by the man he loved and protected like a father. On the other hand, the region is poised to undergo a new series of upheavals. The stability off the lives of the individual characters will not last long. Concerning the events, as is often the case in Conrad, closure is partial, dubious, or incomplete.

Linda's impassioned shouting out of Willems's name is an ironic reversal of Willems's inability to speak her sister's name at a crucial moment in the story. This strange silence prevents him from marrying the woman he loves and leaves him affianced to her older sister. He would in fact prefer not to be around, and culminates the meta-literary dramas of naming. The power of words, storytelling, and silence has been well documented in Conrad criticism.

Conrad's *An Outcast of the Islands* explores the extent to which the colonial institutions and bodies can become more violent and insensitive in its relationship to the subjects and citizens. The pros and cons of colonial power are explored with the objective sense of neutrality. In the colonial context colonial subjects like Willems expected sense of security and freedom in private world. But the unexpected results turned out. During the colonial rule of Europe, colonial subjects had suffered a lot

from the colonial regime. Genocide, terror, subjugation of the colonial people and cultural dispossession are the greatest problems to which the nonwhite people are prone. The colonizers had the proclivity to dominate and dispossess the colonized.

People are highly convinced that there would be no domination genocidal violence and cultural dispossession. The relationship between the colonial power and subjects of colonialism is the relationship of anticipation and exuberance. Because the citizens and subjects gave unwavering consent to the colonial power, colonial agency started exercising power in a dictatorial way. In the beginning people did not think that state can become so cruel and callous in the name of executing its duty.

As the colonized country did not face the resistance from the side of the public, it continued ahead in an uninterrupted way. When citizens and subjects were reduced to the level of puppets state got miraculous support and permission. In the name of handling the deviant and violent behavior state speeded its influence and power which is detrimental to the collective aspiration and ambition of the people.

Conrad's attack upon imperialism is more muted than before, but finally more comprehensive. The half-century of Malay Islands's independence is characterized by such oppression, inefficiency, fatuous methods, treachery, and savage brutality. Conrad can only with great difficulty avoid seeing Archipelago self-rule. The Americans and the English bring infrastructure and peace though the silver mines. Their theory, as articulated by the mine-entrepreneur Charles Gould to his altruistic wife Emilia, is that what are wanted here are law, good faith, order, and security.

Anyone can declaim about these things, but they pin my faith to material interests. They let the material interests get a firm footing. They are bound to impose the conditions on which alone they can continue to exist. That is how your money-

making is justified here in the face of lawlessness and disorder. It is justified because the security which it demands must be shared with an oppressed people.

Despite their obtuseness towards the sentiment of the populace, the Europeans represent imperialism at its finest. In spite money, probity, and good fortune, they only save the Occidental Province by violently severing it from the rest of Island and erecting a new ineffectual government. There is no peace and rest in the development of material interests. They have their law and their justice. But it is founded on expediency.

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