

Tribhuvan University

The Hill of Devi: An Orientalist Reading

**A thesis submitted to the Central Department of English, T.U. in partial
fulfillment of the requirement for the degree of Master of Arts in English**

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A DISSERTATION

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This thesis titled *The Hill of Devi: An Orientalist Reading* submitted to the Central Department of English, University Campus by Mr. Tek Bahadur Karki has been approved by the undersigned members of Research Committee.

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Abstract

The thesis stands on the orientalist reading, of E.M. Forster's *The Hill of Devi* which unfolds the negative British gaze on India, its people, culture and civilization. The study, entirely made on orientalism, proceeds by raising the issues of power, hegemony and representation of India through an ulterior perspective. The images and stereotypes about India and Indian people are undeniably orientalist and the researcher has made a great deal of effort to justify that the negative British gaze of the novelist on India and its culture comes through the sharing of orientalism.

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I. Multicultural Ethos in E.M. Forster's Fiction

Edward Morgan Forster was born in London on January 1, 1879, and educated at King's college, university of Cambridge. After a short residence in Italy, he turned to writing fulltime. His first novel, *Where Angels Fear to Tread* (1905), appeared when Forster was 26 years old and displayed remarkably mature style. This was followed by *The Longest Journey* (1907) and *A Room With a View* (1908). The construction of these three novels was reaction to lengthy, formally plotted Victorian fiction. Somewhat autobiographical, they also sounded a theme prevalent in Forster's essays: the need to temper middle-class materialism with due consideration of things of the mind and imagination, in order to achieve harmony and understanding. This theme is treated more fully in Forster's masterpieces, *Howards End* (1910), with its message "only connect," and *A Passage to India* (1924) and *The Hill of Devi* (1953) an account of his sojourn in India and the real bases for *A Passage to India*.

Forster's *The Hill of Devi*, is one of the best autobiographical novels he ever wrote. This novel has been recognized, by many readers and critics, as one of the best modern classics. The novel is wide experience of his India sojourn. He has made a vigorous attempt to portray social, religious and political life of British-India in the novel. Although his own first hand experience of sojourning in India and the impressions that he received with the people have played a crucial role in forming the structure of the autobiographical novel. The novel essentially and cautiously serves to be a work of art embodying not merely social and political images of India but complex philosophical and symbolic preoccupations also in wide range of understanding about Indian geography and people.

Most of the earlier responses, influenced by the mimetic view of literature, consider the novel as an authentic representation of British-India and take Forster as

the critique of British imperialism from the humanistic point of view. Viewing his humanistic stand point the critics tend to emphasize on its liberal mind and cosmic appeal. But the novel precisely deals with the ever-spreading gulf between the East and the West, due to the tension created by cultural discrepancies. Forster, by approaching himself to the people belonging to different cultures and traditions, has painstakingly struggled to set up mutual understanding, closeness and harmony between the East and himself (the west) and he west from the humanistic standpoint. His own effort was to warm up the relation and build the way to live on in other location and with the other in India. Forster is a celebrated liberal humanist who always is known as an expert of personal relationship, to represent the real India.

Whatever he does, thinks, shows, and writes, a sense of individualism, a sense of humanism and a sense of liberalism is manifesting everywhere in his writing and expression. Though Forster was educated and taught under European rational intellectual tradition, his perception, disposition and the philosophy of life while dealing or coming across orient people seems unbiased, liberal and praiseworthy throughout the novel. Forster's rational mind, while traveling to India, seems to be fascinated by the vividness/ vastness of Indian landscape and the divergent cultural forms. Forster finds the vastness and the strangeness lurking everywhere in India, which he finds incomprehensible. Forster's rational mind is confused, overwhelmed and baffled when he encounters India. As a result, Forster finds it difficult to translate Indian experiences in the rhetoric of English language.

To say that this cultural ambivalence Forster feels at the heart of India and difficulty he faces in representing it is precisely revealed in *The Hill of Devi*. The sense of displacedness makes him unable to represent the indigenous form of India. So, he is obliged to describe India using familiar images and metaphors in the rhetoric

of English language but that eventually brings difference in meaning. *The Hill of Devi* nails the lie that Forster does not know the Hindus well. Even given Forster's insight into human character, his gift for finding the right words for the right occasions, his talent for uncovering layer after layer of the human personality, and his stout sense of moral realism and aesthetics amply suggest that he has studied the Hindu philosophy and thought properly.

Critics on *The Hill of Devi*

E.M. Forster's *The Hill of Devi*, an eminent autobiographical novel, has elicited a number of criticisms since its publication. Many critics have attempted different possibilities of interpretations and different aspects of the story are focused in the novel. Although it is impossible to include almost all the responses to the novel in such a small project, an attempt will be made to present the representative responses selecting from huge pile of reviews. Some differences in responses have resulted from the difference of perspective the critics have used while interpreting *The Hill of Devi*. The major criticism of Forster's *The Hill of Devi* focuses on oriental look of the novel and its depiction of Indian life. These are studies that focus on the Indian people.

Representing political and cultural consciousness about Muslim Nirad C. Chaudhary argues; "Forster shares the liking the British in Indian had for the Muslim and the corresponding dislike for the Hindu", which he links up with the relationship between the Islamic order the Christian-European order and Hindu civilization" (15).

In prioritizing the same perspective and aforementioned argument, M.K. Naik, opines:

Curiously enough, in spite of the plethora of Muslim characters in the novel and in spite of the fact that the Indian protagonist is Muslim,

Forster's picture of Islam is extremely hazy. This is hard to understand in view of Forster's admission, I do like Islam, though I have had to come Through Hinduism of discover it. (69)

Here, regarding India and its people and their positive images in Forster life remain deep and the critic K. Natwar Singh opines that:

Forster was the first serious English writer to portray Indians as human beings and not merely as caricatures or doubtful and shifty natives. But he is no Indophile. There are indignant and highly critical portion in *A Passage to India* and *The Hill of Devi* - he noticed and commented on our inattention to detail, our idleness and incompetence. The Hindus suspicion and preoccupation with intrigue did not go unnoticed. He was helpless in the presence of the widespread Hindu habit of referring to almost all religious and metaphysical matters by a periphrasis. (2)

Here, again, critic Raja Rao calls that "one of the most Indian books of this century. Whether Forster writes about Hindus or Muslims, he gets into their hearts and the result is dazzling" (4).

Another critic K. Natawar - Singh comments:

The Hill of Devi nails the line that Forster does not know his Hindu well. Even given Forster's insight into human character, his gift for finding the right words for the right occasions, his talent for uncovering layer after layer of the human personality, his stout sense of moral realism and aesthetics and his sense of the unseen no one who had not made a study of Hindu philosophy and thought could have written such a book. Forster caught the spirit of the festival and found

meaning and significance in Hindu ritual which have eluded or escaped other English writers. (4)

In the same light about Forster's positive perspective on Indian people, religion, moral realism, philosophy and especially Hinduism K. Natwar Singh writes having positive and praiseworthy words on behalf of him:

Even at the best of times Forster has been aware of the excesses of nationalism and for a longtime his attitude to Indian nationalism was cautiously sympathetic, not noisy and erratic like Bertand Russell's. In spite of hating "causes" he has consistently, quietly and candidly stood up for India. When many of the professional and loud- mouthed British friends of Indian looked the other way, he came out strongly in support of Indian at the time of Chinese aggression in 1962. (25)

But, on the other hand, K. Natawar-Singh comments on Forster's dominating and biased description of India and the people of India:

Forster's portrayal of Anglo-India has been disapprovingly commented upon. It has been labeled as exaggerated, uncharitable and overdone. But this view does not stand up close scrutiny. The man who ruled India did behave badly, and they were all the time outraging Indian sentiments. Even after independence sections of the British community in certain cities ran their own clubs on racial lines. Such behaviour was not likely to endear them to a free India just as the behaviour of their fathers had not endeared them to Forster. (2)

In the light of imperial sense of Forster on Indians, Said comments; "Yet Forster shows how British officialism tries to impose sense on India. There are orders of

precedence, clubs with rules, restrictions, military hierarchies, and, standing about and informing it all, British power" (202).

Here, again, Judith Scherer Herz comments on Forster's monolithic narration about India which seems to be parochial throughout the narrative:

As a public figure, he spoke consistently from his beliefs and as a private figure he enacted these as a friend to many friends. But he seems never to have made the attempt to link the private and public selves sequentially, logically, narratively. (54)

Reviewing the Indian memoir *The Hill of Devi* in 1953, another fellow novelist, L. P. Hartley, observed that "one of the saddest gaps in the bookshelves of contemporary literature should be occupied is the space by the unwritten works of Mr. E. M. Forster" (Gardner 416).

Similarly, Lionel claims that Forster is the representative of English novelist writing about Indians:

A liberal novelist (which is something much more, clearly, than a novelist who happens to be a liberal), and more than a novelist. For him, as far Leavis, he is a beacon for the dark days, a talisman against fanaticism, hate and 'that carried nationalism that literary men too often feel called upon to express in a time of crisis. (Trilling 23)

Unlike Leavis, Trilling or Stone, Benita Parry finds in the novel not an expression and vindication of the 'liberal spirit' but its defeated 'epitaph' and she offers her own explanation of Forster's subsequent silence as a novelist:

He was at the height of his powers and he wrote no more novels...Forster retired to essays, criticism, biography and broadcasts, in forms through which it was still possible to state his belief in liberal

values, in full knowledge that the ideology sustaining these had been drained of vitality and was without relevance to the changing historical situation. (Das and Beer 141)

Here, in her later collection edited by John Beer, Benita Parry argues drawing on Edward Said's very influential study of the way in which the idea of "the orient" was "constructed (by travelers, scholars, novelists, poets and administrators) and deployed" as a justificatory "discourse of conquest and domination" (Said: 1978). She is able to give "theoretical and political weight to her earlier analysis of the contradictions and ambiguities in the novel, arguing that it, can be seen as at once inheriting and interrogating the discourse of Raj." (Beer 140)

Again in another mode of analysis Parry argues "where the articulations of the fiction are related to the system of textual practices by which the metropolitan culture exercised its domination over the subordinate," textual practices include the novel's occasional, seemingly inadvertent endorsement of racial stereotype- "the celebrated oriental confusion appeared at last to be at an end" (13).

II. Orientalist Ethos and Imperial Textuality

Said's *Orientalism* examines the processes by which the orient was and continues to be constructed in European thinking. Professional orientalists included scholars in various disciplines such as language, history and philology but for Said the discourse of orientalism was much more widespread and endemic in European thought. As well as a form of academic discourse it was a style of thought based on the ontological and epistemological distinction between the "Orient" and the "Occident" (Said 1978:1). But, most broadly Said discusses "orientalism as the corporate institution for dealing with the Orient 'dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, orientalism as a western style for dominating, restructuring, and having authority over the Orient" (3). In this sense it is a classic example of Foucault's definition of discourse.

The significance of orientalism is that as a mode of *knowing* the other it was a supreme example of the *constructions* of the other, a form of authority. The orient is not an inert fact of nature, but a phenomenon constructed by generation of intellectuals, artists, commentators, writers, politicians, and more importantly, constructed by the naturalizing of a wide range of orientalist assumptions and stereotypes. The relationship between the occident and the orient is a relationship of power, of domination, of varying degrees of a complex hegemony. Consequently, orientalist discourse, for Said, is more valuable as a sign of the power exerted by the west over the orient than a 'true' discourse about orient. Under the general heading of knowledge of the orient, and within the umbrella of western hegemony over the orient from the eighteenth century onwards, there emerged 'a complex orient suitable for study in the academy, for display in the museum, for reconstruction in the colonial

office, for theoretical illustration in the anthropological, biological, linguistic, racial, and historical theses about mankind and the universal orientalism is not, however, a western plot to hold down the Oriental world. It is:

A distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical and philological text; it is an elaboration not only of a basic geographical distinction ... but also of a whole series of 'interest' which ... it not only creates but maintains. It is, rather than expresses, a certain *will* or *intention* to understand, in some cases to control, manipulate, even incorporate, what is a manifestly different world (Said 1978:12).

Significantly, the discourse of orientalism persists into the present, particularly in the west's relationship with 'Islam'; as is evidenced in its study, it's reporting in the media, it's representation in general. But as a discursive mode, orientalism models a wide range of institutional constructions of the colonial other, one example being study, discussion and general representation of Africa in the west since the nineteenth century. In this sense, it's practice remains pertinent to the operation of imperial power in whatever from it adopts to know, to name, to fix the other in discourse is to maintain a far-reaching political control.

The generalized construction of regions by such discursive formations is also a feature of contemporary cultural life. Oddly enough, orientalism spills over into the realm of self-construction, so that the idea of a set of generalized 'Asian' values (e.g. Asian democracy) is promoted by the institutions and governments of peoples who were themselves humped together initially by orientalist rubrics such as 'the East' (Far east, Middle east), the orient or Asia. Employed as an unqualified adjective, a term like 'Asia' is in danger of eroding and dismantling profound cultural, religious and

linguistic difference in the countries, where it is applied self-descriptively in ways not dissimilar to the orientalist discourse of the colonial period (key concepts in Post-colonial studies 167-169).

It is Said's monumental reading. Said's orientalism treats European colonizations as a 'discourse' namely, as the project of representing, imagining, translating and managing the intransigent and incomprehensible 'orient' through textual code of conventions. According to Said, colonial or orientalist discourse manifest itself as an influential system of ideas, or as an inter-textual network of interest and meaning implicated in social, political and institutional context of colonial hegemony. Colonial textuality produced the 'orient' as colonisable. It's imaginative command over the 'orient' can thus be read as a rehearsal for militaristic and administrative domination. Boehmer argued that British colonialism as a "textual takeover" of the non- western world (19). As Said writes in *Culture and Imperialism*, "imperial notations and allusions furnish the 'structure of attitude and reference' which sustain the stable world of the Victorian novel. Thus imaginative texts achieve a double function: on the one hand they help to garner imperial possessions, and the other, they supply national/colonial culture with an exalted self-image of it's geographical and material provenance". In other words, if orientalist texts authorize European Atlantic power over the orient, the Victorian novel-according to Said- authorizes imperialism as the bedrock of British cultural identity. In Said's words: "imperialism and the novel fortified each other to such a degree that it is impossible ... to read one without in some way dealing with the other" (Said 84).

Recent studies of imperial textuality are also mindful of an alleged complicity between nineteenth-century colonial ideology and the emergence of English literature as an academic discipline in the colonies. These accounts argue that the 'English text'

effectively replaced the bible and thereby . The evangelical ambitions Christian missionaries to become the most influential medium for the colonial civilizing mission. As evidence for this argument, critics frequently cite Macaulay's infamous minute of 1835, which defended the introduction of English education in colonial India on the grounds that a "single shelf of a good European library was worth the whole native literature of India and Arabia" (Gandhi 144). Thus, Ashcroft's view, "literature, made central to the cultural enterprise of empire as the monarchy was to its politic formulation" (3).

Gauri Viswanathan commented in his influential book called *Mark of Conquest* (1989) which affirms the mutually reinforcing relationship between literary studies and British rule in India from yet another perspective. She claims that the British administration in India used English literature strategically to contain the anticipated threat of native. Critics those who are in agreement with Viswanathan's hypothesis likewise maintains that English studies was instrumental in confirming the hegemony or rule by consent of European colonialism. Ashcroft developed this thesis in more extravagant and metaphorical vein, by foregrounding the textual in variation, or interpellation, of colonized subjectivities. The very recitation of literary texts, becomes a ritual act of obedience.

Homi Bhabha's represented account of colonial mimicry. Taken as a general description of those colonial meanings/identities which are 'almost' the same but not quite. Mimicry designates, the ethical gap between the normative vision of post-enlightenment civility and its distorted colonial administration. Bhabha again assumed that "between the western sign and its colonial signification there emerge a map of reading that embarrasses the righteousness of recordation and it's certainty of good government. But mimicry is also the sly weapon of anti colonial civility an

ambivalent mixture of deference and disobedience" (86). Mimicry has become the new slogan of postcolonial literary analysis.

As Edward Said claimed in his discussion of "Latent and Manifest Orientalism" that "Orientalism, as a body of ideas, belief, clichéd, or learning about east, and other school of thought at large in the culture" (111). One of the important developments in nineteenth-century orientalism was the distillation of essential ideas about the orient - its sensuality, its tendency to despotism, its unsocial mentality, its habit of inaccuracy, backwardness - into a separate and unchallenged coherence. Thus we can say that orient was a reference for the reader sufficient to identify a specific body of information about the orient. Most of famous writers Renato Marx, Flaubert and Nerval and Lane and Sacy, those who characterize orient as about its "eccentricity, its backwardness, its silent indifference, its feminine penetrability, its supine malleability etc. And the orient existed as a place isolated from the mainstream of European progress in the science, arts and commerce. Thus, whatever good or bad values were imputed to the orient appeared to be functions of some highly specialized western interest in the orient" (112). Oriental backwardness, degeneracy, and inequality with the west most easily associated themselves early in the nineteenth century with ideas about the biological bases of racial inequality. "The division of races and ideas added, second-order Darwinism, which seemed to accentuate the 'scientific' validity of the division of races into advanced and backward, or European Aryan and oriental-African" (112). Along with all other peoples variously designated as backward, degenerate, uncivilized, and retarded, the Orientals were viewed in a framework constructed out of biological determinism and moral-political admonishment. The orient was the insane, women, the poor, delinquents (tendency of commit crime) and lamentably alien. Lane viewed that Orientalism itself,

was an exclusively male province; like so many "professional guilds during the modern period, it viewed itself and its subject matter with sexist blinders. This is especially evident in the writing of travelers and novels: women are usually the creator of a male power fantasy" (113). Orient, was consequently a racist and imperialist, and almost totally ethnocentric. So Orientalism aided by general cultural pressures that tended to make more rigid the sense of difference between the European and Asiatic parts of the world. Said's contention is that Orientalism is fundamentally a political doctrine willed over the Orient because the orient was weaker than the west, which elided the Orient's difference with its weakness.

Although, Bhabha had critiqued Said's orientalism for suggesting that colonial discourse was all powerful, and for not considering how it was forged relationally. Bhabha's writings are indeed useful in insisting that neither colonizer nor colonized is independent of the other. Colonial identity on both sides of the divide are unstable, agonised, and in constant flux. Here, Bhabha generalises and universalizes the colonial encounter. Thus ironically, the split, ambivalent, hybrid colonial subject projected in his work is in fact curiously universal and homogeneous - that is to say he could exist anywhere in the colonial world.

Since, Balachandra Rajan also comments about Edward Said in his famous book *Under Western Eyes*; "The narrative being put forward is open to yet further erosions since it is not averse to Edward Said's almost notions proposition the occident has been constructed as the other of the orient" (15).

Said's generalization can be defended as historically necessary, as constituting the kind of beginning that his first book defines, and as opening the door to an extensive critical terrain, the mapping of, which is still contoured by what he said in the first place. But Said's statement is important even in the simplification that we

now wish to diversity because imperial energy is simplistic, given to obliterating nuances and to making its ideological and rhetorical investment in discourse that are powerfully polarized. The innovative force of Said' initial generalization has been apparent in the entire field of post-colonial studies, but resistance to their strongly sculptured character has grown. Said has responded to this resistance in the evolution of his own thought.

Discourse as Power

The notion of power and discourse, later on, Michel Foucault, a post structuralism critic, developed a theory of discourse in relation to the power structures operation in society. Foucault's main thesis is that discourse is involved in power. He opines/views that discourses are rooted in social institutions and that social & political power operate through discourse. The discourse, therefore, is inalienable from power because discourse, is the ordering force that governs every institutions. The discursive formations have enabled institutions to wield power and domination by defining & excluding "the other". For this purpose, certain set standards and their dichotomies are produced & imposed on society as distinctive of human existence and are operated in such a way which have real influence on society's every institutions. Discourses, according to Foucault, are produced in which concepts of madness, criminality, sexual abnormality and so on are defined in relation to sanity, justice & sexual normality. Such discursive formations massively determine and constrain the forms of knowledge, the types of normality and the nature of subjectivity which prevail in a particular period. Foucault argues that the rules & procedures, which determine what is considered normal or rational, have the power to silence what they exclude. His main point, here, is that meaning of any discourse depends on who controls it. Foucault, according to Patrick Brantlinger, "Simply identities truth with power in a

given society are true or constitute. So that whatever discursive practices are operative or have power in a given society are true or constitute a regime of truth (102). For instance, people understand particular piece of philosophy or scientific theory as true, only if it fits the description of truth laid down by the intellectual or the political authorities of the day, by members of the ruling elite or by the prevailing ideologues of knowledge.

The discursive practices, however, have no universal validity but are historically dominant ways of controlling and preserving social relations of exploitation. Foucault's interest is in historical dimension of discursive change. Discourses that means systems of knowledge establish rules and procedures governing the nature of discourse as an event in time since it is not only that which represents struggles or systems of domination, but the object through which and with which we struggle the power we look for possessing. For him, as for Nietzsche, any attempt to produce and control discourse is will to power. Every instance of discourse embodies the power struggle, as Foucault himself argues that "discourse is a violence that we do to things" (Selden 160). Truth itself becomes not an unchanging universal essence but a perpetual object of appropriation and domination.

Said has similar idea as for Foucault "text is important because it inhabits an element of power with a discursive claim on actuality, even though that power is invisible and implied" (*The World The Text and The Critic* 183). Said, here, influenced by Foucault, has gone further in the study of literature and culture as the sites of political and ideological struggle. Believing in the notion of discourse with real social and political struggles. Said's main interest is to study and analyze the relations between West and East and the role of 'Orientalism' as a governing force in this connection. Orientalism, as the discourse of the west about the east, said argues,

designates the long term images, stereotypes and general ideology about the orient as the 'other'. For said, orientalism is not simply a discourse which produces knowledge of the east rather it is, "the corporate institution for dealing with the orient by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it, in short orientalism can be discussed and analyze as a western style of dominating, restructuring and having authority over the orient" (*Orientalism* 3). Said extended the theory of discursive formations to studying and having the dichotomies or cultural forms and political strategies of the expansion of empire. Said contends that orientalism relies on culturally constructed distinction between the occident and orient and it is inescapably political. In 'Crisis in Orientalism', he maintains that "the orient European relationship was determined by an unstoppable European expansion in search of markets, resources and colonies and that Orientalism had accomplished its self-metamorphosis from a scholarly discourse to an imperial institution" (*Orientalism* 95).

Said is interested in studying the relationship between the east and the west, which is governed by discourse, from the cultural dimension standing in a position of a cultural critic rather than a radical political theorist. On the other hand, he sees the scope of empire, Orientalism as matching with the scope of empire, on the other hand, he focuses on culture representing as well as functioning as a form of hegemony. Said in his *The World, the Text and the Critic* writes that "culture, with its superior position, has the power to authorize, to dominate, to legitimate, to demote, interdict and validate; in short i.e. the power of culture to be an agent of and perhaps the main agency of powerful differentiation within its domain and beyond it too" (*The World* 9). This means, Said gives culture the status of the nation by presenting it as "a system of values saturation downward almost every thing within its purview", but culture's

"domination is not always directly visible because culture dominates from above without at the same time being available to everything and everyone it dominates" (*The World* 9). Said in this connection, finds Mathew Arnold as using culture as a powerful means of differentiation. According to Said, Arnold identifies a triumphant culture with the state, in so far as culture is man's best self and that states its realization in material reality. Thus, the power of culture is nothing less than the power of the state (*The World* 10). Arnold's point, Said explains, here, is that to be for and in culture is to be in and for a state in a compellingly loyal way. With this assimilation of culture to the authority and exterior framework of the state go as well such things as assurance, confidence, majority sense, the entire Matrix of meanings we associate with 'home'. Outside this range of meanings for it is outside that partially defines inside in these case stands anarchy, the culturally disfranchised, those elements opposed to culture and state. Culture is an ideal for Arnold but Said, as opposed to Arnold, shares different opinion and argues:

Culture must be seen as much for what it is not and for what triumphs over, when it is consecrated by the state as for what is possibly is. This means that culture is system of discriminations and evaluations ... and it also means that culture is a system of exclusions legislate from above but enacted throughout it's polity, by which such things as anarchy, disorder, irrationality, inferiority, bad taste and immorality are identified than deposited outside the culture and kept there by the power of the state and it's institutions" (*The world* 11).

Cultural Hybridity

Bhabha develops an alternative approach which draws our attention to those races of national culture "from which alternative constituencies of peoples and

oppositional analytic capacities may emerge ... new ethnicities, new social movement the politics of difference. Bhabha highlights the alternative voice in a discourse so as to make it powerful establishing a new theory of the politics of difference. But history is mainly coloured and even shaped by language. Bhabha cleverly twists the language the unconscious like a language, with the politics as language and gives ideology a discursive tone.

Bhabha's project is to develop a theoretical model which manifests the difficulties that a writer has to face when one attempts, in one's narration, to frame cultural ambivalences of the nation people. Cultural projection is possible only through narration.

Bhabha argues, "this figures ambivalent response to the colonial invader: half acquiescent, half oppositional, always untrustworthy - produces an unresolvable problem of cultural difference for the very address of colonial culture authority" (Bhabha 194). It is needless to say, the 'native' is herself not entirely immune to the slipperiness of her own interactions with colonialism. One of the colonized native becomes the unstable-site of cross-cultural meanings and interactions, another-more significant instability informs the ad hoc fabrication of wider anti colonial solidarities. The very weak vertical solidarity of anti colonial nationalism presupposes a unity of differences. As Stuart Hall's different observation on race politics underscore a similar heterogeneity and hybridity at the heart of "essential" black identity. There is no denying that the experience of colonial/racial oppression meets its immediate and necessary antithesis in the language of racial identity and cultural nationalism. But the theme of postcolonial eventually transcends the boundaries of ethnicity and nationalism to proclaim a considerably more generous 'double consciousness'.

Ashcroft announced the objections to the aggressively postcolonial claims of the indigenous peoples 'settle colonies' which, arguably, compete with the corresponding claims of white settlers Australians and Canadians. He also demonstrated the danger of 'enlightened hybridity' for society as well. Such, critics maintain that white settler culture is able to concede its own cultural unauthenticity, indigenous groups, by contrast:

Have so often fallen into the political trap of essentialism set for them by imperial discourse ... The result is the positioning of the indigenous people as the ultimately marginalized, a concept which reinscribes the binarism of center/margin, and prevent their engagement with the subtle processes of imperialism (Ashcroft 214).

By suggesting the discourse of essentialism as just another unhealthy symptom of 'false consciousness', Ashcroft et al. deliver a deathblow to the value of any decisively oppositional politics. But the language of hybridity is to retain any seriously political meaning it must logically be true that for some oppressed peoples, the fight is not over. Hybridity is not the only enlightened response to oppression.

Bhabha generalizes and universalizes the colonial encounter. Thus, ironically, the split, ambivalent, hybrid colonial subject projected in his work is in fact curiously universal and homogeneous - that is to say he could exist anywhere in the colonial world. The colonialist presence was felt differently by various subjects of the empire some never even saw Europeans in all their lives, and for them authority still wore a native face. The foreign presence was daily visible but space was still divided into 'theirs' sphere and 'ours'. Thus the resonances of both 'hybridity' and mimicry are enormously variable. As Rob Nixon writes in the context of the complex interchanges between South African and African-American cultures:

The insight of the by now considerable literature around the issue of masking and mimicry ought always ... to be measured against conditions that are unavoidably local and immensely variable in the possibilities they allow. Otherwise the risk arises of sentimentalizing masquerade by abstracting it into a unity phenomenon that is inherently, if ambiguously empowering (242).

This universalizing tendency in Bhabha's work, derives partly from the fact that in it colonial identities and colonial power relations are theorized entirely in semiotic or psychoanalytic terms. While theories of language and the psyche have given sophisticated vocabularies of subjectivity, we also need to think about how subjectivities are shaped by questions of class, gender and context.

Another critic Benita Parry criticizes Bhabha that, what he offers us is the word according to the word; and this 'word' seems to lie largely with the colonizer: there is everything outside colonial culture is treated with remarkable fuzziness. If the 'hybridity' of both colonizer and colonized can be understood only by tracing the violent of colonial discourse or the mutations in European culture.

E.M. Forster, a British citizen looks upon India with an Orientalist perspective in *The Hill of Devi*. By being a British he has a western perspective on looking upon India. Orientalist critics have played a crucial role in interpreting the colonial texts. According to Said, Orientalism is a peculiarly western disposition, a sheet of thought based upon an ontological and epistemological distinction made between "the orient and most of the time) the occident" (Said 1978:2). The western engagement with Orientalism, dating from Homer's time to the present day, constitutes a long tradition directed towards appropriating the orient. Orientalism entails not just speaking *of* the orient, but speaking *for* it and representing it. "Orientalist discourse is supposed by

socio economic and political institutions, which together worked towards portraying the orient as the other to Europe while simultaneously subordinating the orient as the other to Europe while simultaneously subordinating it" (1978:6). Said's exposition, therefore, rests on the fundamental premise of the territorial, imaginative, cultural and ideological boundary drawn between the west and the orient and the use to which this distinction is put. He agrees that, which such relations have passed through numerous phases, it is a constant historical factor that in general it was the west that moved upon the west, not vice versa. Orientalism describes this approach in generic terms, both as a topic of learning discovery, and practice and also:

To designate that collection of dreams, images, and vocabularies available to anyone who has tried to talk about what lies east of the dividing line. These two aspects of Orientalism are not incongruent, since by use of them both Europe could advance securely and unmetaphorically upon the orient. (Said 73)

Orientalism is thus a combined product of material and intellectual forces, and *The Hill of Devi* is part of dynamic exchange between individual authors - British, French, American - in whose intellectual and imaginative territory the writing was produced.

In this light, drawing on the complex link between oriental texts and political circus trances, the one reinforcing the other, it is notable that the Middle East or near orient provided an exception to western domination of the orient. For example, the Ottoman Empire had posed a threat to Christian Europe in the sixteenth century, and during colonization the Arab countries occupied a particularly strategic place in the Western scramble for the orient. This evoked feeling of hatred and fear:

Access to Indian (oriental) riches had always to be made by first crossing the Islamic provinces and by withstanding the dangerous

effect of Islam as a system of quasi-Arabian belief. And at least for the larger segment of the eighteenth century, Britain and France were successful ... Britain and France had fought each other in Indian between 1744 and 1748 and again between 1756 and 1763, until in 1769, the British emerged in practical economic and political controls of the subcontinent. What was more inevitable than that Napoleon should choose to harass Britain's oriental empire by first intercepting its Islamic through way' Egypt? (Said 76)

One way of overcoming this fear was to represent the figure of the Arab for western consumption. Not just Islam, but all knowledge of the orient as exotic and alien went through a process of domestication, of super structural filters to provide a simulacrum of the orient and reproduce it materially in the west, for the west.

The distance between the orient and the occident invariably found expression in metaphors of depth and secrecy, and sexual promise: phrases like "the veils of an Eastern bridge or the inscrutable orient" passed into the common language (Said 22).

In this light, Forster's transformation of Indian people as exotic, veiled and mysterious in terms of Orientalist perspective:

And then came a queer impressive story of a Holy Man who died about 50 years ago and whose body could be heard humming 'Ram Ram' when you placed your ear against it." (133)

In imaginative characters have got metaphors of inscrutable and mystic in terms of myth and fabricated story by the orient as modifying by the westerners. The belief of the orient people is undecipherable due to their false notion on spirit that is backward and fanciful in comparison with occidental belief and faith in reality:

I never found out to whom this belonged ... cocked rakishly over one ear was a Maratha Turban of scarlet and gold-not to be confused with the ordinary turban; it is a made up affair, more like a cocked hat (21).

With European colonial expansion' the earlier ideas about looking upon orient were intensified, expanded and reworked. The generation on stereotyping of outsiders' played vital role to degenerate the others in almost all texts written by the West. The identity is in confusing state due to wearing. The wearing of the man looks peculiar and uncivilized in comparison to the West. The animalistic wearing of the east gives him the sense of uncultured, uncivilized, uneducated and more closest to the mystic who may have various identities not the fixed one. The towering way of the west is to keep the orient under their power by presenting them as inferior, backward and uncivilized.

"The mysterious otherness is beyond the pale of knowledge. The oriental, in the beginning was not purely academic exercise, but was buttressed and fueled by concrete political and economic ventures of that time, especially the administrative needs of colonial empires" (366). To the extent, Orientalism is the byproduct of western thought. In this context, colonial administration, to inferiorize and rule over the oriental people as for the concern to rule them on the basis of reductionism. " To the extent that Orientalist discourse was part and parcel of a 'Eurocentric' world view" (366). The ground of Orientalism was and is related with Eurocentric thought and the worldview to study orient people, politics, culture and race.

Thompson accepts the fact of existing fact between colonizer and colonized more fully than Forster, "for whom the novels nineteenth century legacy of seeing the natives as subordinate and dependent is still powerful" (*Culture and Imperialism* 207).

The fact of colonial novels is to exist in between the struggle of west and the native where they have still clash in becoming master and emancipating from being subordinate.

Nineteenth - century novels have left the seed of struggle in order to be emancipated from cultural and political oppression. The debate which is related with having own does still give the sense of subordinating the native in their own land. The same plight of Indian people is prevailing in *The Hill of Devi*, because the alienation of this reality in the text exists strongly. The textual discourse produced by the west leaves unstable dispute in orient people. The way of looking upon Indian people and India is negative and more emphatically Orientalist.

III. Orientalist Reading of *The Hill of Devi*

The previous chapter discusses general introduction and its critical overview of Orientalism by different critics with their perspectives in accordance with postcolonial context. Similarly, present chapter explores the concept of Orientalism and its traits that open up as features in the eyes of western scholars, critics politics, culture and society amalgamate these concepts and apply them in the autobiographic call novel *The Hill of Devi*.

In *Key concepts in post-colonial concepts* Billl Ashcroft, Griffiths and Tiffin claim:

An increasingly important term in postcolonial theory, because it has come to describe the ambivalent relationship between colonizer and colonized, when colonial discourse encourages the colonized subject to 'mimic' the colonizer, by adopting the colonizers cultural habits, assumptions, institutions and values, the result is never simple reproduction of those traits. Mimicry is never very far from mockery, since it can appear to parody what ever it mimics. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized. The term mimicry has been crucial in Homi Bhabha's view of the ambivalence of colonial discourse. For him, the consequence of suggestions like Macaulay's is that mimicry is the process by which the colonized subject is reproduced as almost the same, but not quite. (139)

Mimicry can be both ambivalent and multi-layered. Forster describes his English character Good Hall having mimic on his dressing during Indian banquet given by Rajah to the newly married pair:

I have both forgotten the time it was meant to be and the time it was. As usual they differed widely, but at all events, as darkness fell, the garden and road by the guest house filled up with soldiers, policemen, horses, children, torch bearers, and a most gorgeous elephant. (There are two state elephants but the other did not feel quite well). Good Hall was to wear Indian dress, and retired to my tent to put on my English evening thing. (70)

In the light of all these lines, Good Hall was obliged to put on Indian dress to get welcomed from Indian Rajah to the Indian banquet as well as from other hosts. The guilt was not really driving Good Hall to the typicality of Indian culture rather it was the effort to be mingled in Indian culture and custom as for the environment above.

In due course of reading the novel, the frequent traits of Orientalism come throughout the novel. In the light of exotic representation of the Eastern people, culture and civilization by the novelist is explicit in these lines relating with the concept coined by colonial and post-colonial theories. The word exotic was first used in 1599 to mean alien, introduced from abroad, not indigenous; By 1651 its meaning had been extended to include an exotic and foreign territory, 'an exotic habit and demeanor' (OED). The key point here, however, is made by Renate Wassermann that, mentions in 'Key concepts in post colonial studies' Indians exhibited at Royal courts or turkeys and passports in cage' loudly be seen as innocent signifier of an exotic other, one that could titillate the European public imagination while offering no threat since such exotics were, in her terms, 'non-systematic'. Isolated from their own geographical or cultural contexts, they represented whatever was projected onto them by the societies onto which they were introduced. Exotics in the metropolis were a significant part of imperial displays of power and the plenitude of empires (94).

In this connection, Forster, here, projects the exotic out look of the Rajah, to deviate him from his real form. The titillated exposition of the Rajah symbolizes the imperial presentation by these lines:

The chief event of Jan. its was the Durbar in the old palace- rather a beautiful Building in the heart of the town. Dressed in white, he sat on the 'Gaddi'- half bed, half throne- leaning against white bolster with peacocks-fans worming over his head. The court sat cross-legged all down the room on each side, we in an alcove on chairs: he would not have us squatting. (25)

As the lines shown the deviant exposition by the novelist to deprive the Rajah or the Hindu clothing tradition from the center to create power having imperial thought the process of mothering of the western people seems to have had a great deal of impact in the novel by showing oriental character Rajah as alien and continuing the eastern tradition in his every deeds at palace.

Superiority of the white has been established in the novel. That the "Englishman dictate cables to his Indian secretary: for you and for Malcolm" (59). Seems to be quite natural. It is the Anglo-Indian snobbery and their strategy of exclusion of the native Indians that prevents them to be the master or instructor. The gaze vested in Englishman was quite different and the man was feeling proud of not seeing Englishman around there. That means "I crossed my legs as long as they would bear it, then sat behind on a chair and reflected with pleasure that there was not another European with in a radus of twenty miles" (59). This explicitly shows that there was only an Indian fellow whom he had to teach about operation. The exclusion from white to the Indians about being able to do anything seems inferior.

But western imperialists, on the other hand, in order to legitimate this cultural and racial supremacy, needed the presence of the natives naming all those qualities stamped with otherness. The natives/ colonized and the places belonged to natives were interpreted by way of metaphoric and stereotypic mechanism. The act of other as and dominating everyone and everything associated with the non self become fundamental in the colonization process. "Always with reference to the superiority of an expanding Europe, colonized people were represented as lesser: less human, less civilized as child or savage, wildman, animal, headless malls" (Boehmer 79). And such exposition of the other as irrational, barbarian animal like according to Boehmer "was simultaneously an act of evaluation usually of downgrading" (80). This strategy of exclusion and evaluation of the other- Indian in this particular case- has unavoidably been incorporated in Forster's *The Hill of Devi*. In this focus, Forster's depiction regarding natives seems quite uncivilized "Arriving as I did ... It was a ribald oriental farce. Husband and wife she: can I go and visit my parents? He: Dangerous for you-and for me - and for mortality generally ... A talk scraggy man with a moustache then appeared, dressed in a pink sari, and paid, grotesque and unwelcome attentions to such members of the audience as H.H. indicated"(65).

The exposition of the native (orient) / Indian seems to be quite uncivilized and barbaric in general but more specifically the uncultured and patriarchy also dominant in Indian society. The look of tall scraggy assists to undermine the natural stricture of Indian too. And places shown in the novel symbolize the wild, dirty and exotic clearly in terms of the western eyes. "The road was straight and rough and edged with small dreary trees and we passed a dead cow round which vultures were gathering" (58). The way of portraying about Indian geography and villages under western critical

eyes. The reflection that is related with the western does make vast difference between the west and the east.

As the western idea existed regarding the orient to make them occult to present as inscrutable to make themselves as superior, explicit and straight forward for expressing ideas and understandings. The process of undermining to the oriental is unfailing weapon to lessen their status. Forster cannot simply understand and this is what causes the difficult to him in understanding and representing.

Regarding the 'real India' the Indians are even more puzzling than westerners as Mr. Shastri," a spiritual and subtle Brahmin, once uttered a puzzler: if the gods do a thing it is areas on for men not to do it. No doubt he was in a particular religious mood" (115).

The religio- cultural traits of Orientalism offer to decipher about the western writer who is in cultural ambivalence. The culture, which is distinct, but he tries to be mixed up in it with his effort though the situation is complex. His pretension to be Hindu among Hindus is impossible due to the reality, which can easily distinct one from other:

I don't think I can describe it better than this, and it is difficult to make vivid what seems so fatuous there is no dignity, no taste, no form and though I am dressed as a Hindu I shall never become one I don't think one ought to be irritated with idolatry because one can see from the faces of the People that it touches something very deep in their hearts.
(107)

In this focus, Forster, himself confesses that there is oneness by being Indian because it is explicitly difficult to be real oriental only dressing up and following the culture what they do and keep their tradition. The loss of meaning, a loss of identity and a

loss of the interest. He asserts in the novel *The Hill of Devi*: at he cannot describe the Krishana's business' because it is difficult to make vivid what seems so fatuous?

Forester's difficulty to penetrate into the complexity of Indian life, his failure to write Indian nation indigenously seems to be natural because Indian nation, for nation being a discursive formation, is spit between sociological historicity and an enunciation of contemporaneous different from the other. The narrating of Forster seems failure to represent India in real sense.

Forster's *The Hill of Devi*, deals with the trait that is known as subaltern in colonial studies. It is the term popularized by Homi K. Bhabha where the novel goes on to link with Forster's exposition regarding Indian clothing. British intend to subside the indigenous culture of Indian people. Where in this context:

I will stop now, for the Chaprassi (messenger) is going and must take this to the post. He is in rags and what survivor of this clothes yellow with stains. I had something to say but I can't remember what. The washerman tears my own clothes to pieces- it is lucky I wear so few.

(90)

In this light, an English elite is circumventing on Indian dress. In Ranjit Guha's words, "the failure of the Indian bourgeois is to speak for the nation. There were vast areas as in the life and consciousness of the people which were never integrated into there hegemony" (Loomba 201). The elitist notion of the novelist refers that there is no justice to represent India in the novel. The shadowy and steroid presentation of the Chaprassi denotes the elitist ideology of the British (were). In elating himself H.H. comments the Indian clothing style inferiorly. The inferior representation id make by the west to shadow the Indian indigenous culture.

Similarly, Forster, depicts the uncivilized Indians and their lower standard living style by showing dust and rigid feet as well as subaltern dress up of an old man that is a colonial gaze to look on native:

I was asked 'Are the London flats like these? The ground floor was occupied by an aged man who lay asleep upon a sort of bier with a dirty cloth stretched over him. His naked and rigid feet stakeout, then were climbed a shaky wooden staircase on which were piles of mortar, in tempered with ford and servants as we neared the top. (57)

In this light, the native people dress up and places are depicted as inferior and trivial in comparison with British. The question is asked to highlight the British flats i.e. accommodation the household system that is made different here with western eyes by the novelist. The dirty cloth symbolizes the easterners sympathetic state. By showing sympathetic, in colonial texts by the westerners, has a sense to become master or teacher to teach them to put on clothes culturally. The discourse produced by Forster seems to have had an imperial notion on Indian people.

In this connection, Forster puts his western gaze upon Indian Rajah's exposition as unnatural and appearance is quite different from the westerners:

I met the second rajah first, and thought there could not be a more ridiculous figure, but there was, and it was the first rajah who is very short and fat and dressed in cloth of gold. He has bandy legs, dyed mustachios, and an immense flat nose covered with pink and purple pimples. A gorgeous Maratha headdress completes the picture. We entered the city of Nagpur on elephants, and there were camels and raider less horses dragged in costly stuff. It was a pathetic pageant, and our feet were crowds of the Nagpur people, the most fanatical and anti-

British in Indian all contemptuous or indifferent, and many of them
Wearing the white Gandhi cap. (125)

In this light, the way of presenting Indians reflects the sense of uncivilized and the backwardness of the native people. The rajah who has got a quite different appearance gives the comparison between the West and the East explicitly. The arrangement of pageant does assist to demoralize the custom and culture of the east. Gandhi, his ideology in culture also has been distorted relating with the superior culture and its metropolis culture in the light of the novelist. Nothing remains to stereotype to the Western people, their civilization and the culture. The sense of upbringing shown as malnourished as presenting the rajah short and people pimples on their face. All pave the way to know about the westerners superiority on the Easterners.

In the light of western gate, Forster, describes the Indians are not out of the English touch. The tongue he hears is likely to be an English lady. Thank gives the sense of English dominance and glance too. The expectation of Forster is to see a British woman who can help a lot and can speak to:

On returning to the shoe, I was hailed by a female voice in English tongue- the utopian governess of His Highness Junior's boy. She had often seen me, wanted to speak, etc: was it not a terribly lonely life, etc, had we a piano? When I Said 'Two' she cried 'Selfish man'. (138)

Forster thinks that English has been the medium of hegemonizing the colonized Indians. His senses are aware of listening English minutely. He listens, thinks and expects to have English nation by having the influence of English in India. The gaze remains powerful to subside Indian language as far possible. The Hindi is shadowed by the British language in order to uplift the English and anglicize Indians. Forster

does not feel alone when he hears English tongue. The language domination seems to be excel on Indians in Forster's is sense.

Along with the western gaze there falls imperial gaze on the eastern myth and scripture the underestimate goes on regarding Bhagaved Purana who is commented as silly and proximity. The book contains only emotion and divine recklessness and more crude human happiness. The way of evaluating the easterners texts, scriptures and religion trivial and inferior. The lines express the westerners imperial gaze explicitly. "If one can judge from translation, and if one can condone silliness and proxlity, the tenth book of it Bhagaved purana must be a remarkable work out has warmth and emotion and a sort of divine reckless and a sort of crude human happiness" (118).

In the light of these lines that is clear about eastern scriptures are full of emotion and crudeness. No constant ideas about humanlike and reason. The opinion about knowing and understanding eastern religion has deep imperial sense that which opens the way to interpret the eastern people in oriental basis. The oriental people and their scriptures are out of integration even the god is also reckless which denotes that people are also the product of this tenet. Here, the challenge is put to prove its existence as an authentic scripture of Bhagaved Purana. The threat made by the imperialist regarding Purana indicates that there is no authentic scripture of the eastern people. The dehumanizing way of gazing on Hinduism is entirely Orientalist view of Forster by being an Oriental as well as imperialist. The context of the lord Krishna deals with Purana's existence and its authenticity to make people conscious about their own destination showing instability of the god and crude human happiness. The incarnation of the Krishna seems incredible and mystic for Forster the mysticism that the westerner feels that is an Orientalist perspective:

But what did he feel when he danced like king David before the altar ... He felt as king David and other mystics have felt when they are in the mystic state. He presented well-known characteristics. He was convinced that he was in touch with the reality he called Krishna. (115)

In Forster's look there is a link between Krishna and King David. The mystic and unknown and irrational reasoning on H.H. H.'s irrational dancing before altar is compared with the king David. The hypothetical ideas made by H.H. assuming closest to the Krishna focuses on to have an Orientalist view on god and godhood. Eastern people run after the myth which is not real and that never comes as true in Forster's idea and reasoning. He keeps himself as the observer with reason that is keen, sharp and distinct than the easterner. The reality for H.H. is imaginative Krishna but it does not have reality and no evidences yet anywhere he has found. The belief of eastern people on mysticism and unseen power moreover the symbol of oriental philosophy. Oriental characteristics of philosophy are hypothetical, incredible and evidence less. The acting of H.H. is closest to Dionysian quality driven by intoxication in order to be super done in tradition-ridden society. Abdel Malek calls "the hegemonies of possessing minorities and anthropocentrism allied with Europeanism: a white middle class westerner believes it his human prerogative not only to manage the nonwhite world but also to own it, just because by definition it is not quite as human as 'we' are. There is no purer example than this of dehumanized thought" (*Orientalism* 284).

In this connection it is the tricky way to underestimate present Easterners as inferior and the possessing minorities. The White's is attempt to make non-white as the objects of study.

In this light, furthermore, it views the orient as something whose existence is not only displayed but has remained boxed in time and place for the west (284). The

trait which has created by the west on the east is the ground which has create by the west on the east is the ground which gives a tag that is existence remained fixed in time and place for the west. The orient geography, people, culture and things related with it is the ground which lets them to speak about the east. The domain on which, westerners are free to make authority to trivialize the existence of the east. This is the biased domain created by the west to undermine against the history and historical root of the Indian or eastern people. The authenticity lies on westerner's mouth and voice to legitimize every thing of the east region of the globe.

In this connection it is the tricky way to underestimate present easterners as inferior and the possessing minorities. The whites attempt to make non-white as he object of the study.

The savage dichotomy is traceable as far back as Homer's *Odyssey*. Uncivilized as "existing in the lowest stage of culture, pertaining to or characteristic of savages. The Euro-centric epistemologies and imperial ideologies as Mariana Torgovnik notes, terms like, primitive, savage, third world, undeveloped, traditional and exotic, "the anthropological record", non-western and other ... all take the west as norm and define the rest as inferior, different, deviant, subordinate, and subordinateable. In 'An Image of Africa'. Chinua Achebe, citing Joseph Conrad's *Heart of Darkness*, notes how Africa is used by the west to define and establish its own superiority as a 'civilized' culture against the 'darkness' of a 'primitive' Africa (Aschorft 209).

In the light of this, here, Forster portrays orient as traditional, savage and uncivilized:

I chose a site ford house, and we passed in to the village by the seated ladies who abused us violently- so violently that even the young Sardar

couldnot understand what was said. This abuse of course traditional and has nothing personal in it. 3000 year ago in Greece the women did just the same thing at certain festivals. (64)

In this light, the way of savagery of women is made by the western to present them as uncivilized and mannerless. The lines speak about the superiority of western and vested backwardness and illiterate tenet of the orient (Indian) women. The comparison made between Greek women and Indian back to 3000 years that is the backward projection which doesnot have benchmarking to British or the Western women. Even the Sardar being Indian can't understand the abuse this is that Sardar is himself an inferior fellow in comparison with Forster. His projection in relation with himself explicitly gives the sense of inferiority.

The savage and wickedest behavior of the Indian people is shown in comparison to the west. The comparison is also beyond the humanitarian ground which opens the door to look into the orient:

Colision with his holy article seems to have made me active. I have dismissed Kenaya, the cleverest and wickedest- of our driver had up in the car and took it from him before he could consequently make hash of the machinery ... we wobbled back to Dewas for rope- that too no good and we had to leave the car on the road for the night, I not to bed till 3.0 a.m. It was dragged in by bullocks on the morrow. I was in despair and thought Kanaya has managed to get at our cars after all, but it proves to be no more than dirt in the works. (102)

The distinction on knowledge is explicitly shown through the lines. This is the way of presenting one to other and uncivilized with work and profundity. The dexterity on work is no longer in Kanaya and with his wickedest according to Forster, is the

feature of unclutteredness. The quality which needs to possess in one is far due to being an Indian. Kanaya is the one who belongs to Indian and his Indian characteristic is shown to stamp him as uncivilized and backward. Dragged by bullock, reflects the backwardness of Indian people. Furthermore the sense of replacing the other to maintain the broken car gives the sense of superiority or the hegemonic thought of the west over the orient. To have power to replace and displace is undeniably a process of imposing power on the other is the trait of Orientalism propounded by Said in oriental discourse.

According to Said, "racism, backwardness, degency and inequality with the west most easily associated themselves early in the nineteenth century writer ideas about the biological bosses of racial inequality" (*Orientalism* 206).

The concept of race and the characteristics of the backward race came along with the concept of othering. This ideas raised the problem in understanding or accepting the Darwinism too. Here, said refers to the Robert Knox's *The Races of Man* "To these ideas was added second- order Darwinism, which seemed accentuate the "scientific" validity or the division of races into advanced and backward, or European-Aryan and oriental- African" (*Orientalism* 206).

The challenge over scientific division of race came into existence and it fueled the notion of race in western thought. As the notion fueled to question on the oriental vibrantly that manifested in literature, culture and even strongly in politics in the east by imperialist. The tenet produced by the west to dominate and to make inferior in order to rule over the oriental whether Asian or African.

"Traditionally, the paradigm of disconnection and aporia is the relation between East and West itself, the irreconcilable polarities of Kipling's poem: Oh East or East, and West is West, and never the twain shall meet" (*The Ballad of East and*

West (1889), *A passage to India*, Introduction 15). There is, it is true, the paradigm of East or West plays crucial role to create unbridgeable state between two races. The 'never' explicitly gives us the sense of absolute gap between superior and inferior due to the artificial and created notion. The line exposes that, it is true, East and West never can at any cost meet together at the common domain. Furthermore, it furthers the sense of marginalization of West on East that is imperial concept and germination of the colonial voice to subvert the east from the domain.

In this light, Forster uses the same paradigm or the polarity on natives woman/girl. The dominance over woman is a colonial and patriarchal hegemony. The native women are the representatives of inferior in terms of colonialism and patriarchy. The otherness Indication or the projection from social system ruling system both are the traits of power. The dominate or downtrodden and derivative projection of women give the sense of domination 'The reality is blanketed on the needs of the colonial presence 'woman' is a projection of male chauvinism and colonial 'male' and which not a direct and merely innocent recognition of differing skin pigmentation, 'Male' and 'White' anxieties are thus 'displaced' and visited on the 'female' and shored up by a constant process of 'repetition' or persistent ritualizing of difference that acts, as a matter of necessity, to mystify and otherwise untenable reality of exploitation and unjustified racist violence; "There the wild little girl took up her residence, in a comparatively obscure state, with a husband for whom nothing in her upbringing had prepared her, and whose altruism must have been puzzling" (48).

The lines projection moves ahead with the sense of exotic paradigm that is a will of white to sustain the power. The tenet links with the power formation on the other and push the women back as lower and downtrodden.

Again the mystic and traditionalize protection of women is made here by the Forster. The women are against women's position to de-legitimize and reduce by showing unnatural appearance:

Slowly they advanced and swiftly the ladies quarreled. His aunt was always jealous and awkward and tried to separate him from his mother whom she accused of having 'unlucky feet:- i.e. the evil eye a bitter feud sprang up in his sumptuous camp which he had to pacify. Then there were disoblging rumours, set about by the local Brahmins: the wedding hall was to collapse, the bride was to die as a sacrifice against plague and famine. (47)

The reality has gone out of imagination due to rumors and traditional belief. The women are uncivilized and wild in nature. They are vulnerable with their own characteristics. The self-destructive characteristic possess in them is the colonial and male-centered projection. The males rumor out saying wedding hall was to collapse and bride was to die as a sacrifice plague and famine due to the evil eyes and unlucky feet. The conventional ideas possess in women degrade their status in male dominated society.

In a patriarchal culture and political order it is especially difficult to use the very means of that system it 'normal' discourses, to define or even to suggest an alternative to its operation: As Sara Mills makes clear in this essay:

The 'feminine' is assigned a marginal role wherever the norm is the 'male'. Women characters in narrative that assume this division become angels or whores, victims or temptresses, Ophelias (as in Shakespeare's Hamlet) or Mesdames Bovary. There types are male projections that help define, not women, but the need to tame them. (121)

In this light the lines are strongly related with the socially created notion. The marginal role of the women in colonial texts is clear that is for power to repress the women and through this the same status is in Forster's novel. Forster also has the same intention to marginalize the women to create masculinity i.e. colonial influence on India. From the beginning of the colonial period till its end (and beyond) female bodies symbolize the conquered land. This metaphoric use of female body varies in accordance with the exigencies and histories of particular colonial situations.

The distinction on women body played vital role to create power and more the lands representation also had the same degree. "The veiled Asian woman becomes a recurrent colonial fantasy, as does the recurrent figure of the Eastern Queen" (Loomba 153). Creating fantasy by the west on showing native as inferior and unstable to firm ideology and status quo due to weaknesses they possess. Specially women who always surrender in front of the powerful male. The symbolic presentation of femininity is to represent the land as the women which can never preserve its dignity and virginity rather it loses in due course of time and the presence of white or the westerner.

"Of course the most famous instance of an Indian Queen' who abandons her own people for a white man come from other side of the world- the Pocahontas story was to receive recurrent reinscription as a colonial fantasy, the latest being at the hands of Disney films" (Loomba 153). The subjugated creation of the woman is furthermore revealing the possession of the land that is handed over by the orient ruler to the west is the loopholes of the orient people. No deterministic ideology possess in oriental if there is presence of powerful white. The degenerative exposition through women is to denote the feminine characteristic of the Eastern land. To represent the women in colonial texts is the extended form of colonial hegemony in India too.

The colonial campaign moved along with the political motif by creating and showing political instability in colonized territory. In connection with this Silvestre de Sacy and Ernest Renan from France and Edward William Lane of Britain and they were the most influential of the nineteenth century Orientalists. On this ground said goes on to study, review and assess about their contribution. "Their work made Orientalism effective and congruent with the interests and political concerns of imperialist – oriented rulers. Old stereotypes were retained, but the updating and systematization of data and analysis enhanced the authority of Orientalist analysis which posited eastern inferiority, western superiority, eastern decadence, western vibrance" (Orientalism A Reader: 183).

Simultaneously Orientalist discourse permeated Western culture, providing themes, stereotypes and even texts. Stereotyping trait assisted a great deal to expand imperialism in colonial period. The ground of the novelist regarding *The Hill of Devi* has aim at showing political instability in independent Indian provinces:

It seems that the A.G.G. had only been rude but grossly disobedient.

The government of India had issued an order to the effect that: if a

native Ruler had an European in his service and if the Ruler and

European both wished it, then the Europe was to receive the usual

courtesies from the A.G.G. at any ceremonial, and was to receive them

from a British Officer (123).

The way of presenting the native as other and weak in the sense of holding political order and authority in their own country. The truth lies on British who bestows on to them by authorizing as stable. The center of the power is East India government. Authenticity relies on the role of British to the native rulers. The stereotyping notion of Forster seems strong to show native rulers weak and dependent

for authenticity in their own land. Native ruler is shown inferior in terms of power and legitimacy. The sovereignty of Indian rulers and the people is shifting on British voice due to colonial expansion on power and land too.

"There is was used to refer to or identify a 'conservative and romantic' approach to the problems of government, faced by the official of the east India company (Orientalism A Reader, Introduction, 1). In this light, eastern rulers are conservative and romantic not rational and conscious on politics and knowledge. The experience achieved by East Indian politician is quite inferior and conventional. What instabilities conventional ideas and romances came across by Forster during his writing the novel are of his own faculty understanding about India and Indian people.

Forster himself a male, the British – Indian relationship traverse the figures mentioned in the novel gives an idea that is related with male domination i.e. imperialism. Creating power of psychology or its reverse can be brutal in Scott, can be out reaching in Forster. "Finally, homosocial treatments of the England – India relationship traverse the figures mentioned, reminding us of the obvious although backgrounded fact that Englishmen ruled India largely through the agency of male Indian" (Underwestern Eyes: 21). As Rajah shown in the novel is the symbol of male and that is undeniably the symbol of authority on the orient. The British presence in India is happened to success by the help of Rajah:

With this in vie, he invited me to go out to Dewas and to stay there as his guest and to write his father's life: whom he rightly considered to be a great man ... son after his London visit he became Maharajah of Kolhapur, his mother's state, Kolhapur, fountain of honours and of troubles. (167)

Yet, Forster depicts how Indians are dependent on British and how do they get legitimized through British legality. The agents are of India for British males. The dethroning of the Queen furthermore gives the sense of male power that is equal with imperial British. The feminine depiction of the India in the texts and the political authorities are of the product in need of British and all denote the inevitability of 'Male' and this means imperial image in India. The incensement of milieu and the image are reached after the visit of London. The facts mentioned by Forster deliberately or undeliberately are entire sense of his highness as relating with the political affair. The political upheavement in Chatarpur is explicitly the clue of British presence through political affair:

Of course Forster was a novelist, not a political officer or theorist or prophet. Yet he found a way to use the mechanism of the novel to elaborate of the already existing structure of altitude and reference without changing it. This structure permitted one to feel affection for and even intimacy with some Indians and India generally, but made one see Indian politics as the change of the British, and culturally refused a privilege to Indian nationalism (which, by the way, it gave willingly to Greeks and Italians). (*Culture and Imperialism* 205)

Forster was only the novelist and his mission was to put into the Indian culture, people and life but his intention to show ups and downs of Indian politics is entirely imperial. His sense latently went into political path that is a sense of superiority. But Forster sees Indians with imperial eyes when he says that it is "natural" for sets to dislike one another (*Culture and Imperialism*: 204).

There is crystal clear notion of Forster to look India through imperial gaze. His trivial concern to know about Indian politics seems to have had the sense of

superiority over Indian politics. To be mixed and colored by political concern is the clear stance of British as colonial and prophetic about the native affairs of colonized territory.

Here, Forster mentions the internal affairs of Indian people which were going on in their own territory but he has intention to question:

The national congress meets in December at Ahmedabad, and it will certainly carry through its resolution in favour of civil Disobedience, and if there is general response, this expensive royal expedition will look rather foolish. I have been with pro-government and pro-English Indians all this time, so cannot realize the feeling of the other party.

(155)

In this light, Forster's interest to be voyeur in questioning and talking about the politics give the clear imperial stance of him. He underestimates the positive result of the campaign from people and comments that that is foolish to initiate political activities in India. His intention is to be prophetic in Indian politics.

Here, Dennis Porter and Parminder Bakshi argue:

The underground and radically dissident tradition of nineteenth – century homosexual literature drew much of its sustenance from the liberated alterity of the orient. Writers like E.M. Forster and Edward Carpenter, among others, imagined, wrote, thought and discovered the orient, stereotypically, as a safeguard against the political and personal repression of imperial Europe. (Gandhi 79)

The founding by the western writers regarding Indian as stereotypical is itself a ground to expand British imperialism. What British writers imagined and wrote about Indian people remained oriental in terms of above lines. What instabilities,

conventional ideas and romances came across by Forster during his writing the novel is of his own faulty understanding about India and Indian people. The colonial impact leaves questions of Forster, could he get the India perfectly or not.

IV. Conclusion

Various conclusions can be derived from a research work such as this which aims at studying and analyzing the orientalist look upon independence of Indian and British in imaginative text. As viewed from the orientalist perspective, the following points can be termed as the conclusion of the present study of Forster's *The Hill of Devi*.

Though Forster is liberal humanist, a champion of building warm relationship, his liberal humanist preoccupation doesn't seem to succeed in the non-western milieu especially in India because his liberalism, being the product of western culture and civilization, can not come to term with oriental culture and civilization because his knowledge of the non western especially the orient is fashioned by the images and stereotypes about the orient founded by western orientalist discourses which place the orient in subordinate position and under domination. To approach India with this stereotypic mentality is to be orientalist in perspectives as well as in ideology.

The orientalist look upon India and its sovereignty being an ideological construct or enhancing power over the orient, Forster's depiction of India is undeniably affected by his historical root along with the line of long cherished stereotypic practices as unruly, effeminate, irrational and incapable of Indian independence. The egalitarianism is kept aside especially kept on west by showing Indian as subpart, inferior and eerie. In terms of race and culture Indians are the employ of semi human, dependent and uncivilized as the British citizen understands about the faith and way of Indian lives during his sojourn in India.

India, for Forster, presents itself as incomprehensible and unfathomable in its vastness, complexities and mysteriousness though his own artificial depiction is different and unsound itself. His ambivalent state in India itself an undeniable fact to

put into his real understanding of India its people and more the culture that lead him to distinct Indians as other throughout the textual exposition. As Forster is trying to describe the cultural differences from the perspective of the outsider, he cannot translate the cultural difference because cultural difference as a sign becomes alien, the other which becomes ambivalent and equivocal because of the historicity and rhetoricity of language used to translate the cultural difference. Therefore, what he can represent and show in his understanding, that is the Englishness, superiority made more vivid, felt more intimately, and projected more effectively.

Forster maintains an active even if marginal presence throughout the narrative. Being the chief character of the novel Forster represents himself and about Forster as a presence in that Indian transforming it into fiction at the same time as he discovers his own identity (both actual and fictional) through this encounter. Reprinted and reset in the context of memory, the letters now belong to a narrative whose chief character is Forster. His entire attempt to show India in his novel is futile and he simply fails to accommodate India in his depiction not only that his achievement is futile regarding *The Hill of Devi*. Foster's perspective regarding India becomes failure to look into minutely because of his employing alien perspective and because of the rhetoricity of language - his employing alien perspective because of the historicity of language - his attempt to capture the complexities of Indian nation - the land, the people and the culture. The novel is not really about politics but about something wider than politics, about the search of the human race for a more lasting home and it is rather desire to be philosophic and poetic. The attempt he makes to reveal is related with the philosophy and human race in India not with egalitarian base but with the negative and partial base that is known as orientalist in its real term. His pretension to be playful Indian as

well as the Anglo-Indian worrying about the muddle and confusion leaves open ground for multiple interpretations.

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