

I. Life at Sea: Aesthetic Domain of Herman Melville

Herman Melville (1819-1891), an American author best known for his novels of the sea, is one of the greatest adventure writers of the nineteenth century, who exposes the implications and consequences of the European expansionism of the contemporary time. According to Richard Chase, “He seems to most readers to be pre-eminent among the American “classic writers” whose genius flowered before the civil war” (1). Melville was born in New York on first August 1819 in established Merchant family as the third child of eight from the father Allan and mother Maria Gansevoort Melville. The bankruptcy and death of his father in 1832 deprived him of a routine career and alienated him forever from a conventional optimistic view of life. Thus, despite hard times at his young age, to uplift his family crisis, he went through the globe of experiences working as a bank clerk, farmhand, businessman, school teacher, engineer, cabin boy, and finally as a sailor in different ships. When he began to write after his withdrawal from sea, life at sea became the most inspiring material for his books like that of *Typee* (1846). This novel is based on his real cordial meeting with the natives of the Typee valley in the Marquesas Island after fleeing away from the *Acushnut* (the *Dolly* of *Typee*).

During his sea-voyages, he gained tremendous amounts of adventurous experiences to which he aestheticizes later calling it as “my Harvard and my Yale” (qtd. in High 52). Thus, his stories are more than simple sea adventures. He has, generally, presented a pleasing mixture of fact and fantasy in his works by enlarging and embellishing own experiences and other information gained through various means. Out of his adventures, yet popular and increasingly imaginative travel romance *Typee* appeared, which, according to Ruland and Bradbury, is “a combination of seagoing experience, travelogue and Pacific adventure of Tom

(Melville's persona) in exotic and Edenic circumstances" (158). Apart from *Typee*, his voyage experiences are transferred into many compelling novels; *Omoo* (1847) – a narrative of adventures after Tom's escaping from the Typee valley; *Redburn* (1840) a humanitarian novel dealing with a Man's first experience as a sailor; *Mardi* (1849) – a long-winded allegory of sea-travel; *White Jacket* (1850) – a symbolic novel dealing with his experience in the warships of the U.S. Navy; *Moby Dick* (1851) – the master piece of Melville and a thrilling sea story with symbolic significance, written under the influence of Nathaniel Hawthorne.

As he grew older, he became more complex due to philosophic and symbolic expression in his works, and then he sought to explain the existence of suffering and evil in his works as in *Moby Dick*. Some of his other major works of his late phase are *Banito Cerono* (1855), *Pierre or The Ambiguities* (1852), *The Confidence Man* (1857) – the last fiction of his life time; *Billy Budd* posthumously published in 1924, and other various short stories. Melville has also contributed in poetic genre. Some of his poetic works are *The Battle Pieces and Aspects of War* (1866), *Clarel* (1876), John Marr and *Other Sailors* (1888) and *Timoleon* (1891). Despite his continual trials of uplifting his position, he always faced various crisis one after another. Later he faced tragic circumstances losing his wife and two sons, and finally took farewell from this world on September 28, 1891 in New York.

Melville wrote his first book *Typee* (1846), a fictionalized travel narrative based on his one month's personal sojourn in the South Sea, through which he showed his affinity with the contemporary trend of American expansionism of 1840s, and his interest in contrasts between social and natural life. It became immensely popular and regarded as his best work during his lifetime, and has been recognized as a classic in the literature of travel and adventure. In this narrative of a four month sojourn among

primitive South Sea Islanders, he combines his own personal experiences with later intensive research to produce a vivid and imaginative work by using his artistic license. *Typee* incorporates both realistic as well as fictional details in magnificent way.

Describing about the book, Peter B. High writes, “*Typee*(1846) was quite popular because of its realistic detail. The hero [Tommo] escapes from his ship and lives among a tribe of cannibals. He finds them happy, morally pure and “better than Europeans”. But they do kill and eat others human beings” (52). Thus, directly or indirectly, this book tends to contrast between civilization and primitivism, or shows clash between the values of Christianity and the tribal cultural practices. Showing differences between the extreme of savage and civilized life, he seems to favor the natives, but ultimately Melville casts his doubt upon the act of cannibalism and tattooing which indicates the renewal of the classical pattern of Othering in the discourse of colonialism.

In terms of writing style, *Typee* is understood as a genial relatively uncomplicated work merely hinting at Melville’s artistic and philosophic ambition. Melville composed this book at the age of twenty-five. In the preface, he clearly says “no little degree of attention is bestowed upon dates” (vii). Besides, he ignores “the ordinary rules of spelling” (viii), and frequently uses the Polynesian words with orthographical form to convey natives' sound in an easier way to a stranger. To shape the structure of the novel, Melville has created a powerful and mysterious first person narrator who, as the dominant figure, directs the overall design of the novel by juxtaposing various things through the novel. In terms of narrative pattern, Melville has used the active and expository methods. Moreover, his dramatic presentation and racy style are other remarkable aspects of its style. Dramatic suspense in the narration

provoked by the issues of cannibalism, tattooing and the fear of being self-victim in the hand of the natives etc, can be perceived from the very beginning to the end of the novel. Such type of narrative or writing style is very much obvious in colonial discourse, which reinforces the very purpose of colonial domination.

The basic content of the novel is solely related to sea-traveling or exploration, the very act of which is itself implicated in imperialist power relations. In this regard, James Clifford comments that the term 'travel' is implicated within "a history of European, literary, male bourgeoisie, scientific, heroic recreational meanings and practices" (106). Likewise Tommo, the narrator and the central figure of the novel, creates travel-myth from the position of power. Although, unlike a stereotypical Victorian explorer, he belongs to socio-economically less-privileged group, he gets chance of traveling on sea only due to his possession of white complexion. Thus, despite his surfacial dilemma towards European civilization, he creates discourse representing others' culture, race, and landscape and so on. In this sense, *Typee* also gives the glimpse of the contemporary situation colonial history to some extent.

Since its first publication in 1846, in London under Murray publication, and later in New York in the same year, *Typee* has received much critical appraisals and responses. According to Harrison Hayford, "it became a best seller even a literary fad, on both sides, of the Atlantic" (Afterword 311) and fascinated numerous scholars and reviewers through its charming story and mysterious picture of the native land. Besides, it assured Melville for his lifelong fame. It has gained continual critical appraisals and is being analyzed from different perspectives which evince its literary richness and artistic success. Basically, the novel is about the story of escape, capture and re-escape of the hero, Tommo, who represents everything from his personal perspectives so that he could maintain his superior position in each and every aspect.

According to the blurb of the novel published by the American Library in 1964, Melville's portrayal of Polynesian tribal life "endures as one of exotic fascination, given sharp focus by a narrator drawn to the primitive pattern of existence, yet, forced to remain even alien to it". It shows the ambivalent vision of Melville that "remains below the surface of the vigor and color of this, Melville's freshest, most high-spiritual achievement"(Blurb). Valorizing the significance of the book Hayford declares, "*Typee* is no *Moby-Dick*...but it is a classic-and not just a children's classic-in its own right" (Afterword 309). Again the same idea has been supported in the blurb, "One reads *Typee*, and life suddenly shows a new vista adventure is possible: Eden is real" (Blurb). Of course, these remarks clarify the importance of Melville's first book upon his literary career.

Talking about Melville's involvement in South Sea, Kim Leilani Evans in his article "Pacific Poetics: Melville's South Sea Laugh" published in the *Midwest Quarterly* observes Melville in terms of 'skepticism' and 'irony'. In this case, Evans writes, "it was a skeptical approach that Melville picked up in the pacific, the one that shaped his humor and ultimately lead him to literature" (197). Likewise, explaining the skeptical behavior, Evans further comments, "Melville learned to laugh in different way there- not the lunatic learned of the outsider nor the haughty laughter of the enlightened, but the low chuckle of the skeptic who likes the jokers that meaning makers of us" (209). This way, Evans points out the skeptical vision of Melville.

Another striking issue in *Typee* stroke out by Evans is irony. He observes the ironical aspects as he comments, "when Tobias Green Toby abandons him in the *Typee* valley... He is left with the multiple responsibilities of performing and receiving his own jokes. He must be one who 'makes' as well as the one who 'catches'- even sometimes, the one who 'misses'" (196). This way, Evans views it

from ironic eyes while there is gap in vision of line that the onlooker has but not the participants.

Janet Giltrow evaluates the *Typee* in term of generic classification in her article "Speaking Out: Travel and Structure in Herman Melville's Early Narratives." Putting it under the domain of travel genre. Analyzing its formal and other aspects, she claims:

If we come to *Typee* prepared to account for its formal properties- which are those of travel narrative- the text divulges unified meaning and intent. Undertaking the travel from early in his career, Melville fully and consciously engaged the complex of ideas in which the genre originates. (18)

This way, Giltrow argues that Melville as a travel writer was guided by the very principles of travel genre. Putting slightly deviant view to Giltrow, Paul Witherington in his article "the Art of Melville's *Typee*" states that *Typee* is not only travel literature but a novel. Talking about Melville, Witherington further writes, "It can be shown that [Melville's] use of materials in *Typee* is that of a novelist quite in full control of his materials and always conscious of them" (137). This remarks of Giltrow and Witherington indicate Melville's skill or capacity of holding both novel and travel narrative so expertly, which he has demonstrated in the novel *Typee*.

Another remarkable scholar, Michel Despland, of Department of Religion Concordia University, Canada, scrutinizes *Typee* from the ethnographic view point focusing on mores and religion as the central aspects of the book. Elaborating these issues, he writes, "*Typee* is presented as a sober, philosophical accounts of more and religion, thus in keeping with the more ethnographic interests of traveler's reports"

(105). Despland, in this way, regards it an account of the ethnographic details of the natives' cultural, religious and ritual aspects.

These evidences show that *Typee* has won the key attention of many literary critics who have analyzed it from different perspectives. But in this present dissertation, the basic focus of the researcher will be to analyze the influence of colonialist ideology in behavior, manner and psychic structure of the both white (colonizer) and the non-white (colonized). In this regards, it seeks to argue how the white protagonist and the narrator, Tommo, explores his ideological creeds and white hegemony by representing everything non-white as 'other', and marginalizes the native people showing the superiority of the Whites over the not-whites.

II. Colonialism: Prose of Othering

The term 'colonialism', a Western discourse, refers to the specific form of cultural control and exploitation developed with the expansion of Europe over last four hundred year, that presents everything non-Western as inferior or derogative, and exposes 'Westerns' desire to rule and manipulate upon non-Westerns politically, sociologically, militarily, and ideologically and so on. The Westerners construct a body of myth and stereotypes about the others keeping the West at the center, so colonial mission of exploitation could be flourished in an effective manner. Thus, it is a set of beliefs used to legitimize, promote and justify the colonial notion of exploitation putting colonizers' deeds at the upper hierarchy in every respect to those of colonized. *The Oxford English Minidictionary* defines colonialism as “the policy of acquiring and maintaining colonies” (93). In this sense, the West has been fabricating various ideologies or discourses about inferiority of the non-West to keep own hegemony and domination upon them.

The history of Europe for the past few centuries has been profoundly shaped by colonial interests. Generally, it extends back five hundred, years or so to the days of European mercantile expansion, Columbus's landing in American, and the exploration of the coast of Africa past the Cape of Good Hope. In this case, Elleke Boehmer rightly observes:

Europe's attempt to cast its reflection upon lands and ocean goes back several centuries, however it was in the nineteenth century that economic supremacy and authority of Europe became global . . . [When] the expansion into new territories, the dissemination of imperialist ideas, the ramification of colonial communication took place rapidly. (29)

Colonial expansion, this way, took place rapidly with the development of a modern exchange system between colonizers and colonized people or nations in the post-Renaissance period. Although, politically, past second world war heralded the formed end of colonial rule in Asia, Africa and some other non-Western countries, the shadow of it has been remaining till the date in the new form of imperialism throughout the world.

While tracing the detail history of colonialism, it can be seen from the time of classical Greeco-Roman age. Since the time onward, colonial mentality had shaped the mind of Western people. According to Edward said, the projection of colonial mentality can be found in Homer's *Iliad*, Aeschylus's *The Persian* in which Aeschylus describes the orient as the land of defeat, whereas the West the land of supreme victorious. Likewise, Euripides in the *Bacchae* creates binary of Apollo and Dionysus to denote the Westerners and the Orientals, respectively. In Dante's *Inferno*, Mohammed is derogatively classified below the rank of Satan. For said, the invasion of Napoleon upon Egypt in 1789 is the beginning point of the modern form of colonization. This way, since longtime the Westerners have been forming stereotypical images of the non-West as uncivilized, barbarian, irrational, and so on.

Further, it will be relevant to see relation between and among the terms 'imperialism', 'colonialism' and 'post colonialism'. Showing integral relationship between imperialism and colonialist, Edward Said presents distinction as he writes:

The term '*Imperialism*' means the practice, the theory, and attitudes of a dominating metropolitan under ruling a distant territory; '*colonialism*' which is almost always a consequence of imperialism is the implanting of settlements on distant territory. As Machael Doyte puts it:

imperialism is simply the process or policy establishing or maintaining an empire. (9)

Here, Said uses 'Imperialism' for the ideological force and 'Colonialism' for the practice. In simple term of Boehmer, imperialism can be taken to refer the authority assumed by a state over another territory, whereas colonialism involves the consolidation of imperial power, and is manifested in the settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands. Although, it is very remarkable differences, European Colonialism in post-Renaissance world became a sufficiently specialized and historically specific form of imperial expansion.

The term 'Post Colonialism' is a literary discourse that "emerged after World WarII", say Aschroft, Griffiths and Tiffin, to "deal with the effects of colonization on cultures and society"(186). Elaborating the term, they further write, "Post-colonialism ... has been primarily concerned to examine the processes and effects of, and reaction to, European colonialism from the sixteenth century up to and including the neo-colonialism of the present day" (188). Although, earlier it was used to denote a clearly chronicle meaning to refer the post-independent period, indeed, it comprises the regimes of pre-colonial, colonial as well as post-colonial scenarios under its field of study. It scrutinizes the cultural impact of Western colonialism with the eye of resistance. Thus, it is also known as a counter discourse.

According to Robert Young, "post colonial theory has been deployed in recent times to investigate earlier imperial and colonial periods, as well as to look at imperial domination in other parts of the world' (qtd.in *The Empire Writes Back* 201). It shows that we need to ground on the post colonial in the fact of colonial experience.

Certainly post-colonial theory has provided a focus for new area of concern since its development.

Thus, post colonialism not only reveals the inconsistencies and domination formed in the colonial discourse, but also provides a counter attack against them. Aschroft, Griffiths and Tiffin argue that along with "reading the culture of the colonized" it also "deconstructs the hidden codes and assumption of colonial power and their traditions" (185). This is why post-colonialism is concerned on the material effect of the historical condition of colonialism as well as on its discursive power. In this regard, Lois Tyson puts forwards that "post colonial criticism seeks to understand the operations... of colonialist and anti-colonialist ideologies" (356).

Indeed, post colonialism along with colonialism deals with what Aschroft and others write, "[the] theoretical issues of cultural diversity, ethnicity, racial and cultural difference and the power relation within them" (201). Besides, other dominant terms or issues like ambivalence, discourse, colonial alienation, images, representation, power, hybridity, and other are taken into account to scrutinize both colonial and post colonial literary texts.

Now, it will be better to discuss something about what colonial and post colonial literature mean. In more general term, for Elleke Boehmer, "colonial literature mean[s] writing concerned with colonial experiences and perceptions, written mainly by metropolitans, but also by creoles and indigenous during colonial time" (*Empire Writes Back* 2). Usually, such colonial writers contributed to the complex of attitudes that made imperialism seem part of the order to the things. Besides, it embodies the imperialists' missions by confronting the superiority of Euro-American culture and the rightness of Empire. Colonialism uses especial types of stereotypical language to shape superior ideology of own race.

On the other hand "postcolonial literature" as Boehmer says "is writing that sets out in one way or another to resist colonialist perspectives" (3). In this sense, it critically examines colonial relationship and undercuts the colonial discourses, the myth of power, race classification etc. Observing in development of post-colonial literatures, Ashcroft and others in their book *Empire Writes Back* mention:

[Colonial] texts can never form the basis for an indigenous culture nor can they be integrated in any way with the culture which already exists in the countries invaded. Despite their detailed reported of landscape, custom and language, they inevitably privilege the centre, emphasizing the 'home' over the 'native', the 'metropolitan' over the 'provincial' or colonial, and so forth. (5)

Indeed, colonial writers mostly claim to be bias and objective but at deeper level they serve to hide the colonial debauchery.

Another remarkable aspect that plays crucial role in the act of colonization and imperialism is the selection of literary genre. In this regard, Edward Said in *Culture and Imperialism* writes about very close relationships between the novel and imperialism. Although he doesn't mean to say that novel caused imperialism, but the novel, as a cultural artifact of bourgeois society and imperialism are unthinkable without each other. Further he puts as:

Of course, all the major literary forms, the novel is the most recent, its emergence the most debatable, its occurrence the most Western, its normative pattern of social authority the most structural, imperialism and the novel fortified each other to such a degree that it is impossible ... to read one without in dealing with the other. (7)

In this sense, novel as an incorporative, quasi-encyclopedic cultural form reflects the entire existing system of social reference.

The modern empires of the nineteenth and twentieth century, for Edward Said, were important in the formation of imperial attitudes, references, and experiences. Mainly the "narrative fiction" constructed by explorers and novelists about strange regions of the world have also become the method colonized people use to assert their own identity and the existence of their own history. In this case, Said puts again:

The power to narrate or to block other narratives from forming and emerging, is very important to culture and imperialism ... Most important, the grand narratives of emancipation and enlightenment mobilized people in the colonial worked to rise up and throw off imperial subjection; in the process, many European and American were also stirred by these stories and their protagonists." (*Culture and Imperialism* xiii)

Through the medium of narrative stories, non-Western subjects and landscape are represented something else from their brute reality. So such narrative contributes to hide reality about the foreign land, and to valorize the presence of European to civilize the others.

Likewise, from the early days of colonization, the travelers and colonizers transferred familiar metaphors to unfamiliar and unlikely concepts, and interpret others' land through text accordance to their own will. Thus, elaborating this point, Elleke Boehmer writes in similar tone "Literature created channels for the exchange of colonial images and ideals. In writings as various as romances, memories, adventure tales ... the view of the world as directed from the colonial metropolis was consolidated and conformed" (14). This way, colonial writing creates fantasies, airy

images about others to strengthen colonial mission. Besides, whites are represented as the civilizers of the world and apostle of light quite contrary to non-white.

Colonialist Discourse

Colonialist discourse is the term brought into practice by Edward Said, who borrowed Michael Foucault theory of 'discourse' to describe the system within which that range of practices termed 'colonial' come into being. In simple term, colonial discourse means a body of knowledge shaped by colonizers who are at the position of power from where they construct the alleged truth positioning the white at the center and the 'rest' at the margin.

For Edward Said 'orientalist discourse' is also a kind of colonialist discourse, that deals about the West's perception about the East. Contemporary postcolonial theories of discourse are associated most typically with the work of Michael Foucault and Louis Althusser concerning the involvement of textual practices in relations of power. According to Boehmer:

Such theories were influentially brought to bear on colonial writing by Edward said in his analysis of orientalist discourse, *Orientalism* (1970). Orientalism in Said's interpretation of the body of knowledge on the basis of which Europe developed an image of the East to accompany its territorial accumulations. (51)

In this sense, colonial discourse, according to Edward Said, is operated as "an instrument of power" (qtd. in *Key Concepts* 40) that develops a sense of imperial loyalty in the colonized and the sense of superior complex in the colonizers.

Discourse does have a pragmatic function. Anything writing, speaking and thinking in a specific historical period can be a discourse. In this regard Foucault writes:

A discourse is a strategy bounded area of social knowledge or a system of statements within which the world can be known. In any given period we can write, speak or think about a given social object of practices only in a given social objects or practices only in a certain specific ways. (qtd. in *A Foucauldian Primer* 31)

Thus, it can be taken as a system of statement by which dominant groups in society constitute the field of truth in a specific period by imposing specific knowledge, disciplines and values upon dominated groups. Likewise, the term colonialist discourse is greatly implicated in ideas of the centrality of Europe by creating the myth of inferiority of the colonized.

Actually colonialist discourse or ideology comprises of the issues like representation, power, knowledge and truth within its domain. For Foucault, there is a mutually constituting relationship between power and knowledge so that knowledge is indissociable from regimes of power; knowledge is formed within the practice of power. This is why there is always conflict in the society or nation between dominant and dominated groups. The dominating group from the position of power creates discourse and wants to sustain own interest longer, whereas opposite group also wants to hold the position and creates own truth and involves in the act of continual resistance. Thus, the dominant reason behind producing and controlling discourse is "will to power". This is why Edward said as Foucault opposes the fixed stereotype created by the West about the non-west.

Indeed, colonialist discourse is formed to legitimize and to guarantee its colonial authority by means of various images, archetypes and soon. In this case, Elleke Bochmer writes:

Colonialist discourse can be taken to refer to that collection of symbolic practice...which Europe deployed in the process of its colonial expansion and, in particular in understanding the bizarre and apparently unintelligible strangeness with which it came into contact. It's expression of its mastery but they also reflected other responses: wonder, bewilderment, fear. (50)

There, colonialist discourse encompasses a set of ideological approaches to expansion and foreign rule, through which it constitutes the system of cognition. For this purpose, colonialists adopted medium of representation like symbolic practices including textual codes and conventions. So, a colonialist's work of imagination functioned as an instrument of power.

At the very core of colonialist discourse there is the projection of colonized at the margin. In this regard Lois Tyson mentions, "Colonialist ideology [...] was based on colonizers' assumption of their own superiority, which they constructed with the alleged inferiority of native people, the original inhabitants of the lands they evaded" (366). In European imagination only Anglo-European or American culture is civilized, sophisticated and gifted by the God. Therefore, they represent native or non-Europeans as savage, backward and undeveloped.

In colonial discourse, the travel story is one of the oldest and essential constitutive elements. Both fictional and ostensibly factual accounts of travel have been produced with great consistency and recurrent popularity over the ages. The centrality of European travel story signals its ideological significance in the production and reproduction of European consciousness, particularly in the period of European expansionism that lasted from approximately the fifteenth century to mid twentieth century.

Thus, travel is one of a number of literary practices (such as journalism, ethnographic writing and the adventure story) that not only played crucial role in representing the world to those at home but were made possible as a result of the infrastructure necessitated by the institutional support of European expansionism and imperialism. In this regard, Edward Said writes:

The art and disciplines of representation on the one hand, fiction, history, and travel writing painting; on the other hand, sociology, administrative or bureaucratic writing philology, racial theory depended on the powers of Europe to bring the non-European above all, to hold it. (99)

It proves that the very act of traveling and travel writing are implicated in imperialist power relations. Such types of writing also contribute in the consolidation of colonialism.

Besides, travel writers actively participated in imperialism through their attempt to represent the world to the readers at home. They act as what Loise Pratt labels the "seeing-man" (*Imperial Eye* 7) classifying, assigning value, interpreting, eroticizing, and normalizing those cultures with which he comes into contact. In this context, Said again observes that the travel writers' speciality is "to deliver the non European world either for analysis and judgment or for satisfying the exotic tastes of European and North American audiences" (*Culture and Imperialism* xviii). In this way, the travel narrative has enabled the European monopoly of representation by denying or restricting the participation of the other in the constitution of knowledge about itself. Thus the very act of traveling was itself implicated in colonialist power relations. Along with monopoly in representation, there is inherent tendency of othering in such discourse.

Othering and Representation

The terms 'Othering' and 'representation' are very remarkable aspects in colonial and post colonial discourse theory to describe the process by which colonial discourse constructs or represents its 'others'. Normally, the concept of othering exposes the power relationship between the colonizer and the colonized by creating binaries like 'West' (self) and the 'Rest' (others). It is a medium of representation through which colonial authority expresses its dominance. So, postcolonial theorists like Edward Said, Homi K. Bhabha and others oppose such Western tendency of othering and representation which never view the non-Western world through positive lens.

In colonialist discourse, the colonizers create hierarchy between 'self' and 'other' and see themselves as the embodiment of what a human being should be, the proper 'self', whereas native people as 'other', lacking the proper humanly qualities. This practice of judging all who are different to the West, as inferior is what Lois Tyson in calls "Othering". Elaborating it further Tyson writes:

[Othering] divides the world between "US", the "Civilized", and "them" the "others" the "Savages". But some sometimes the "savage" is perceived as possessing a "Primitive" beauty or nobility born of a closeness to nature (the exotic other), in either ca se, however, the "Savage" remains other and, therefore not fully human. (367)

It shows that the Westerners evaluate others as less human. Thus, the production of 'otherness' is essential for colonialism.

The tendency of othering in present context is known as *Eurocentricism* that means the use of European culture as the standard to which other cultures are

negatively contrasted. Likewise, Universalism and Orientalism are another specific form of othering. As the term universalism is based on the notion that European ideas, ideals, and experiences were universal, that is, the standard for all humankind.

Whereas Orientalism which has been practiced in Europe, Britain and America is aimed, as written by Tyson, to "produce a positive self definition for Western nation by contrast with Eastern nations [non-Western] upon which the West project all the negative characteristics it doesn't want to believe exist among its own people" (367). Thus orientalism aims to interiorize the East comparing with the so-called standard West. In this regard, Edward Said says, "Orientalism is a style of thought based upon an ontological and epistemological distinction made between 'the orient' and 'the occident'" (*Orientalism* 2). Again elaborating the term he defines it as "a Western style for dominating, restructuring and having authority over the orient" (*Orientalism* 3). Although orientalism, in particular, deals with the orient but in broader sense, we can generalize it as relationship between the West and the rest. Thus, white colonialists whose mind is imprinted by the ethos of Western superiority in one or another way put some stereotypical attitudes towards those who are not the white.

In some context, colonialists also show some loving, sympathetic and positive attitudes towards others, but in the depth, there lies some hidden motifs of exploitation and selfishness by exploiting the sentiment of the others. To clarify such either direct or indirect projection of colonialist attitude, Said talks and distinguishes between latent and manifest types of orientalism as: "the distinction between ... and almost unconscious (and certainly untouchable) positively, which [is] latent orientalism, and the various stated views about the oriental social, languages, literature, history, sociology and so forth [is] manifest orientalism" (*Orientalism* 206). Thus, the explosion of colonialist or implicitly way whatever changes occur in

knowledge of the orient is found almost exclusively in manifest orientalism. The unanimity, stability, and durability of latent orientalism are more or less constant. This way, colonialists may present their ideology in various ways.

Usually, a text can reinforce colonialist ideology via positive representation of the colonizers and the negatives of the colonized. Analogously, texts can resist colonial ideology by depicting the misdeeds of the colonizers, the suffering of the colonized, or the detrimental effects of colonialism on the colonized. But we can always not judge a text as colonial or anti-colonial until being familiar with the inner motif behind the text. In this context Tyson in *Critical Theory Today* claims that Joseph Conrad's *Heart of Darkness* (1902) is extremely anti-colonial in its negative representation of the colonial enterprise, however as Chinua Achebe observes, the novel's condemnation of Europeans is based on a definition of Africans as savage and the novel portrays Africans as a pre-historic mass of frenzied, howling incomprehensible barbarian. In this regard, Achebe in "An Images of Africa" writes, "Africa [is] a setting and backdrop which climates the African as human fact ors. Africa [is] a [Symbolic] battlefield devoid of all recognizable humanity, into which the wandering European enters at his peril" (qtd. in *Critical Theory Today* 375). In this sense, representation of otherness is a fundamental issue in colonization. Always basing upon the structure of attitudes the superiority of Europeans the colonized or indigenous people were represented as lesser; less human, less civilized, as child as savage, wild man, animal, or irrational mass.

Race and Ethnicity

Race and ethnicity are other dominant issues in colonial discourse, which also play crucial role in the formation of othering. These two concepts are very prominent

bases for colonizers on the basis of which the colonizers marginalize and dehumanize the colonial subject. Race and ethnicity are also the measuring bases for personal and group identity. Normally, Euro-American whites represent Africans, indigenous or aboriginal, and Eastern people by means of stereotypical images such as savage, primitive, unfinished creature, terrorists and such other negative images just due to their non-white complex and non-European cultural practices.

Racism as defined in *The Oxford English Minidictionary* refers to “a belief in the superiority of a particular race; hostility or discrimination against member of a different race” (421). During colonial period white colonizers created racial discourses claiming the higher position of white race. This way they created psychological colonialism is the name of race and ethnicity.

In the West, racial aspect became quite crucial when social Darwinist ideas regarding to the problem of race purity was emerged. In this context, Boehmer writes, “[it is] especially in the second half of the 19th century, the post-Muting period, colonizers strove to maintain a strict deride between themselves and the local population” (68). This way, racial divide was so essential to sustain the notion of white superiority. Racial thinking and colonialism are imbued with the same impetus to draw a binary distinction between civilized and privative. Thus, it is commonly found that colonized people as secondary, abject, weak, feminine, and other to ‘Europe’ in colonialist writing.

Imprinted with the notion of racial and ethnic discrimination, Kipling and Conrad too subscribed to theories of racial difference and supremacy in their narratives. Likewise most of the colonialist writers adopted race as the super base in making binaries. Besides, there is an old tendency of evoking the treacherous features of unknown terrain i.e. Africa and the lands explored by the white explorers, by

drawing on metaphors of engulfing female. This symbolism of the female body again captures salient traits of the racial other. In this way, racial or ethnic discrimination have becoming one of the major issues of discrimination and subjugation over the minority groups keeping colored people at the marginal and lower rank.

Ambivalence and Hybridity

Ambivalence, hybridity and mimicry are the terms adopted in colonial discourse theory by Homi K. Bhabha to reveal the inherent vulnerability of colonial discourse. These terms arouse the sense of resistance and contradiction in colonialist ideology to some extent. Bhabha uses the term 'ambivalence' to "describe the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized" (*Key Concepts* 12). Thus, it is a co-existence of two opposing drives, desires, feelings, or emotions toward the person, object, or goal.

This term was already popular in the domain of psychoanalysis to denote the contradictory tendencies, especially of the existence of love and hate. In this regards Robert Young writes that the term ambivalence "first developed in psychology to describe a continual fluctuation between wanting one thing and wanting its opposite. It refers to a simultaneous attraction toward and repulsion from an object, person, or action" (*Key Concepts* 12). So the presence of both positive as well as negative components of the emotional attitudes generates contradiction, confusion, and dilemma. In this sense, it implies the unstable mental state of an individual when s/he simultaneously oscillated between two contrastive ideological poles, which affect the behaviors of the person-like, that of Hamlet.

Even in Bhabha's theory, ambivalence gives rise to a controversial proposition because the colonial relationship is always ambivalent that generates the seeds of its own destruction. In this regard, ambivalence demonstrates the conflict within

imperialism, and inevitably causes the disruption of imperial monolithic power. For Bhabha, “ambivalence disrupts the clear-cut authority of colonial domination because it disturbs the simple relationship between colonizers and colonized. Ambivalence, therefore, is an unwelcomed aspect of colonial discourse for colonizers” (*Key Concepts 13*). In this way the effect of ambivalence is to produce a profound disturbance of the authority of colonial discourse.

Generally, the term ambivalence is related to the term hybridity that means the creation of new transcultural forms within the contact zone produce by colonization. Hybridization may take many forms: linguistic, cultural, political etc. during the period of colonization, different people belonging to different race, culture, and lineage came into contact on a common cultural ground by making it multicultural. As a consequence of it, there emerged the concepts like hybridity, ambivalence, imitation, mockery, and so on due to frequent interaction between the dominant group(the West) and the dominated groups(the ‘Rest’).

During colonial period the dominated group or colonizers created discourses about the superiority of white and the inferiority of the non-whites. As a consequence, there appeared an intermediary group of people who look the ‘in-between’ or ‘liminal-zone’ carrying the burden of both cultures. These hybrid cultural groups or “mimic men” neither could/can become full-fledged colonizer nor go back into the real ground of native. Thus coping of colonizers, which is also called mimicry, is an overt goal of imperial policy.

Talking about ambivalence of the mimic man Lois Tyson observes that colonial subjects do not resist colonial subjugation since they are trained believe in white superiority and own inferiority. In this sense, postcolonial theorists, as Tyson says, “describe the colonial subject as having a *double consciousness* or *double*

vision, in another words, a consciousness or a way of perceiving word that is divided antagonistic cultures that of the colonizer and of the indigenous community” (368). Such perception or double vision causes hybrid identity with an ambivalent state of mind.

Usually, the term ambivalence and hybridity are associated with the colonial subjects, but this research paper has tried to examine that not only colonized groups but also white colonial masters to some extent plunge into the state of ambivalence and hybridization when they come in touch with the so called others. The only difference is that they prove their non involvement in such state by creating discourse from the position of power. Ultimately, they project their superiority due to inerasable colonial psyche or mentality inherited since the time of antiquity.

III. Colonialist Ideology in *Typee*

Herman Melville's *Typee*, written in form of travel narrative, basically, explores the reification of the consciousness of the imperial subject through the internalization of colonial discourse. Although, to some extent, *Typee* appears to be a sharp critique of the Western mobility during the colonial era in the South Sea, but at the deep level, it is, indeed, imbricated with colonial or imperial hegemony. It is colonial ideology, the sets of beliefs, creed or underlying attitudes of the white colonizers about their superiority of race, culture and belongingness that plays dominant role to shape the mental structure of the all white characters including Tommo, Toby, Captain Vang and others in the novel. Basing upon this ideology of colonialism, Melville exhibits the notion of racial, cultural and behavioral or civilizational superiority of Euro-Americans over those who are non-white, and represents Typee people and their landscape as other, barbarian, primitives and so on.

The whole plot-structure of the novel has been shared and forwarded by the narrative view point of a white narrator named Tom (Tommo for Typean People) who as a mouthpiece of Melville and a leading figure of the novel modifies his narrative according to his own intention so that his inner motive of colonial quest, greed and mission could be reinforced and justified. As an adventurous fellow in his early twenties from the little bit less-privileged socio-economic class, Tommo thinks of and finally flees away from the whaling ship (the *Dolly*) in pursue of personal liberty and dormant mission into the realm of the alleged "prowling cannibal" (22) named Typee, who are known as the "lover of human flesh" (19).

Along with Toby, Tommo strands in the interior of a Marquesan Island, while his movement is badly hampered by a mysteriously swollen leg, which changes his role from a mobile explorer to a static observer, from a seaborne representative of

imperialism to the land bound captive of primitives. Then the colonizer becomes colonized as the colonial gaze turns its back on itself to some extent. Despite the fact that throughout his stay with these tribal people, he succeeds keeping himself at the center of key attraction and attention of everyone, and ultimately succeeds to escape from them troding upon them betraying their dedicate sentiment and hospitality. Despite his severe deplorable condition, he does not divert from earlier position which projects his inner colonial psyche of dominating and derogating non-whites and 'Others'.

There is pervasive presence of colonialist ethos in the narration of *Typee* through which it recognizes its own implication in the imperialist-colonialist project. Even before reaching at Marqueses Island, Tommo mystifies it as "The Marquesas! What strange vision of outlandish things does the very name spirit up! Lovely hours-cannibal banquets-groves of cocoa-nuts, coral reefs tattooed chiefs . . . savage woods guarded by terrible idols *Heathenish rites and human sacrifices*" (3). Here, he speculates about the presence of exotic barbarism in the remote island. Soon, he exhibits his extreme desire of colonizing, when he "experience [s] a pang of regret that scene so enchanting should be hidden from the world in these remote seas, and seldom meet the eyes of devote lovers of nature" (18).

Throughout the novel, Tommo presents his mixed attitudes towards the west and the natives. However, in the course of his stay in Typee valley, he, despite his pre-heard rumors, begins to praise it which shows his lure to rule and govern over it. As it becomes difficult to bring into execution due to his worse physics and lack of proper instruments, he does it by constructing information and imaginative discourse that is solely inclined towards colonialism.

As he passes a few months with the natives of Typee valley, he gradually expresses fascination towards them, their culture and landscape. He finds "no rogue of any kind" (207) in them who are "liv[ing] in great harmony [with] ... fraternal feeling" (207). Although, he keeps on praising them but he never prefers to be attached with the natives except for his personal and selfish purposes. Rather he treats them as secondary creature, and blames them for their barbaric, cannibalistic and primitive existence. Of course, he narrates various rituals in details but goes on mocking as well as violating upon it. Tommo reveals his bitter despair at natives' attempts of tabooing his white "visage" (227) and at the sight of human skill "that of the Whiteman" (241). Such types of Eurocentric notion can be seen in *Typee*.

Therefore, the very intention of Tommo is motivated by colonial gaze on the basis of which he subjects the bodies and landscapes of Typee into deep scrutiny to justify white superiority. So, Tommo, who, despite his lower socio-economic status, has got an opportunity of traveling aboard in the ship due to possession of white skin, is undoubtedly an agent of colonialist project of expansion and exploitation. Thus, his psyche and behavior seek to marginalize others' in pursue of white Euro-American cultural identity.

Colonialist Psyche, Representation and Othering

Tommo, the central white figure and the narrator of the novel, represents various ideological aspects in term of landscape, race, ethnicity and cultural semiotics through which he builds up the foundations of Euro-American imperialism creating binaries between the 'West' and the 'Rest'. The colorful description and continual judgments about others clearly exhibit his biasful and opportunistic nature. Along with Tammo, other white characters like Toby, Captain Vang and Jimmy are also guided by the same notion of colonialism. Despite his appraisal of natives to some

extent, he represents Polynesian native people (Typees) and their landscape as exotic, barbaric, terrifying, uncivilized, undeveloped, and alien world just to justify the very motive or mission of colonization.

The sense of othering through geographical representation is a dominant style of the colonizers or colonial writers. Through the negative images of the landscape and climatic description, they mean to establish very especial kind of attitudes about the foreign lands to the home readers. Likewise, in *Typee*, Melville represents the Marquesan Island as an alien, wilder, exotic, terrifying and difficult land to live and travel. In this connection, when Tommo and Toby head to the hills on foot after fleeing from the ship (the *Dolly*) in quest of personal liberty, then they face extremely pathetic and exhausted condition due to severely bad geo-climatic condition which is mentioned by Tommo as:

On we toiled, the perspiration starting from our bodies in floods, our limbs torn and lacerated with splintered fragments of the broken canes, until we had proceeded perhaps as far as the middle of the brake, when suddenly it ceased raining, and the atmosphere around us became close and sultry beyond expression. (30)

Further, Tommo shows his inability for excursion due to very tough landscape and scarcity of water. Expressing his very tiresome and thirsty condition to quench which he says, "I rolled up the sleeve of my [wet] frock and squeezed the moisture it contained with my perched mouth. But the few drops I managed to obtain gave me little relief" (31). Here, Tommo gives the hints about barrenness, wilderness and toughness of the Island.

As Tommo and Toby ascend at the top of the mountain, they represent themselves as heroic explorers traveling into a virgin landscape. From there, he judges the interior of the Island as:

The whole landscape seemed one unbroken solicitude, the interior of the Island having apparently been untenanted since the morning of the creation; and as we advanced through this wilderness, our voices sounded strangely in our ears, as though human accents had never before disturbed the fearful silence of the place, interrupted only by the low murmurings of distant waterfalls. (37)

Here, Tommo imagines the landscape as virgin land which is still not ravished by anyone. It shows his colonial greed. The phrase "the fearful silence" conveys the very terrifying as well as mysterious nature of the place.

Along with the very hazardous excursion on Fierciful Mountain, he reveals very worst climatic situation of the area narrating a heart rendering scenario of a horrid night. In this context he says, "... the accumulated horrors of that night, the death-like coldness of the place, the appalling darkness and the dismal sense of our forlorn condition" (40). Such negative image of climate has been constructed by Tommo to assign the logo of otherness to non-European territory. Even after his meeting and settlement with natives of the valley, he mentions about the nature of the path to Ti, which puzzled him a lot. Then he describes, "[the path] seemed as difficult to travel as the recesses of a wilderness"(93). Of course, he gradually begins to praise native landscape and frequently goes for sight-seeing. But the inner motive behind it is to exotify its landscape. For instance, Tommo regards the beauty of lake is "indescribable" (138) in the sense that he frequently takes "both with the troops of girls" (138) whom he also calls "river-nymphs... [and] and shoal of dolphines" (139).

Thus it also projects the implication of colonialist ideology in geographical representation.

The concept of racial and ethnic superiority is another dominant aspect of othering by the white colonizers as it is done by Tommo in *Typee*. He is resonated strongly with racist ideological stereotypes that regard every non white as secondary, mean and minor being, such ideology can be seen when Tommo valorizes his "whiteness of limb" at the time of changing his clothes after getting shelter provided by the natives. Focusing the issue of the whiteness, he narrates:

During the repast, the natives eyed us with intense curiosity, observing out minutest motions...their surprise mounted the highest, when we began to remove our uncomfortable garments, which were saturated with rain. They scanned the whiteness of our limbs, and seemed utterly unable to account for the contrast they presented to the swarthy hue of our faces. (72)

Here, implicitly he exposes the socio-political domination of white race over black. Even due to impact of colonial discourse natives' mentality has also been occupied with the notion of white superiority. Again, Tommo presents racial complex saying "[Natives] felt our skin much as in same way that a silk mercer would handle a remarkably fine piece of satin" (73).

Mostly, Tommo pays high attention upon the fair complexion of the natives to judge their beauty. In this regard, he narrates about variety of complexion as, "During the festival, I had noticed several young females whose skins were almost as white as any Saxon damsel's ... This comparative fairness of complexion is partly the result of an artificial process and of an entire exclusion from sun" (195-6). Such types of description show his deep attachment to white world. Thus, Tommo is a racist. Again

he says, "the habitual use of [the juice of the "papa" root] whitens the beautifies the skin" (196). For him only those who possess white skin are beautiful and superior regardless of their intellectual and other capacities.

Actually, Tommo is over conscious about his white identity for the sake of which he becomes ready to bear any sort of risk. Due to his colonial psyche, he seems over possessive to his white skin as he possessively utters, "My white skin" (226). When Karky, the Typee tattoo artist, expresses his enthusiasm for having Tommo tattooed, Tommo becomes fairly despaired thinking of loosing his white American identity. Then he feels quite unsecured in Type valley and expresses his feelings as, "This incident opened my eyes to a new danger; and I now felt convinced that in some luckless hour I should be disfigured in such a manner as never more to have the face to return to my countrymen, even should an opportunity offers" (226). The incident brings great anxiety in the mind of Tommo who is over fan of white complex. It also projects his colonial mentality. His appreciation of Typee is just a kind of colonial policy of strengthening imperialism and expansionism.

The notion of Eurocentricism and ethnocentrism can very often be perceived in Tommo's narration by which he conveys the idea of the centrality of the West. By one or another way, he exposes the inferiority of the natives at deep level. Tommo, in this connection, describes one incident when Marheyo, the senior man in the house where Tommo lives, shows his over fascination in wearing Tommo's garments and shoes as garland. Then, valorizing own superiority he says, "Every article, however trivial, which belonged to men. The natives appeared to regard as sacred" (157). Here, Tommo creates discourse about the meanness and meakness of the natives who, according to Tommo, feel everything belong to white as sacred and worthy.

Similar sort of idea about his worth and reputation in the native land is expressed by him placing himself into the warm center of all characters. Again the self-valorization of own position is expressed as:

My own mornings I spent in a variety of ways. Sometimes I rambled about from house to house, sure of receiving a cordial welcome wherever I went; or from grove to grove, and from one place to another, in company with Kory-Kory and Fayway, and a rabble route of merry young idlers. (162)

This way he shows his growing confidence of getting reverence from the natives. Such expressions show his self evaluation as the man from the high social and cultural rank. Moreover, the native people's attraction towards Tommo is also shown as he says, "...the delight of the Islanders was boundless; and there was always a throng of competitors for the honor of instructing me in any particular craft" (162). Such over curiosity and willingness of the natives to act with or to teach him about native crafts also indicate his significant position among them. This way, Tommo expresses his superiority over natives creating discourse.

Besides, Tommo presents himself as a tactful and diplomatic colonial agent having chameleon like trait which is a dominant feature of the colonial policy. At the very first meeting with two native inhabitants of the valley, he offers them clothes as gift to win their favor. This incident is narrated as, "I approached nearer presenting the cloth with one hand, and holding the bough with another...giving them to understand that it was their" (66). Offering European products, he attempts to show white hegemony. Further, as Tommo and Toby were submitted to primitives community by these two natives, they were totally unknown about the fact whether these primitives were the blood shocking "ferocious Typees" (45) or the "gentler race of savages" (63)

the Happers. At the moment, Tommo very tactfully shows his favor saying "Typees mortarkee" (69) (which means Typees as good people in native language) on the question whether Typees or Happers are good? asked by the natives. Ultimately, his clever and tactful answer not only survives them but also enables them to extend colonial hegemony.

Tommo succeeds to conciliate the good-will of the natives showing his favor to Typees over Happers. Then, proper introduction takes place, when Tom agrees to be called as Tommo by the natives for their comfort to utter it. Then Tommo is introduced with Mehevi, the chief king of the Typees, which is a great success for him. Tommo regards, "[This] exchange of name is equivalent to a ratification of good-well and amity among these simple people"(70).

Slowly, Mehevi as well as all native people begin to be close and intimate with him. And Kory-Kory is assigned as Tommo's helper whom Tommo calls "my trusty body-servant" (81). This way, Although Tommo does not say clearly about his inner desires of his heart but in reality it is not so. Rather implicitly, Tommo's colonial gaze is exposed as he says:

I have no doubt that we were the first white who ever penetrated thus for back into their territories, or at least the first who had ever descended from the head of vale. What had brought us thither must have appeared a complete mystery to them, and from our ignorance of the language it was impossible for us to enlighten them. (74)

Here, calling himself as the first European in the valley, he wants to prove him as a heroic white explore, and tends to present himself as Krutz, Marlowe of *Heart of Darkness*. Like Kurtz and Marlowe, Tommo also reveals his intention of enlightening the native people who in his conception are "barbaric" (78) 'savage' (75), undeveloped

and uncivilized. The only reason behind his inability to civilize them is linguistic problem. Likewise, he strengthens this remark talking about Typees' religious practices saying, "I saw everything but could comprehend nothing" (191). It evinces his attempt of representing everything non-Western as incomprehensive, mysterious and unknowable.

Actually, Tommo's desire for imperial gaze is not sprung suddenly rather it was at very heart of him since his childhood days. Even before troding at valley, he strongly reveals his such intention when he saw the "traced footpath" (47) while descending into the valley. At the time he compares himself with Crusoe saying "Robinson Crusoe couldn't have been more startled at the foot print in the sand than we at the unwelcome discovery" (37). Such statement linking ownself with the prototype of English colonization and imperialism -Robinson Crusoe- , he projects the unconscious desires of domination and subjugation.

Most often, Tommo's colonial gaze is directed to the bodies and the interior land space of the Typee. In this regard, Tommo's emphasis on the nearly naked girls participates in the colonial representation of the body of the colonial object, which is both aestheticized as an object of sexual desire and commodification. Tommo succeeds in submitting the girls' bodies to another form of colonial gaze. The trope of unconcealed physical perfection is repeated throughout the text. He sexualizes the body of young ladies claiming "nothing can be imagined more singular than the appearance of these nearly naked damsels"(196). He feels as though he is in the land of spirits when he sees, "the supernatural vision dancing before his eyes" (139). Calling the ladies as river-nymphs with whom he often goes for roaming, he exotifies their physical structure.

Tommo also appreciates the physics of Fayaway with very elaborating and fascinating troops. Regarding her as his "peculiar favourite" (87), he describes the physical organs and movement very attractively as he says, "the face of this girl was a rounded oval, and each feature as perfectly formed as the heart or imagination of man could desire" (87). Moreover, explaining the beauty of the Typees, he comments saying, "the physical beauty which [the Typee] displayed...not a single instance of natural deformity was observable...nearly every individual of their number might have been taken for a sculptor's model" (193-94). Likewise, he also talks about "the teeth of Typees to be for more beautiful than ivory itself" (194) and of the lofty height. Besides, very effective description of an enigmatic figure named Marnoo, the boy of 25 having taboo status, as a "Polynesian Apollo...[whose] cheek was a feminine softness and face was free from the blemish of tattooing" (143-44) is highly sexualized. Besides, Tommo mentions the Typees' dwelling pointing its various aspects and about the Ti, "a cathedral-like gloom" (93), in detail. He exposes primitive types of settlement describing native house as, "White thatched dwellings looked like baby-houses"(32). Thus, such description exposes the erotic desire that is implicit in colonial discourse on the basis of which alleged alien land is represented as an exotic and a place for wild-pleasure.

Tommo represents the natives as if they live in a world without history lacking the proper quality of humanity. He denies the history of Typees. He regards them as unhistorical creatures like animals. In this context, he claims, "Nothing can be more uniform and undiversified than the life of the Typees; one tranquil day of ease and happiness follows another in quite succession, and with these unsophisticated savages the history of a day is the history of a life"(160). In order to promote the same ideology he says, "In truth there innocent people seemed to be at no loss for

something to occupy their name; and it would be no light task to enumerate all their employments, or rather plasmas" (162). In these extracts, he regards the history of a day of the Typees is equivalent to the history of life, and represents them as those who only concern for present deeds. Such description of the Typees is similar to Nietzsche's description of the herd of animal as ahistorical creatures that do not know what yesterday and today are but leap about, eat, rest, digest and leap again, concerning only little on their pleasure and displeasure. In this sense, Tommo seems to represent Typees as the herd of animal lacking the consciousness of the history. Thus Tommo not only negates the history of the Typees but also negates the validity of Typees society as human by creating such discourse that supports the mission of colonization at heart.

As the mouthpiece of Melville, Tommo functions as the novel's moral character who judges every other thing from his own personal perspective and represents them as others. In this case, he describes Mehavi's head-dress as "The replanted long drooping tail features of the tropical bird, thickly interspersed with the gaudy plumage of the cock" (77). Again calling Mehevi as an "old Hippocrates" (79). He also presents Kory-Kory, whom he calls "The most devoted and best natural serving man in the world" (83), as an odd and strange object claiming "alas! A hideous object to look upon ... his head was carefully shaven, with the exception of two circular spots, about the size of dollar, near the top of the cranium" (84). These cited remarks at native and their culture through which he aims to expose undeveloped uncivilized and barbaric way of life of Typees.

On the other hand, he presents very positive description of Tinor, the housewife of Marheyo in whose house he lives, calling her, "dear, good, affectionate old Tinor" (86). Again adding further description of her he claims, "She had the

kindest heart in the world, and acted towards me in particular in a truly maternal manner" (86). Actually, he appreciates her because of her devoted survive towards him. Usually, he serves him with savage meat, morsel of choice food, into his mouth, sugar plums, and so on. At the same time calls three young men of the same house as "dissipated, good-for nothing, roystering blades of savages" (87) without no reasons. It clarifies that his every act is guided by the selfish motive of exploitation and domination over the natives. It exposes his colonialist attitude of valorizing or gratifying those things which are beneficial for own sake, otherwise not.

Tattooing is frequently described in the novel with enormous emphasis by Tommo. He describes it so aesthetically, but doe doesn't hesitate to call it as the "barkarous art" though it is the part of native culture. Initially, he appreciates fayaway's tattooed shoulder so aesthetically that reminds him of "those stripes of gold lace worn by officers in undress, and which are in lieu of epaulettes to denote their rank" (89). Later watching at the tattooing skill of the artist, Karky he praises its design upon skin as the "human canvas" (225). But he also regards it ugly when he can't interpreter it properly, and ultimately shows his severe hatredness towards it when he is chased by Karky for tattooing his face. Due to fear of being marked as other by being tattooed, he discards it and denies to be tattooed. So that it also exhibits his superior, complex shaped by colonial creeds.

The issue of cannibalism which is one of the singular of authentic other also arouses the sensation throughout the text. Mostly, white characters are all the time seemed to be haunted by the fear of being escape goat in the hand of native cannibals. In this context, Captain Vang of the Dolly's remark plays significant role to shape the concept of cannibalism as he alarming the crew says, "If these tattooed scoundrels get you a little ways back into their valleys, they'll nab you-that you may be certain of.

Plenty of white men have gone ashore here and never been seen any more" (25-26). Such remark shows Europeans' negative attitude towards natives and their act of cannibalism. Despite his initial skepticism on this matter, later Tommo also accepts that Typees are "not free from the guilt of cannibalism" (211). Ultimately his doubt proves to be true when he witnesses the "bones still fresh with moisture with the particles of flesh clinging to them here and there" (247) right after Typees' victory over the Happer, the neighboring native tribes. Such opposition to human sacrifice evinces, white people's attachment towards the bible.

In case of describing Typees social and cultural aspects, Tommo seems less serious, and mocks at it severely. He presents very personal and subjective representation of the native culture as he says, "The religious theories of the islands were a complete mystery to me" (186). Further he so derogatively calls Moa Artua, the ideal god of the native, as a "strange object", "funny little image" and the "pigmy in tatters" (188). Similar sorts of expression of mockery can also be perceived when he narrates:

The festival had been nothing more than a jovial mingling of the tribe; the idols were quire as harmless as any other logs of woods; and the priests were the merriest dogs in the valley. In fact, religious affairs in Typee were at very low ebb....they appeared merely to seek a sort of childish amusement. (186-87)

Here, Tommo compares Typees' religious organs and practices with very mean pithy things while these are very much sacred, precious and valuable to the natives. These extracts also exhibit Tommo's colonial mentality shaped by the ideology relating to colonization.

Along with misrepresentation of native cultural practices, Tommo also violates its law and regulation in quest of his personal pleasure and ecstasy. As he mostly used to pass his days visiting the "Romantic stream" (116) and bathing in the lake with the native damsels, once he exposed his desire of sailing with Fayawal on a canoe which was ideal taboo. But Tommo violates this rules insisting very forcefully. In this case, Tommo says, "But all that [Mehevi] said failed to convinced me...At last he became a little more rational" (140). It shows Tommo's attempt of civilizing the natives imparting the lesson that both male and females have equal right. So there should not be such gender discrimination, but at heart he does all this to quest his erotic desire of sailing with Fayaway. It also evinces his colonialist psyche.

As Tommo describes and evaluates anything, he takes Western culture and style as the measuring standard. Thus, he takes Euro-American ideas, ideas, manner, and experiences as universal. The role reason behind it is to show Western cultural, scientific and civilizational superiority. In this connection, his fascination too European or American materials is clearly exhibited when he pleads with the chief Mehevi to let to by to go to Nikuheva to bring European "proper medicine" (102) for his injured leg. It shows his least belief on native treatment. Later, when Toby does not return back to the valley, he doubts upon natives blaming them for Toby's disappearance. Besides it, the technical superiority of the West is exposed by the magic of Tommo's needle thread work which he narrates as:

One morning I made a rent in this mantle; and to show the islanders with what facility [native costume] could be repaired, I lowered by bundle, and taking from it a needle and thread, proceeded to stitch up the opening. They regarded this wonderful application of science with intense admiration. (129)

This act of stitching clothes highly lures the inhabitants. For instance, the old Merheyo soon brings faded calico, and requests Tommo to prepare clothes of similar sort, and wears it very heroically. For it, he offers "a paternal hug" (129) to Tommo. Likewise, he shows the magic of the razor, playing it over Narmonee's head and shaving his hair. Such magic of needle and razor puzzles the native through which succeeds to impose white hegemony over them.

Again, he valorizes the significance of the Western materials when he perceived the two pieces of cotton clothes, offered to natives by Toby and he himself on the first day of their entrance in the valley, were evidently "reserved for gala days" (197). It shows natives' attraction towards the Western cultural and technical development. Besides, Tommo mentions that he has kept the things brought by him very securely in a package, "the Chief Contents" of it as he says, "were a razor with its case, a supply of needles and thread, a pound or two of tobacco, and a few yards of a bright colored calico" (128). Although these things seem of less significance but in depth it represents the presence of capitalistic influence in such alien world. All natives seem to be highly attracted by it. Finally, he distributes these things as well as other things brought by Karakoe, a native hybrid figure living at Nikuheva, to natives as the ransom for his escape. He says, "I handled the musket to Kory-Kory,... threw the roll of cotton to old Marheyo, pointing as I did so to poor Fayaway, and tumbled the power bags out to these near ladies" (261). It shows that the all these things have exchanging value in the hand of a colonizers for their main notion of accumulating material gain.

In this way, colonial ideology shapes Tommo's behaviors and thinking, rely upon what he represents the Typees as inferior and primitive people. Despite his passive role during his stay with them, he ultimately able to prove himself as a very

heroic and adventurous American explorer by depicting his encounter with Mow-Mow, a fierce one-eyed native chief, at the crucial time of his departure from the valley. He narrates the incident as "...exerting all my strength, I dashed the boat hook at him. It struck him just below the throat, and forced him downwards" (263). This way he succeeds to prove himself as an agent of the imperial-capitalistic project.

Hybrid Identities and Ambivalence

The novel *Typee* basically deals about the multicultural situation where the frequent interaction between and among European, American and Polynesian cultures takes place. So, it mediates cultural transformations provoked by Euro-American imperialism, and also depicts the scenario of both textual and cultural hybridity through out it. Thus the protagonist, Tommo, natives and all other European characters process hybrid identities in one or another way and swing simultaneously into the mental state of attraction and repulsion towards each others.

Tommo also possesses hybrid identity due to his interaction with the native people. His hybrid status is represented by his own cross-dressing, and by his attraction to transgressive figures such as Manroo, Karakoe, and Jimmy. To be adjusted with the native people, he deposits his European dresses for future purpose and adopts the Typees costume which assures him of his survival in the valley. In this regards, he describes his very first excursion into native dress this way:

Obliged to assume the Typee costume, a little altered, however, to suit my own views of propriety, and in which I have not doubt I appeared to a much advantages as a senator of Rome enveloped in the folds of his toga, A few folds of Yellow tappa, tucked about my waist. Descended to my feet in the style of a lady's petticoat. (129)

This description of full-fledged hybrid figure resonates with cultural and gender categorical confusion. Besides, he modifies the native costume to suit his own comfort and to show some glimpse of his western identity. At the time he becomes neither a pure American or a native rather attains the third space. Tommo's over attraction towards transgressive taboo figure also exhibits his cultural transvestiture. He becomes fascinated with the taboo figures and their taboo status which will enable them to venture with impunity into any territory, to negotiate among enemies and to be regarded "to certain extent...as sacred" (149). It shows taboo status grants them the power in that island. Tommo's final escape becomes possible due to the collective effort of these hybrid figures. Thus, such hybrid or intermediary figures contribute the colonizers to accomplish colonial goal of domination as to Tommo in *Typee*.

Among all, Marnoo, is the more significant and attractive hybrid figure whom Tommo represents amazingly as a "Polynesian Apollo" (143). His hybrid identity is revealed when Tommo narrates "The hair of Marnoo was rich curling brown ... his cheek was feminine softness, and his face was free from the least blemish of tattooing" (144). Such description suggests the western style of physical beauty which Marnoo has possessed due to his regular contact with the Whites since his childhood days. Besides it, Tommo describes Marnoo's tattooing so aesthetically saying, "the tattooing on his back in particular attracted my attention...Indeed, this piece of tattooing was the best specimen of the Fine Art I had yet such in *Typee*" (144). In depth, Tommo's attempt of reading colonized subject's body exhibits his colonialist gaze.

Moreover, Marnoo's linguistic hybridity is exposed when his tit-bit English utterance is reported as "Ah! me taboo,- me go Nukuheva,-me go Tior,- me go *Typee*,- me go everywhere,- nobody harm me,- me taboo" (49). It is due to the

influence of western expansionism so that natives are too obliged to imitate the foreigners in quest of power. But either knowing or unknowingly such hybrid figures have become puppet on the hand of colonizers who takes them as the safeguards and promoters of colonial mission. Marnoo also stands at the liminal space also called as in-betweeness.

Like Marnoo, other remarkable hybrid figures are karakoe and Jimmy.

Karakoe is a native with taboo status who wears the "green shooting jacket, with the gilt button" (259) given by the French ship officer. He manages Tommo's escape coming with ransom in boat at the bay of Typee valley. He trickily makes Tommo's escape possible. Thus, he also facilitates the mission of colonialism. Jimmy also possesses the taboo status and interlinguistic fluency which enable his to move freely as a diplomatic agent. He is a Frenchman who facilitates Toby's departure from the island without Tommo. He also approves himself as a colonizer who partially betrays to Toby for his own benefit. Anyway, all of these figures reinforce the sense of colonial superiority.

Due to growing impact of colonial and imperial hegemony, the native people are obliged to assume their own inferiority so that they regard everything that belongs to white as superb. For stance, Mercheyo is anxious to have Tommo's faded shoes as necklace tying g it by a strip of bark. Further Tommo mentions, " The Gala costume of the tasteful Marheyo, these calf skin pendants ever after formed the most striking feature" (157-50). Such description indicates natives' mimicry in wrong manner. Similarly, Tommo talks about the placement of the "gay tappa of the white man" (185) in the Mansoleum of a deceased chief-warrior. It indicates natives' pull towards the western values and costumes. Thus culture hybridity has explicitly prevailed in the text.

Besides, Tommo's frequent use of Marquesan vocabularies either in translated or untranslated discourse proves this book as a hybrid text. Tommo as a narrator controls over everything others by monopolizing what Edward Said terms, "The Power to narrate or to block other narrative from forming and emerging" the power that sew together culture and imperialism. He intermixes both English and native vocabularies in the text as he says, "Typee mortakee" (143) which means good-Typees. Likewise, Tommo reports Kory-Kory's saying directly as, "Oh! Typee Mortakee ! nuee, nuee mioree-nuee-nuee wai" (108) that implies the sufficiency of everything in the valley. Such description enables English readers to be familiar about the non-west so that they could gain more knowledge and more power than earlier.

Because of his hybrid identity, Tommo turns to be an ambivalent figure as almost all of his behaviors are guided by the colonial ideology. Tommo himself represents, what Homi Bhabha has termed, "The colonial signifier-neither one nor another- [that forms] an act of ambivalent signification, literally splitting the difference between the binary opposition through which we link cultural difference"(208) whether intentionally or not, he places himself in a position of exile a condition from which he attempts to draw authorial vision. So Tommo's narrative oscillates between two perspectives, the Marquesan, innocent, oscillates between two perspectives, the Marquesan innocence and the Marquesan depravity. He presents his mix attitudes both towards the English and the natives. Despite the fact, he remains attached in the notion of what superiority. Of course, to some extent, ambivalence shocks to imperialism but the ambivalence in part of colonizers functions as an effective strategy or policy of colonial and imperial hegemony.

To some extent, Tommo presents himself as a Hamlet like figure, who simultaneously expresses the horror of losing own identity as a European, and the

attraction of gaining new identity as the other. Despite of his severely negative representation of the Typees, he frequently expresses good remarks glorifying Typees' social practices such "no rogues of anykind" (207), "Liv[ing]in great harmony...fraternal feeling (209), "never witnessed a single quarrel" (201) and no sense of personal property etc. Besides, to show his approval of the native way of life Tommo compares it with the civilized world as:

There were none of those sources of irritation that the ingenuity of civilized man has created to mar his own felicity. There were. No foreclosures of mortgages... no destitute widows with their starving children; no beggars... to sum up all in one word - no money, that "root of all evil" was not to be found in the valley. (132)

Here, he appreciates very simplistic primitive values, which indicates his detest towards the materialistic world. But finally, he negates or marginalizes all these traits and appears to be an agent of capitalistic project distributing western materials like "power bags", "roll of tappa" musket" (261) etc to the natives regarding them as the colonial subjects. Thus, It exhibits his dual mentality that brings rifts in his behavior.

Despite his earlier hatred towards Typees for their cannibalistic practices, later he approves it to some extent calling them moderate cannibal. Asserting their rituals he also opposes earlier stereotypical myths about cannibalism. In this case, he says "cannibalism to a certain moderate extent is practiced among several of the primitive tribes, but it is upon the bodies of slain enemies alone...I assert that those who indulge in it are in one respects human and virtuous" (212).

Here, he does not blame fully for their cannibal practice and takes it natural.

But he himself violates the principle what he had earlier established and claimed for, when he sees the "[human skull] that of a Whiteman" (241) and loses

his patience in fear of being scapegoat like that of white person. It scatters his loving attitudes and he begins to doubt upon them. It also evinces his contradictory behavior and attitudes which emerge due to his psychological framework that inspires anyone to view non-whites as uncivilized and mysterious.

Tommo's contradictory ideas are clearly exhibits in his narrative. He also presents sharp critique of Europeans, when he saw the debauchery of the crew of the ship upon the native girls. Then, he says, "humanity weeps over the ruin thus remorselessly inflicted upon them by their European civilizers" (13). Here he views the world from humanistic perspectives. Likewise, he puts Typees superiority over the civilized life presenting comparison between two cultures. In this case he says, "A gentle men of Typee can bring up a numerous family of children and give them all a highly respectable cannibal education, with infinitely less toil" (119) than a poor European artisan who despite his technical development can not perform easily. All these remarks show the beauty and superiority of the Typees. Likewise he compares it to paradise where Fayaway, whom he also calls as a little Eve of Eden and a "child of nature" (88), dwells. This way he overstates and glorifies the Typee valley, in one hand, pointing out some of its positive aspects.

On the other hand, he addresses the natives with very derogative words and ultimately flees away from that alleged paradise just for the sake of home and mother. Even at the final movement in the hands of Typees, he expresses his detest towards the native people and their behavior saying, "the fierce look of the irritated savage admonished me" (257). Indeed, such appraisal of natives and his adoption of native way of life style in the Island expose his policy of winning good-will of the native people. Thus each and every behavior and activity of Tommo is shaped by the colonialist ideology of White superiority and hegemony upon the 'Others' (natives).

IV. Conclusion

Herman Melville has explored the ideological implications and consequences of colonialism and imperialism in *Typee* by creating a powerful first person narrator Tommo, who, keeping himself at the center of everything, designs the storyline of the novel and constructs the discourse which reinforces the mission of colonization. Though, this novel seems to be a sharp critique of the western civilizations, in fact, the very nature of its critique reproduces the conditions and assumptions it seems to subvert. Thus, Melville through the words of Tommo, exhibits his colonial ethos in terms of race, ethnicity, landscape and so on very tactfully through which he intends to stress the very concept of white superiority in each and every respects over all those who are non-white. Indeed, such tendency of marginalizing and negating others is the sole product of the dominant colonialist ideology which has shaped the mental structure or psyche of the white people like that of Tommo and other white characters in the novel *Typee*.

As the mouthpiece of Melville, Tommo, monopolizes the whole narratives and represents every thing non-white as others, shows his deep Euro-American consciousness during the period of colonial expansion. By one or another way, he takes European culture and civilization as the main measuring standard to judge various aspects of the others. In this sense, the notion of Eurocentricism and ethnocentrism highly prevails in the text due to ideological conceptions of Tommo which he has internalized since his childhood days. Thus, psychologically he is attached with the similar creed or underlying attitudes of the centrality of the whites in terms of class, race and ethnicity which assist him to be defined as the 'Self' and the rest as 'Other'. So colonialist ideology has guided the whole behaviors, manners and

actions of Tommo, relying upon which he subjugates upon culturally subordinate native people.

Tommo is a proto-type of European expansionism, who despite of his very deplorable situation, succeeds to impart the concept of colonial hegemony in an alien world. He is very conscious and aware of white supremacy in term of race, class, science and so on. While entering to the valley, he offers cotton clothes to the natives to win the good-will of them. And during his stay, he valorizes European materials, and ultimately, after his escape, he reintroduces the capitalist value system distributing material commodities. He also exposes the superior complex by gratifying his white limbs and visage which are quite contrast to that of the natives. Moreover, his treatment of the natives like Fayaway and Kory-Kory as his colonial subjects evinces his desire of holding the position like that of Robinson Crusoe.

All the characters, things and events in the novel are represented through the view point of Tommo to suit his intention. His way of description of the natives is very ridiculous and derogative. He most often dehumanizes natives like he mocks at the costume worn by the chief, Mehevi whom he calls an 'old Hippocrates' and 'old wizard', and compares him with animals. Likewise, he talks about socio-economic and religions practices of the natives in mocking or ironic manner. In this regard, he says that he saw everything but could comprehend nothing. It indicates his intention of mystifying and making incomprehensive the non-White cultural practices. Tommo not only misrepresents but also violates natives' cultural norms and values while pursuing his personal satisfaction as he sails with Fayaway on the lake on the canoe which was earlier prohibited for women in Typees' cultural laws. Besides, Tommo's colonial gaze gets intensified as he subjects the bodies and the landscape of the Typees to quench his erotic desires along with the desire to mystify and hegemonize.

Thus, either implicitly or explicitly Tommo creates binaries between the 'West' and the 'Rest' to project the supremacy and superb position of the western civilization.

The impact of colonialist ideology can equally be observed in both white and non-white characters. Like Tommo, other minor white characters such as Toby, Captain Vang and Jimmy have also internalized the same ideology of colonial dominance and exploitation. This is why they always doubt and suspect, and express their bitter remarks about the natives. Even the natives are made believe about the concept of white superiority. Thus, due to the impact of white hegemony, the natives regard the western materials as sacred and precious, and use it only in some special occasion and place. Most of the characters in the novel possess hybrid identities resulting from the regular inter-cultural interactions. Tommo himself appears in cross dressing, and expresses his attraction towards transgressive hybrid figures like Marnoo. Tommo presents himself as a chameleon-like figure to be adjusted and to win the good-will of the natives. Likewise, there are powerful hybrid figures such as Marnoo, Karkoe and Jimmy, who, as the product of colonial expansion, play the role of interlocutors, and assist Tommo to achieve his goal and the mission of colonization. Because of the regular contact, both white and non-White figures express their simultaneous attraction and repulsion towards each other.

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