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“Analysis of Selected British Anti-Colonial Fiction“

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I would like to thank to my supervisor, PhDr. Christopher Koy for his patience and careful mentoring during the processing of my diploma thesis.

Anotace

Tato diplomová práce se zabývá rozborem vybrané britské antikoloniální literatury s využitím literární teorie Edwarda W. Saida, uznávaného britského literárního teoretika. Představí Saidovu teorii kolonialismu v různých typech umění, i jeho vysvětlení pojmu ,,říše“, jako základní tvrzení. Tyto teoretické koncepty aplikuji a rozebírám v návaznosti na jednotlivá literární díla, která zahrnují román *Burmese Days* a esej ,,Shooting an Elephant“ od George Orwella, román *A Passage to India* (Cesta do Indie) od E.M. Forstera, dvě novely *Lord Jim* a *Heart of Darkness* (Srdce temnoty) a povídku ,,An Outpost of Progress“ od Josepha Conrada, a krátkou povídku ,,The Force of Circumstance“ od Somerseta Maughama.

Hlavními jevy, které práce rozebírá jsou rasismus Britů vůči původnímu obyvatelstvu v koloniích, kulturní rozdíly a vzájemné neporozumění, britská nadřazenost vůči obyvatelům kolonií (často se pojí s určitým stupněm naivity Evropanů). Rozborem těchto jevů se budu snažit poukázat na umělecké a autorské záměry jednotlivých spisovatelů, skrze něž poukazují na určitý závažný společenský problém. Své argumenty podpořím a rozvinu aplikací Saidovy literární teorie.

Abstract

This diploma thesis deals with analysing selected British anti-colonial fiction applying the theory of the renowned British literary critic Edward W. Said. It introduces Said´s theory of the motif of colonialism in different types of art work as the basic statement, as well as Said´s concept of ´the empire´, and these concepts will later on be applied onto individual literary works. They include the novels *Burmese Days* and the essay “Shooting an Elephant“ by George Orwell, the novel A Passage to India by E.M. Forster, two novellas – *Lord Jim* and *Heart of Darkness* and a short story “An Outpost of Progress“ by Joseph Conrad, and a short story called “The Force of Circumstance“ by Somerset Maugham.

The main phenomena that will be analysed in this thesis are British racism towards the native people, cultural differences and misunderstandings, British superiority (very often also linked to certain naivety) over the native people. Analysing all these factors, I will strive to emphasize the authors´ artistic intentions and efforts to point them out as serious social problems. Applying the theory of Edward Said, I will support and develop my arguments.

Key Words: Colony, cultural differences, profit, racism, the feeling of British superiority.

Contents

1 Introduction

This thesis focuses on the analysis of the features of anti-colonialism and empire in British fiction and non-fiction. Two terms are being used by Edward Said in his literary theory of colonial literature, and they are ´colonialism´ and ´imperialism´. To make clear what this thesis analyses defining clearly what these terms mean and what exactly they are referring to is necessary. The definition is put by Said (1935 Jerusalem – 2003 New York, USA) who specialized in postcolonial theory.as

> "…imperialism" means the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory; "colonialism", which is almost always a consequence of imperialism, is the implanting of settlements on distant territory. [1]

His literary theory of colonialism and imperialism follows, clarifying the European need to take political, economic and cultural power over distant and exotic continents, and its role in renowned literary pieces.

1.1 Literary Theory of Edward Said

This theoretical part of this thesis focuses on the works of the renowned literary theorist Edward Said. He has elaborated on the issues of colonialism and imperialism in detail, establishing his theories and argumentations on the very basic definition of a concept he calls ´orientalism´.

According to Said, orientalism may be defined as

> … a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts; it is an elaboration not only of a basic geographical distinction (the world is made up of two unequal halves, Orient and Occident) but also of a whole series of "interests" which, by such means as scholarly discovery, philological reconstruction, psychological analysis, landscape and sociological description, it not only creates but also maintains; it *is* rather than *expresses,* a certain *will* or *intention* to understand, in some cases to

[1] Said, 1993 (9)

> control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world; it is, above all, a discourse that is by no means in direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with various kinds of power, shaped to a degree by the exchange with power political (as with a colonial or imperial establishment), power intellectual (as with reigning sciences like comparative linguistics or anatomy, or any of the modern policy sciences), power cultural (as with orthodoxies and canons of taste, texts, values), power moral (as with ideas about what "we" do and what "they" can not do or understand as "we" do). [2]

The Orient, as a rather newly ´discovered´ place for the nineteenth-century European, represents a place of new and exotic sensations that needs to be explored, often applying European scientific knowledge which later on also enables the oppressors to come up with the justification of European reign over native peoples as well as their fascinating theories and explanations of ethnic and cultural differences between so-called "us" and "them".

The border that divides "we" and "they" as Said puts it, is strongly represented in all the literary works later on analysed in this thesis in various ways. Portraying "them" as people who have a different or even an incorrect understanding of what "we", the whites, Europeans, consider as cultural and correct is in a way justifiable, according to Edward Said. He claims:

> In time, culture comes to be associated, often aggressively, with the nation or the state; this differentiates "us" from "them", almost always with some degree of xenophobia. Culture in this sense is a source of identity, and a rather combative one at that, as we see in recent "returns" to culture and tradition. [3]

The matter which Said questions, is how taking somebody else´s identity away and trying to replace it with a different one is justifiable by novelists, or in the case of critical novelists, is presented and condemned. In a power conflict between nations this was definitely understood as natural and even "generous", as a form of religious and cultural uplift.

[2] Said, 1979 (12)
[3] Said, 1994 (xiii)

Another typical characteristic of orientalism that concerns Edward Said is culture: ´Orientalism responded more to the culture that produced it than to its putative object, which was also produced by the West.´ [4] The question of a basic need arises straightaway: Who needs whom? The strong European nineteenth-century voice claims that the Orient needs Europe to become ´civilized´ and generally, a better place . Obviously, no one asks if the natives actually feel like lesser people, if they feel weak or unable to cope with their own lives. The Europeans march in to carry out their civilizing mission, applying their religious (Christian and "the only correct") beliefs, their language, their cultural habits and "superior" knowledge. Obviously, this attempt of what seems to be pure salvation is not their only intention. Said explains this using one of the rather obvious but often missed points, and that is the European want for exotic materials.

> In the expansion of the great Western empires, profit and hope of further profit were obviously tremendously important, as the attraction of spices, sugar, slaves, rubber, cotton, opium, tin, gold and silver over centuries amply testify. […] But there is more than that to imperialism and colonialism. There was a commitment to them over and above profit, a commitment in constant circulation and recirculation, which, on the one hand, allowed decent men and women to accept the notion that distant territories and their native peoples should be subjugated, and on the other, replenished metropolitan energies so that these decent people could think of the *imperium* as a protracted, almost metaphysical obligation to rule subordinate, inferior, or less advanced peoples. [5]

Perceiving native peoples in colonies as naturally subordinate helps the colonizers justify their exploitation of the wild habitat for their own greedy purposes with their pretence of actually being needed in those places. They are the only ones who bring "order" in the form of a new religion – Christianity, and education. Thus, the Empire generally spreads its power and significance, exploits natives while at the same time appearing benevolent.

To clarify Said´s idea of the empire, the distinction between ´colonialism´ and ´imperialism´ may be introduced. Imperialism, according to Edward Said, is ´the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory; "colonialism", which is almost always a consequence of imperialism, is the implanting of settlements on

[4] Said, 1979 (22)
[5] Said, 1994 (10)

distant territory.´ [6] Both of these attitudes are applied in artistic works, especially literary ones, emphasizing the great power of European colonizing countries (Britain, France, Spain).Said further on links literary art together with history: ´By the late nineteenth century England´s empire was pre-eminent in the world and the cultural argument for empire was triumphing. The empire was a real thing, after all,…´ [7] Thus, England was able to reassure and explain almost scientifically why its power was justifiable and why applying it in whatever manner was correct. Said´s explanation reaches even further

> Yet for citizens of nineteenth-century Britain and France, empire was a major topic of unembarrassed cultural attention. British India and French Northern Africa alone played inestimable roles in the imagination, economy, political life , and social fabric of British and French society […] There were scholars, administrators, travellers traders, parliamentarians, merchants, novellists, theorists, speculators, adventurers, visionaries, poets, and every variety of outcast and misfit in the outlying possessions of these two imperial powers, each of whom contributed to the formation of a colonial actuality existing at the heart of metropolitan life. [8]

To conclude, Edward Said´s theory on imperialism and colonialism, it needs to be understood why these historically-cultural phenomena have occurred. Understandably, they did not appear at random, but were generated through a lengthy and a complicated cultural and historical development. This development is based on the belief in cultural differences that exist between the two worlds and thus divide it into the West and the East, but also create a significant abyss between their cultures. The Europeans keep developing their sciences and knowledge in general, and thus they feel self-confident enough to turn it into a combat of power against whom they call ´uncivilized and lesser peoples´.

Cultural and historical development would miss its target without enforcing economic needs. Oriental wealth in the form of natural materials and even human labour, enriches the colonial powers (and sometimes also only trading powers) not only financially, but they improve the empire´s self-confidence.

Said puts the empire into the centre of the European colonial thinking. The British empire possessed and applied all its might and significance not only to obtain and maintain its power outside of Europe, but also to gain a greater respect within it.

[6] Said, 1994 (9)
[7] Ibid (187)
[8] Ibid (9)

The authors whose works are analysed in this thesis are the following: Joseph Conrad, George Orwell, Edward Morgan Forster, and Somerset Maugham. Short overviews of their life and work follow.

1.2 Authors

1.2.1 Joseph Conrad

Joseph Conrad was born on 3 December 1857 in Polish Ukraine. His father, Apollo Korzeniowski was a member of the ´impoverished landed gentry of Kiev.´ [9] His mother´s name was Eva Bobrowska. [10] Conrad´s family moved frequently to different places and spent holidays abroad, in Odessa, Switzerland, Austria, Germany and Italy [11], so he came from an educated family of means.

Conrad´s father ´…entered St. Petersburg University, where he studied Oriental languages, literature and law. After six years, he seems to have learned very little Arabic and left without taking a degree.´[12]

In 1855 Apollo fought against Russian oppression, becoming a leading power of a secret society called the Trinity. [13] Their main effort was to support Polish nationality to let the nation survive. [14]

Conrad´s mother died of tuberculosis and his father tried ´to protect Conrad from the […] Russian influence.´ [15] For that reason young Conrad received home education. In 1869, when Joseph was only 12, his father died of tuberculosis too. Conrad himself suffered from poor health and attended formal school training irregularly. This had the effect of turning Conrad into an autodidact at an early age.

[9] Meyers, 2001 (5)
[10] Ibid (6)
[11] Ibid (11)
[12] Ibid (5)
[13] Ibid (11)
[14] Ibid (13)
[15] Ibid (23)

In 1870s he left Poland and travelled to France, where he also made his first maritime contact with ´Wiktor Chodzko, a Pole serving in the French merchant marine.´ [16] Conrad arrived in England in 1878. While at sea, Conrad was trying to earn money ´outside the merchant marine´[17] , so he worked as a whaler, a pilot in the Suez Canal, a pearl-fisher in Australia, and he even worked for an American politician, too. In 1884 he passed his chief mate exams. [18]

He became a British citizen and had a great experience of sailing to India, Singapore, Australia and Africa. Later on, he would interpret that experience in his fiction. In 1896 he married Jessie Emmeline George and had two sons with her. He also made friendships with other successful authors, such as the Nobel Prize winner John Galsworthy and G.H. Wells.

Joseph Conrad died in 1924 in Canterbury, England[19].

1.2.2 George Orwell

George Orwell was born Eric Arthur Blair in Motihari, Bengal, in 1903. His parents were Richard and Ida Blair. His father worked as a civil servant in India, and therefore this author was literally born into colonial culture and economic life.

Ida´s father (George Orwell´s grandfather) worked as a teak merchant in Moulmein, Burma. When Eric Arthur Blair turned two, his mother moved, together with him and his sister, Marjorie, to Henley, England. In England young Blair got his education, first at a small Anglican convent school, then, at the age of eight he was sent to St. Cyprian´s , in Sussex. In 1917 Eric Blair missed a scholarship to Eton, but got accepted anyway. His goal was to become a famous writer, and already at high school he took part in the production of a magazine.

Young Blair did not seek a university education. As a result, he had to find a job to be able to support himself. Following his father´s footsteps, in 1922 he left for Burma to become an

[16] Meyers, 2001 (33)
[17] Ibid (53)
[18] Ibid (62)
[19] Conrad, 1963

Imperial Police officer. His parents did not protest, as they perceived this to be a prestigious career. Young Blair, 19 years old at that time, went through a police training at a provincial school in Mandalay. After nine months of serving at quite lower positions, he was moved to Moulmein, Burma´s third largest town.

Serving in Burma had a terrific impact on his personality and intellectual pursuits, having to go through feelings of isolation from his fellow ex-patriots, from the local people, feeling disgusted with colonialism in general. [20]

In 1927 Eric Blair returned from Burma, due to persistent health problems. He stayed there for some time, trying to learn how to write. He did not do it for the cash primarily, writing for the Tribune, ´which always paid poorly and sometimes paid nothing´. [21]

A year later, in 1928, Blair set off to Paris, to take up the local ambience, and, importantly, to an experience staying among the poor. He, however, managed to get a job as a ´plongeur´, or a scullion, in a grand hotel, where the rich people came to have their meals. This made him realize how awfully demanding and confusing the job was. Moreover, it opened his eyes to see the immense differences among the individual classes of the Parisian society, or, in other words, it made him see the superficiality of the rich, as well as the bottom of poverty. All these thoughts are analysed in detail further on in the thesis.

Next stop in Orwell´s experience-seeking voyage would be London. It was London, where he encountered the lowest of the low, beggars, tramps, prostitutes and criminals.[22] He also describes that experience in “Down and Out In Paris and London“, arriving to London, full of expectation and hopes for a better life, a good working position, that dream coming immediately to an end right after his arrival.

His journey however, continued, still seeking to escape from ´every form of man´s dominion over man´ [23] , by joining the international volunteers against the fascist invasion in Spain. Orwell arrived in Barcelona in 1936, with huge expectations of fighting against oppression. He became a part of the workers´ militia. The battle went on between the Soviet-backed Communist Party (PSUC) and the Catalan workers´ militia (POUM).

[20] Ingle, 1993 (1 -6)
[21] Orwell, 2001 (vii – Introduction)
[22] Ingle, 1993 (16)
[23] Sabin in Rodden (ed.) , 2007 (43)

´PSUC used brutal methods to suppress the workers´ groups: Orwell´s comrades in the militia were vilified as Trotskyites and even fascist collaborators; its leaders were imprisoned or killed, and the entire takeover of power disuised and misrepresented to the world outside through Communist Party propaganda. ´ [24]

This eventually affected Orwell´s understanding of totalitarian regimes and methods, such as ´secret police, house searches, arrests, surveillance, [and] propaganda.´ [25] The last years before Orwell died in January 1950, were dedicated to finishing his fictional novels, ´Animal Farm´and ´Nineteen Eighty-Four´.

1.2.3 Edward Morgan Forster

Edward Morgan Forster was born in 1879 in London. ´His father was an architect who died of consumption when the child was still a baby. […] The fatherless boy was brought up in a family dominated by women.´ [26]

At the age of eleven he began to attend a preparátory school at Eastbourne . When he was fourteen, Forster proceed to a public school. In 1897 he began to attend King´s College, Cambridge, where he studied classical literature and history. [27] He ´graduated in 1900 with a Bachelor of Arts in Classics. […] In his fourth year at King´s College, Forster was elected to the exclusive discussion club known as “The Apostles”. ´ [28]

In 1901, Forster left Cambridge and wanted to postpone staring a carrer. He set off on a travel through Europe with his mother, getting to a place as far as Sicily. [29] When they returned back to England in 1903, ´he published articles and stories in a new progressive monthly, the *Independent Review* …´ [30]

[24] Sabin in Rodden (ed.) , 2007 (52)
[25] Ibid (52)
[26] Teachout, 2007 (4)
[27] Ibid (5,6)
[28] Ibid (8)
[29] Ibid (9)
[30] Ibid (10)

Forster´s life was deeply influenced by incomplete family relations as well as his incomplete knowledge of how family relations should actually function. The fact that he was a homosexual influenced both his life and the way he wrote. [31]

Besides *A Passage to India* (published in 1924), his other famous literary works include *Where Angels Fear to Tread* (published in 1905), *The Longest Journey* (1907), *A Room with a View* (1908) and *Howards End* (1910). [32]

Forster´s life during 1911 was not a satisfying one, probably due to a difficult relationship with his mother. In 1912 then, Forster leaves for India for the first time, to return there two more times, again in 1921, and in 1945 for the last time, attending a writer´s conference. [33]

In the beginning of the First World War in 1914, Forster went to Egypt as a Red Cross volunteer. When he returned to England in 1919 – 1920he wrote as a journalist. Although after publishing *A Passage to India* Forster decided it would be his last novel, he did not stop writing completely. His later works took the form of biographies, broadcasts, and articles. [34]

Forster spent the late 1940´s travelling (to America and India), and after his mother died in 1946, ´…he resided at King´s College, Cambridge, where […] [he] became a familiar figure. [35] Edward Morgan Forster died in June 1970 in Coventry, England.

The major feature that occurs in *A Passage to India* and is going to be analysed further on in this thesis, is the cultural clash between the colonizing British and the colonized Indians, proving a certain amount of mutual misunderstanding.

[31] Teachout, 2007 (11)
[32] Ibid (11, 12)
[33] Ibid (13,14)
[34] Ibid (15 – 19)
[35] Ibid (20,21)

1.2.4 Somerset Maugham

William Somerset Maugham was born in January 1874 and died in December 1965. He was a British novelist, playwright and short-story writer. His parents died early.

> Maugham´s family had for many generations been small farmers in the Lake District of Northwest England. After his great-grandfather, ruined by the failure of a local bank during the Napoleonic wars, sent his son to London, the family moved from agriculture to learned professions. [36]

´Maugham´s father, Robert Ormond Maugham, was born in 1823. As an adventurous young man he travelled to Greece, Turkey and Asia Minor as well as to Fez in Morocco. […] In 1848 … [he] established his firm in Paris, where he worked as a legal adviser to the British embassy. ´ [37]

Following his father´s and grandfather´s footsteps, ´Maugham was hardworking, ambitious and successful, professionally competent and financially astute. Like his father, he became a cosmopolitan traveller and art collector.´ [38]

> Maugham´s maternal grandfather, Major Charles Snell, served in India, where he died in 1841. After his death his wife, Anne, took her young daughter Edith, who "could prattle Hindustani much better than English", from India to England. The widow then moved to France […] In 1863, the same year he opened his Paris law office, the forty-year-old Robert Maugham married the twenty-three- year- old Edith… [39]

´William Somerset Maugham […] was born in the British embassy in Paris (to protect him from later conscription into the French army) on January 25, 1874.´ [40]

[36] Meyers, 2004 (3-4)
[37] Ibid (5)
[38] Ibid (7)
[39] Ibid (7)
[40] Ibid (8)

His mother died of tuberculosis in 1882 on his eighth birthday, and his father of stomach cancer in 1884. [41] ´In 1885, after a year at the local academy […he] entered King ´s School in Canterbury. ´ [42]

Later on in his life, Maugham did not want to become a lawyer like his predecessors, so he chose the field of medicine. [43] ´He left school at 16 and trained to become a doctor at St Thomas´ in Lambeth. But Maugham had no real vocation for medicine – he wanted to write…´ [44]

Although he was secretly homosexual, he married Syrie Wellcome and had a daughter, Liza, with her. Maugham became a respectable and famous playwright, and a short-story writer. ´Of Human Bondage´ , ´The Moon and Sixpence´, ´Cakes and Ale´, belong to his most famous works. ´The Force of Circumstance´ will be analysed in this thesis as Maugham´ s famous anti-colonial literary piece.

[41] Meyers, 2004 (11 – 12)
[42] Ibid (16)
[43] Meyers, 2004 (30 – 31)
[44] https://www.the guardian.com/books/2009/sep/13/secret-lives-somerset-maugham [online source; cit. 17 April 2017]

2 E.M. Forster *A Passage to India*

The second chapter of this thesis is going to be dedicated to analysing features of applying British colonial power and superiority over native people of India, specifically in the fictional Indian town of Chandrapore. These features are going to be identified clearly and analysed, with the use of Saidian theory.

The main storyline follows two British ladies, Mrs. Moore and young Adela Quested, who are travelling to Chandrapore, an Indian town, to meet the local Magistrate, Mr. Ronny Heaslop, Mrs. Moore´s son and Adela Quested´s fiancé-to-be. Edward Said describes Ronny closer as ´A young Englishman sent to India to be a part of the "covenanted" civil service would belong to a class whose national dominance over each and every Indian, no matter how aristocratic and rich, was absolute.[45]

Miss Quested feels really excited about travelling to India, because, as she expresses herself throughout the novel, she wants to meet the real India. This wish, while at first seeming to be insignificant, becomes almost a part of Adela´s character. She meets Mr. Fielding, a British, middle-aged Principal of a little College at Chandrapore, a friend of Dr. Aziz. Fieldind hears out Adela´s wish to meet the real India and real Indian people, and he introduces her to his friend Dr. Aziz, whom Adela finds really open and friendly. It may occur that his openness actually twists his fate in an unexpected direction. However, that might depend on every individual´s understanding of the novel.

Dr. Aziz invites Mrs. Moore and Miss Quested for a trip to the Marabar Caves, which prove to be a mysterious place. Adela Quested goes through a shocking experience in the caves and runs away. Later on she accuses Dr. Aziz of having ´insulted´ (meaning sexually molested) her. Dr. Aziz is arrested and put before the court. Adela, however, changes her mind and she withdraws her accusation. She cannot bear the whole humiliating situation and has to leave India.

The novel contains a whole range of features of British colonial behaviour and cultural differences which will be described and analysed in detail.

[45] Said, 1993 (151)

2.1 Features of British Colonialism, Cultural Clash

The first direct contact between the Indians and the British appears as Mrs. Moore decides to walk away from the Club in Chandrapore and take a short walk. She reaches the mosque, where Dr. Aziz has been meditating for a short time. This peculiar encounter is described in the novel from Aziz´s perspective, and it obviously enrages him.

> Another pillar moved, a third, and then an Englishwoman stepped out into the moonlight. Suddenly, he was furiously angry and shouted: ´Madam! Madam! Madam!´ ´Oh! Oh!´ the woman gasped. ´Madam, this is a mosque, you have no right here at all; you should have taken off your shoes; this is a holy place for Moslems.´ ´I have taken them off. […] I have left them at the entrance.´ ´Then I ask your pardon.´[46]

Misunderstanding appears on both sides at this point, as Dr. Aziz feels offended by a European woman not respecting local practices, and Mrs. Moore feeling uncertain about making an acquaintance with a native inhabitant. Nevertheless, their mutual uncertainty subsides after a short moment. Both feel sorry about their premature reactions, Mrs. Moore reassures Dr. Aziz that she has taken her shoes off , and Dr. Aziz lets her enter the Mosque. ´"Yes, I was right, was I not? If I remove my shoes, I am allowed?" "Of course, but so few ladies take the trouble, especially if thinking no one is there to see." ´[47]

Both of them suddenly realise that there is neither enmity nor ignorance on either side. This recognition opens the way for each one to understand the opposite side. Mrs. Moore´s acquaintance plays a role further on, when she returns to the Club. Miss Quested expresses a wish to see Indians. Mrs. Moore informs her of having met an Indian on her way, and Adela is excited about this fact. To her, Indians are exotic, special and through meeting them she believes she will acquire a closer notion about a country as vast and mysterious as India definitely is. Edward Said draws attention to this by claiming that ´Forster finds India difficult because it is so strange and undefinable…´[48] To Adela Quested India has been undefinable, so far, because she has seen it only from the colonial, British perspective, not such as it

[46] Forster, 1936 (21)
[47] Ibid (21)
[48] Said, 1993 (203)

actually is. As Said puts it in his theory, colonialists understand the Orient a rather newly ´discovered´ place, a place of new and exotic sensations that needs to be explored, a place full of new possibilities, choices and sources, most importantly. To young European ladies, such as Adela Quested this location offers the option of climbing higher in the social hierarchy, if married to a European man who has already obtained an official function. The perspective thus appears to be more than perfect.

The trip to the Marabar Caves, planned out by Dr. Aziz, becomes the central event of the whole novel. The Marabar Caves are a mysterious place and the whole trip there takes, unfortunately, an even more mysterious, but definitely tragic, turn.

Dr. Aziz takes time to prepare the whole trip, he even plans breakfast for the British ladies to have in the caves, and he is very careful about every detail. When they finally get to the caves, the description of the surrounding nature is very romantic.

Dr. Aziz proposes a walk into a cave called Kawa Dol to Adela Quested and Mrs. Moore, who prefers to stay in a camp, where the whole expedition has settled. On their way to the cave, together with a guide, Adela Quested is curious about Dr. Aziz´s family life, about his wife.

> ´Are you married, Dr. Aziz? She asked […] ´Yes, indeed, do come and see my wife.´ - for he felt it more artistic to have his wife alive for a moment. ´Thank you,´ she said absently. ´She is not at Chandrapore just now.´ ´And have you any children?´ ´Yes, indeed, three,´ he replied in firmer tones. […] ´Have you one wife or more than one?´ This question shocked the young man very much. [49]

At this point Miss Quested makes use of having encountered a native Indian and innocently projects her European notion of ´an Indian Muslim´ into reality, clearly offending him, although she does not mean to offend anyone. Aziz, however, feels strongly offended. ´If she had said “Do you worship one God or several?” He would not have objected. But to ask an educated Indian Moslem how many wives he has – appalling, hideous!´ [50] Very often distorted ideas about different cultures or foreign religious systems do not spring from the individual´s own imagination or even perverse beliefs, but they are rather stirred up and

[49] Forster, 1936 (67)
[50] Forster, 1936 (151)

supported by external factors, like the media, for instance. Edward Said explains that as follows:

> While it is certainly true that the media is far better equipped to deal with caricature and sensation than with the slower processes of culture and society, the deeper reason for these misconceptions is the imperial dynamic and above all its separating, essentializing, dominating and reactive tendencies. [51]

> Lewis's polemical, not scholarly, purpose is to show, here and elsewhere, that Islam is an anti-Semitic ideology, not merely a religion. He has a little logical difficulty i n trying to assert that Islam is a fearful mass phenomenon and at the same time "not genuinely popular," but this problem does not detain him long. As the second version of his tendentious anecdote shows, he goes on to proclaim that Islam is an irrational herd or mass phenomenon, ruling Muslims by passions, instincts, and unreflecting hatreds. The whole point of his exposition is to frighten his audience, to make it never yield an inch to Islam. [52]

In this specific case, Said talks about the power of media, which nowadays really affect gravely not only our knowledge about the surrounding world, but also our thinking and the concepts about foreign cultures we create in our mind. Nevertheless, such great emphasis was probably not put on the media in the nineteenth century, so in this case the term ´media´ would also cover general school education. Certain misconceptions about Islamic culture would have been included within the education system (perhaps in a similar way they are introduced and shown all over newspapers and the Internet nowadays).

´Separating, essentializing, dominating, and reactive tendencies´ are a concept not really taken into account very often when news about foreign cultures are consumed, but it is definitely worth analyzing in more depth. In the case of British imperial domination it certainly was crucial to create the impression that European culture was the ´correct´ one and ´civilized´ one, as it is proved by so many different means in the other literary works analysed in the thesis. However, this issue could well be discussed in relation to nowadays´

[51] Said, 1993 (37)
[52] Said, 1979 (317)

conflict in Syria and so-called ´migrant crisis´, which has been heavily medialized throughout Europe, and has formented so many inconsistent passions.

After Miss Quested, Aziz and the guide reach the cave they want to enter, something completely inexplicable happens. Adela disappears from the caves and first she is thought to have gotten lost. However, she has escaped the caves and taken a ride with Miss Derek, her friend. There is a huge confusion about where Adela has disappeared to. Dr. Aziz feels confused and unhappy, because his plans of introducing two British ladies to Indian natural beauty have just been destroyed. Nevertheless, what is just arriving turns into a nightmare. Dr. Aziz is arrested by Mr. Haq, the Inspector of Police. The accusation runs as follows: Dr. Aziz insulted [sexually molested] Miss Quested in the Marabar Caves. Aziz feels destroyed. The only Englishman who refuses this accusation is Mr. Fielding. ´"Oh no, oh no, oh no" […] "Miss Quested herself definitely accuses him of." […] "Then she´s mad." ´ [53]

Adela Quested returns back to Chandrapore in a dreadful state, having gone through a shock. It plays a key role and must not be forgotten. The Marabar Caves give a typical, strange echo, and Adela describes later on in the novel what she has actually gone through.

> ´I went into this detestable cave,´ she would say dryly, ´and I remember scratching the wall with my finger-nail, to start the usual echo, and then, as I was saying, there was this shadow, or sort of a shadow, down the entrance tunnel, bottling me up. […] I hit at him with the glasses [her field glasses, which were found in the caves], he pulled me round the cave by the strap, it broke, I escaped, that´s all. He never actually touched me once. It all seems such nonsense. [54]

Miss Quested´s experience in the caves puts enormous pressure on her even long after the whole unfortunate incident. Dr. Aziz is taken to court, his good reputation of a decent Indian doctor gets flawed. Adela gives her evidence, having admitted that Dr. Aziz is innocent and that what happened to her was only a strange illusion. ´"I´m afraid I have made a mistake." "What nature of mistake?" "Dr. Aziz never followed me into the cave. " [55] Finally, Dr. Aziz is

[53] Forster, 1936 (160 – 161)
[54] Ibid (189)
[55] Ibid (223)

recognized as innocent. ´"The prisoner is released without one stain on his character; the question of costs will be decided elsewhere."´[56]

Said makes a general commentary on the attitude of the British towards Indians in the following manner:

> Indians are a various lot, they need to be known and understood, British power has to reckon with Indians in India… Forster is evasive and more patronizing; there is truth to Parry´s comment that "*A Passage to India* is the triumphant expression of the British imagination exploring India", but it is also true that Forster´s India is so affectionately personal and remorsely metaphysical that his view of Indians as a nation contending for sovereignty with Britain is not politically very serious, or even respectful. [57]

Fielding is the only Englishman who does not believe that his friend Aziz would be guilty, as well as he is the only one who does not believe that Adela has gone mad and acted acted childish. He is willing to listen to what has happened to her, and he is willing to believe that she has gone through a shocking experience.

The incident in the Marabar Caves is presented in the novel as the key event. It presents the conflict between the colonizers and the colonized. It draws perfectly onto the stereotypical presumption that the native person, the Indian, is uncivilized, not respecting the rules of civilized British, European, or Western, behaviour. He invites two British ladies on an expedition to the heart of India, to a local, typical destination. The Marabar Caves are also distant from Chandrapore, a town under British colonial rule, meaning that going on this expedition, the two ladies lose touch with ´their civilization´, they are completely under the guidance of an Indian doctor.

Miss Quested has no knowledge at all of Indian culture or people, she has just encountered them, but still is not very familiar with local habits and lifestyle. Therefore it would appear logical for an Indian to harass a classy Englishwoman , who, moreover, has arrived in India to get engaged to the Magistrate of Chandrapore. Forster, however, mitigates this biased assumption by involving Miss Quested´s hallucination, realising that Dr. Aziz, a renowned Chandrapore doctor, known for his gentleness and education, did not harass her, nor did he

[56] Forster, 1936 (224)
[57] Said, 1979 (204)

mean to do anything evil to her. The hallucination, however, stays a partial mystery to the reader who may always refer to the fact that India is an exotic place to a European newcomer and may always appear in different sensations and notions.

Mrs. Moore returns back to England on a ship, but she dies on her way, drowning in the sea. Fielding feels ´…drawn more into Miss Quested´s affairs.´ [58] He suggests to Adela that she should apologize to Aziz by writing him a letter, with which she agrees. Adela and Fielding become quite close. A rumour appears about them two having an affair, which makes Dr. Aziz lose his nerves. He wishes to leave Chandrapore and focus on writing poetry, which is his passion. He feels that he has lost all people who were close to him. ´"But who does give me assistance? No one is my friend. All are traitors, even my own children. I have had enough of friends."´[59]

Fielding sets off on a travel through Central India, and news reach Dr. Aziz that Fielding has gotten married. He still believes that Fielding is married to Miss Quested, feels offended and claims that he never wants to see Fielding again. Nevertheless, all enmity is cleared when Dr. Aziz learns that Fielding´s wife is not Adela Quested, but Ronny Heaslop´s sister, and dead Mrs. Moore´s daughter, Stella. They ride through the Mau jungles as friends again, and they discuss the whole Marabar incident all over again. Fielding is trying to make Aziz, who is still angry with Adela Quested´s accusation, see that it was only a mistake and Adela was in fact very brave to take her claim back.

In general then, *A Passage to India* may be understood in terms of British power being imposed over India which is ´regulative and normative´ [60] , but Forster adds features of understanding and tolerance, in the figure of Fielding, the closest friend to Dr. Aziz, but later on also in the figure of Miss Quested, who learns that the Indian doctor is a gentle and an educated man.

[58] Forster, 1936 (252)
[59] Ibid (263)
[60] Said, 1983 (292)

3 Joseph Conrad *Lord Jim*

3.1 Setting, Main Characters, Plot

The story is set in Indonesia. Marlow is the narrator of the whole novella. As such, he stands out as a unique character in both *Lord Jim* and *Heart of Darkness*, because his way of narration influences the way these two novellas are perceived by the reader. Edward Said devotes a whole chapter in *The World, the Text, and the Critic*[61], to analysing the character of Conrad´s narration. He thus draws the attention to a character who is, supposingly, meant to stay almost aside, hidden in the shadow, passing on his own version of what happened. In Conrad´s major works,

> …the narrative is presented orally. Thus hearing and telling are the ground of the story, the tale´s most stable sensory activities and the measure of its duration; in marked contrast, seeing is always a precarious achievement and a much less stable business. Consider Kurtz and Jim. Both are heard and spoken about more than they are seen directly in the narrative setting. When they are seen – and Jim is a particularly striking instance […] they are enigmatic and, in some curious way, grossly distorted. [62]

> Narratives originate in the hearing and telling presence of people. In Conrad´ case this is usually true whether or not the narratives are told in the first person. Their subject is illusory or shadowy or dark: that is, whatever by nature is not easy to see. [63]

Both *Lord Jim* and *Heart of Darkness* are narrated in the first person through which Conrad adds more trustworthiness and thrill, because it is Marlow who used to know Jim, the great man, in person, as well as in *Heart of Darkness*, he recollects his own experience.

Lord Jim, also called ´Tuan´ Jim by the natives, is a young white man standing out as the actual romantic hero who enters the sea and dreams about conducting great deeds. His dream however gets severely inhibited by the reality of clashing societies, and this follows him through a really long period in his life. In other words, the novel ´painstakingly dissects

[61] Said, 1983 (Chapter 4)
[62] Ibid (94)
[63] Ibid (95)

and then reassembles the activities and consciousness of a young man, who in his failings and virtues appears to be "one of us" ´ [64]

Edward W. Said describes the character of Jim as

> The idealistic or withdrawn white man [who] lives a life of somewhat Quixotic seclusion, his space is invaded by Mephistophelian emanations, adventurers whose subsequent malfeasance is examined retrospectively by a narrating white man. [65]

Stein appears on the scene as a kind of rescue of Jim´s hopes. He is the owner of a large trading post and ensures Jim´s position in Patusan. In Patusan, there is an ongoing conflict between the Rajah Allang and the Bugis, who are a group of traders from Celebes. Doramin is the Chief of the Bugis and his son, Dain Waris is Jim´s best friend, almost like a brother. Towards the end Patusan is attacked by Gentleman Brown, a white pirate, and his gang in search for food. Jim meets Brown face to face and promises that he and his gang can pass through Patusan unharmed. This however turns out to be treacherous from Brown´s side, as he deceives the guard and kills Dain Waris. Jim feels so devastated by his friend´s death as well as guilt for allowing it that he lets Doramin kill him.

Jim also starts a love relationship in Patusan, with Jewel, a half-caste young woman, who is the step-daughter of Cornelius, the previous manager of the post in Patusan, and the daughter of a Malay woman.

[64] Stape, 2004 (63)
[65] Said, 1993 (163 – 164)

3.2 Hope and Dramatic Twist of Fate

Having recovered from his injury on the sea, Jim does not let the unique opportunity of becoming a chief mate of a large, old steamer Patna just pass around. Patna was a steamer, ´eaten with rust worse than a condemned water-tank.´ [66] It carried eight hundred Muslim pilgrims to Mecca.

Jim, having completed two years of marine training, takes his responsibility and duty of working as a chief mate of such a ship seriously and he builds his dream of becoming a heroic captain upon that responsibility. He is even literally described as a ´gentlemanly, steady, tractable [man] with a thorough knowledge of his duties.´ [67]

Unfortunately, all hopes and happy prospects get broken when Patna crashes and Jim, together with his crew, leaves the sinking steamer, leaving the Muslim pilgrims on board to die. Jim is taken to court, he recollects and tries hard to explain all the details, but he is only asked to tell the facts.

> They wanted facts. Facts! They demanded facts from him, as if facts could explain anything! "After you had concluded you had collided with something floating awash, say a water-logged wreck, you were ordered by your captain to go forward and ascertain if there was any damage done. Did you think it likely from the force of the blow?" […] "I did not," said Jim. "I was told to call no one and to make no noise for fear of creating a panic. …" [68]

At that moment Jim is trying to justify his act proving it was reasonable and not a result of a panic attack or a shock. His certificate is taken away from him. Losing his status of a chiefmate is not the only reason that makes Jim depressed. The shipwreck itself haunts the young man for a long time and it reappears a few times in the novel.

The shipwreck has a strong psychological aspect to it and a major influence on the main protagonist. And that is not only because his career is suddenly uncertain: ´Certificate gone, career broken, no money to get away, no work that he could obtain as far as he could see.´ [69] Jim feels full of remorse for what has happened. ´They *were* dead! Nothing could save them!

[66] Conrad, 2000 (17)
[67] Ibid (14)
[68] Ibid (27)
[69] Ibid (64)

There were boats enough for half of them perhaps, but there was no time. No time! No time!´ [70] Jim keeps coming back to the tragedy in his memories, blaming himself and pondering about what could have been done to change the whole terrible history. Jim even recollects his impulse to ´…jump out of that accursed boat [lifeboat] and swim back to see – half a mile - more – any distance – to the very spot…´ [71] But even Marlow does not understand Jim´s point at that moment. Did he mean he wanted to drown along with the passengers? Did he perhaps think that he could have saved some of them? Or did he want to make sure that he was not dreaming and the people had actually drowned? All these questions enter the reader´s mind and all of them remain unanswered. But they do haunt Jim.

It is not the content only that should be analysed. Edward Said draws attention to the form the content itself is transferred. ´The form´ stands for language. Said explains:

> Conrad´s goal is to make us see, or otherwise transcend the absence of everything but words, so that we may pass into a realm of vision beyond the words. What is that realm? Is it a world of such uncomplicated coincidence between intention, word, and deed that the ghost of a fact, as Lord Jim has it, can be put to rest. [72]

Words complicate the situation. They leave the young man stuck in the past for ever. They make him ´pass into a realm of vision´, making the whole incident arise very clear and lively. Said suggests that Conrad should have allowed Jim make that significant distinction between wanting to follow the instructions ´not to cause panic and fear´, and leaving the passengers to their own fate. Conrad should have made Jim justify his deed as a desperate one, not insidious. Jim´s word is straightforward. He does not even attempt to lie at the court to save himself. If Conrad let Jim come to terms with all the circumstances and negative events, Jim may have coped with the whole tragedy better, perhaps.

There is another interesting viewpoint at Patna and the whole shipwreck, offered by Robert F. Haugh. He claims that ´the jump from the “Patna” […] enters not once but three times. And each jump […] takes on a new meaning.´ [73] The first meaning the jump takes is ´the

[70] Conrad, 2000 (69)
[71] Ibid (88)
[72] Said, 1983 (95)
[73] Haugh, 1951 (137)

romantic dream of heroism […] and vacillation before the menace of the sea.´ [74] The second meaning stresses the great trust put in him, which is subsequently betrayed. The third meaning of the jump offers Jim an enormous leap forward, although not recognized at that very moment. That leap takes Jim to Patusan, to ´a place where he is wanted and needed, [where there are people] who trust and love him, a position of responsibility…´ [75]

The whole issue concerning the terrible shipwreck, however, gains a fully new perspective, considering the fact that it was not simply Conrad´s imagination. He based it upon an actual incident Conrad had heard about when he was sailing in Eastern waters. In 1880, the *Jeddah* that carried 950 Muslim pilgrims from Singapore to Arabia had an accident that threatened to sink the ship. ´It was abandoned by its white officers and crew near Cape Gardafui […] close to the Horn of Africa […] however, it did not sink.´[76] Possibly Conrad was also trying to figure out the sentiments of the actual officers, or simply seeking to repair the white naval officer´s reputation towards people of different race and religion. In this respect,

> Conrad´s wide-ranging reading in the classics and in French, English and Polish literature , his experience at sea and in the Far East, his reliance on real-life situations and persons, whether heard of or known at first-hand, enrich the literary legacy that he borrows from and alters. [77]

[74] Haugh, 1951 (137)
[75] Haugh ,1951(140)
[76] Meyers (196)
[77] Stape, 2003 (64)

3.3 Patusan, colonialism

A job in Patusan is offered to Jim by a wealthy, respected merchant named Stein. He is a ´butterfly collector [and able] to understand Jim and to help him find "how to be".´[78] Jim´s job would include keeping an old house in Patusan, a remote district of a native-ruled state, and organizing the sailings.

Conrad draws on the European willingness of mutual harm and hatred supported by materialism and greed, and that was definitely true only for the want of ´pepper´ but power-gaining in the colonies as such. As history would have it, the Dutch eventually became the dominant colonizer of Indonesia.

Patusan appears to be a peculiar place anyway. Jim is welcomed by its inhabitants, gaining his lost respect and status, but local affairs go on. There is an ongoing conflict between the Rajah, Rajah Allang and the local Malays: ´There were in Patusan antagonistic forces, and one of them was Rajah Allang, the worst of the Sultan´s uncles […] and ground down to the point of extinction the country-born Malays, who […] had not even the resource for emigrating.´ [79]

Jim´s arrival is not stereotyped, which may be surprising. In the stereotypical interpretation the white man´s arrival would be most likely understood as a threat. In Patusan, Jim is admired as their saviour, probably. He is trusted, once again, and his word is taken forever seriously. Nevertheless, he realises, later on, that the Rajah was planning to kill him. ´Jim was to be murdered on religious grounds, I believe.´ [80] Religion has only been mentioned once in the whole piece. Thus it may be deduced that Conrad was perhaps only trying to make a suggestion of religion playing a role in cultural superiority as such. Then Jim could really be understood as having the power to colonize Patusan because his, most likely Christian, religion was seen as more powerful than either the Muslim or Pagan religions of the region of Patusan. This idea is however too difficult to develop, as there are no other references to religion besides the cited one.

[78] Stape, 2003 (139)
[79] Ibid (170)
[80] Conrad, 2000 (230)

The pirate attack by Gentleman Brown and his gang that Jim has to face also reflects significant ideas. Jim is not present at the moment of the attack. Dain Waris faces it first.

> He had not Jim´s racial prestige and the reputation of invincible, supernatural power. […] Beloved, trusted, and admired as he was, he was still one of *them* [the native people], while Jim was one of *us* [Europeans, the ´cultivated´ people]. Moreover, the white man, a tower of strength in himself, was invulnerable, while Dain Waris could be killed. [81]

Jim and Dain Waris are best friends, and still Conrad makes this abysmal difference between them, based on their cultural background and the colour of the skin. This point then takes the whole development of the story as to who is the colonizer and who is the colonized, who is superior towards whom. Nevertheless, Jim manages to avert all negative aspects that might occur.

Brown, together with his gang, strikes unexpectedly at the Bugis, they mislead the guard, and Dain Waris is killed. Tamb´ Itam, Jim´s Malay servant, returns quickly into the town with the sad news and festivities that have been going on to celebrate Jim´s return from his overseas trip, have to be stopped immediately. [82] As Said develops theoretically,

> In Conrad´s overtly colonial settings, the disruptions are occasioned by Europeans, […] enfolded within a narrative structure… One sees this in both the early *Lord Jim* and the later *Victory*: as the idealistic or withdrawn white man (Ji, Heyst) [who] lives a life of of somewhat Quixotic seclusion, his space is invaded by Mephistophelian emanations, adventurers whose subsequent malfeasance is examined retrospectively by a narrating white man. [83]

Jim feels devastated by Dain Waris´s death and lets Doramin kill him in an act of revenge for his son´s death. Thus, Jim´s unhappy life takes an unexpected and tragic turn, which still may be considered heroic, because he died in the name of his best friend. In general then it may be claimed that Jim is not a ´colonialist´ in the real sense of that term, because he forms close and lasting relationships with native people and he also gains their trust and respect, and even dies for respect of them and not for his colonial project.

[81] Conrad, 2000 (267)
[82] Ibid (300)
[83] Said, 1994 (163 – 164)

3.4 Love and Family Relations

Jim falls in love with Jewel, the step-daughter of Cornelius. Jewel is not her real name but he calls it so because she is so precious to him. Jewel´s mother was a Dutch-Malay, a so-called half-caste, and Cornelius´s relation towards Jewel is racially motivated. He is unable to respect her the way she is. ´Your mother was a devil, a deceitful devil – and you too are a devil.´ [84] In colonial times, half-castes were considered to be sinful, lesser people. Cornelius also despises her because she is someone else´s daughter. His hatred and haughtiness reach the peak when Cornelius offers money to Jim in exchange for his step-daughter: ´"Moderate provision – suitable present." [Jewel is] a great trouble and pains…´[85] to Cornelius and thus he feels competent to simply sell the young woman.

Meeting Jim offers Jewel a new hopeful prospect in her otherwhise unhappy life. ´She had been carried off to Patusan before her eyes were open. She had grown up there; she had seen nothing, she had no conception of anything.´ [86] She really wishes Jim to be different from all the other white men who used to arrive to Patusan. They always came and went again which is why Jewel wishes Jim to stay. However the concept of ´came and went´ may seem absurd or exaggerative, the theory applied by Edward W. Said proves the opposite.

> What they [Gide ; Conrad, Maugham] looked for often – correctly, I think – was a different type of sexuality, perhaps more libertine and less guilt-ridden […] in time "Oriental sex" was as standard a commodity as any other available in the mass culture with the result that readers and writers could have it if they wished without necessarily going to the Orient. [87]

The general availability of ´exotic´ Oriental intimate affairs for Europeans suddenly makes the above-mentioned concept clear. Jewel, as the ´Oriental young woman´ becomes subordinate to the European white man and she has to accept her role as such, no matter how much in love or how sad she feels.

[84] Said, 1994 (214)
[85] Ibid (242)
[86] Ibid (228)
[87] Said, 1994 (190)

He gives hope and strength to local people and Jewel perhaps believes that her own prospects and situation might improve if he stayed. Jim promises to Jewel never to abandon her to Cornelius, which in the final analysis he is unable to fulfill as he feels responsible for Dain Waris´s death. In fact he betrays Jewel in order to keep his honour. [88]

[88]Conrad, 1963 (305)

4 Joseph Conrad *Heart of Darkness*

4.1 Setting, Main Characters, Plot

While the novella is set on river Thames in England, the narrative takes place in the Congo, Africa. A compelling contrast between the rich cultural lifestyle of England and wild, dangerous and unknown African jungle is made at one point in the novella, which will be analysed further on.

The main characters include the narrator, Marlow, who is already familiar to us from the previous chapter of this thesis. Thus, Marlow is the protagonist of the novella, and as he narrates his story, he describes himself as a riverboat captain with the Company, a Belgian concern organized to trade in the Congo. He is described in the novella as having ´sunken cheeks, a yellow complexion, a straight back, an ascetic aspect…´ [89] ´He was a seaman, but he was a wanderer, too.´ [90]

Along with Marlow, another key character appears, known as Mr. Kurtz. Kurtz works as the chief of the Inner Station, and he is in fact the object of Marlow´s quest. During the novella, Kurtz falls ill, but he is presented as ´an exceptional man, of the greatest importance to the Company.´[91] Marlow gives his understanding of Kurtz in a curious manner:

> The man presented himself as a voice … Hadn´t I been told in all the tones of jealousy and admiration that he had collected, bartered, swindled , or stole more ivory , than all the other agents together? [92]

Kurtz cannot be presented as a positive character. Throughout the novella he is revealed to be a greedy and unscrupulous man responding fully to all the negative images of a colonist. The character of Kurtz is analysed by Edward W. Said, who claims ´I´m very influenced by the figure of Kurtz in *Heart of Darkness*, because that is what he is; he´s a creature of will […] his plans, his projects, and so on are really what the story is about.´ [93]

[89] Conrad, 1963 (66)
[90] Ibid (67)
[91] Ibid (89)
[92] Ibid (119)
[93] Said, 2001 (188)

Pilgrims are a group of greedy agents of the Central Station. They carry long wooden staves with them everywhere, thus reminding Marlow of traditional religious travellers. They hate the natives.

The novella starts with a group of seamen of the company, at the river Thames. They are waiting, relaxing, on their ship, called Nellie, which is at rest. The very moment is described in the book as a calm and relaxed one – in the evening: ´We felt meditative, and fit for nothing but placid staring. The day was ending in a serenity of still and exquisite brilliance.´ [94] At that point, Marlow gets a perfect opportunity to start telling his story by first reminiscing the famous colonialists of the past, ´It [the sea] had known and served all the men of whom the nation is proud, from Sir Francis Drake to Sir John Franklin…´ [95] and then by explaining his passion for travelling since childhood: ´ "Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration. …" ´ [96]

Marlow, as a young man, wished to get a job at the Concern, a Trading Society, ´"You understand it was a Continental concern, that Trading society; but I have a lot of relations living on the Continent, because it´s cheap and not so nasty as it looks, they say."´. [97] Finally, Marlow manages, with the support of his aunt, to get his appointment at the Company and successfully obtains a position. [98] Marlow is in charge of a river steamboat and then switches to ´a little sea-going steamer. Her captain was a Swede, and knowing me for a seaman, invited me on the bridge.´ [99] The description of local nature discovers a ´God-forsaken wilderness with a tin-shed and a flag-pole lost in it…´ [100]

On the fifteenth day, Marlow reaches the Central Station and is informed of his steamer getting stuck at the very bottom of the river. For this reason, Marlow has to meet the general manager. He describes the manager as a serious personality, as a man who is obeyed, but not loved nor respected. ´He inspired uneasiness. That was it! Uneasiness. [101]

[94] Conrad, 1963 (66)
[95] Ibid (67)
[96] Ibid(70)
[97] Ibid(71)
[98] Ibid (72)
[99] Ibid (77)
[100] Ibid (77)
[101] Ibid (87, 88)

At this point in the novella Marlow learns about the story of a man called Kurtz, the chief of ´a very important station [which] was in jeopardy.[102] Mr. Kurtz is ill.

Marlow sets off to reach Kurtz whom he is supposed to bring back to England, together with the obtained ivory, and he describes his travel as lengthy and really complicated. Kurtz lives in uncivilized fashion, in the wild. ´The reaches opened before us and closed behind, as if the forest had stepped leisurely across the water to bar the way for our return. We penetrated deeper and deeper into the heart of darkness.´ [103] Finally, Marlow manages to meet Kurtz, they discuss Kurtz´s colonial success and position in Europe. However, Kurtz dies quite soon, and after his death there is nothing left to be discovered by Marlow. Nevertheless, there is one more important task to be carried out by Marlow, and that is to visit Kurtz´s mourning fiancé and try to have a comforting conversation with her.

Marlow returns to London and finds the young woman. Very soon he finds out that she has had a romantic image of Kurtz which does not at all fit the real image of a cruel colonist greedy for power and wealth.

4.2 Colonialism

Colonialism in *Heart of Darkness* consists of two main concepts. It consists of the colonists´ greed for power and wealth and of the racial superiority of whites over the natives. On the other hand, however, there is an opposing tendency in the novella. It appears in the form of a pity with the oppressed colonized.

The speech which Marlow uses to introduce his narration contains a reflection of colonialists of the past, introducing at the same time his point of view.

> … the tidal current runs to and fro in its unceasing service, crowded with memories of men and ships it had borne to the rest of home or to the battles of the sea. It had known and served all the men of whom the nation is proud, from Sir Francis Drake to Sir John Franklin. […] Hunters for gold or pursuers of fame, they all had gone out on that stream… [104]

[102] Conrad, 1963 (89)
[103] Ibid (105)
[104] Ibid (66, 67)

Nevertheless, Marlow admits that all the famous colonists of the past were rather brutal conquerors: ´They were no colonists […] They were conquerors, and for that you want only brute force. […] |They grabbed what they could get for the sake of what was to be got.´ [105] Marlow thus strives to differentiate between the personality of a ´colonist´, i.e. a settler who lives there, establishing a real business and even family, and a ´conqueror´, making it clear that colonists perhaps were understood as having some greater goals, while conquerors were really only aiming at brutal abuse of the native people. According to Edward Said,

> The imperial attitudes had scope and authority, but also, in a period of expansion abroad and social dislocation at home, great creative power. I refer here to not only to "the invention of tradition" generally, but also to the capacity to produce strangely autonomous intellectual and aesthetic images. […] The images of Western imperial authority remain – haunting, strangely attractive, compelling… Conrad´s Kurtz in the center of Africa, brilliant, crazed, doomed, rapacious, eloquent,…[106]

Edward Said comments on the concept of Conrad´s novella, claiming that ´Marlow conveys Kurtz´s African experience through his own overmastering narrative of his voyage into the African interior towards Kurtz.´ [107] This idea is exact because Marlow really contrasts his own impression of Africa with Kurtz´s arrogance.

Marlow describes his first contact with the African workers and with the reality itself very closely. It suddenly becomes obvious that Marlow did not expect a shock as great as it finally occurred. ´Now and then a boat from the shore gave one a momentary contact with reality. It was paddled by black fellows.´ [108] Later this experience becomes even worse, even more shocking. This occurs on Marlow´s way to Kurtz, when his steamer penetrates deeper into the unknown wilderness, opening places the white man has never even heard before nor come into a close contact with. This refers to the moment when Marlow sails on the river, together with his crew and encounters a native tribe performing a strange ritual action which the Europeans cannot understand. ´The steamer toiled along slowly on the edge of a black and incomprehensible frenzy. The prehistoric man was cursing us, praying to us, welcoming us – who could tell?´ [109] A poor knowledge of local native traditions allows the

[105] Conrad, 1963 (69)
[106] Said, 1993 (110)
[107] Ibid (23)
[108] Ibid (78)
[109] Ibid (105)

European man to derive false predictions and suspicions about the native tribes which turns out to be quite illogical as the landscape itself is a home to the ´primitive´ African people. Thus it is understandable that they themselves would be able to understand the landscape best. The native people are able to use the landscape fully, while the educated Europeans only know how to use its material wealth to gain even more power and business wealth in Europe. This point, however, will be analysed in more depth later on in this sub-chapter of the thesis.

Marlow continues meditating about the nature of the primitive tribe he and his crew have encountered.

> The earth seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there – you could look at a thing monstrous and free. It was unearthly, and the men were – No, they were not inhuman. … They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the humanity – like yours…[110]

This passage clearly implies the conflict that suddenly appears in the colonizer´s – or European´s - mind when he is used to meeting only the ´shackled form of a conquered monster´ possibly referring to native slaves being beaten down and devastated, while in the wilderness he suddenly gets the chance to observe the freedom of their soul. Claiming that ´…what thrilled you was just the humanity – like yours…´ proves the shocking reality of superiority felt by the whites over the African tribes expressed in the novella. On the other hand, Marlow recognizes the miserable situation that the African workers find themselves in. He ponders over the fact that the owners and managers of sailing companies were paid extravagantly while the workers themselves had literally nothing to eat.

> For the rest, they only thing to eat – though it didn´t look eatable in the least – I saw in their possession was a few lumps of some stuff like half-cooked dough, of dirty lavender colour, they kept wrapped in leaves, and now and then swallowed a piece of, but so small that it seemed done more for the looks of the thing than for any serious purpose of sustenance. [111]

Marlow is going to come into close contact with European superiority (almost personalised) very soon. He knows about the great colonial success of Kurtz, whom he finds hidden in the midst of jungle, in a native African village, seriously ill. Nevertheless, Kurtz still remains a

[110] Said, 1993 (105)
[111] Conrad, 1963 (112)

successful ivory trader, acting like a real colonizer. ´You should have heard him say, "My ivory." Oh, yes, I heard him. "My intended, my ivory, my station, my river, my – " everything belonged to him.´ [112] Kurtz´s attitude really appears insane as he is clearly not taking into account the important fact that all the ivory is local, natural and belonging to Congo, Africa, and to the local people. Marlow realizes this and criticizes Kurtz for it. Moreover, Mr. Kurtz is the author of a report for the ´International Society for the Suppression of Savage Customs´ [113] in which he gives the following argument: ´…we whites, from the point of development we had arrived at must necessarily appear to them [savages] in the nature of supernatural beings – we approach them with might as of a deity.´ [114] Considering what Kurtz has taken from the district and what he has given in return provokes serious thought about whether he himself actually represents a God or a saviour for the native village. The answer to this question appears clearly stated in the novella. Although Kurtz would very much like to be seen as a God and an almighty personality, the real situation is different. ´In fact, the manager said afterwards that Mr. Kurtz´s methods had ruined the district. [115]

After Kurtz´s death Marlow returns back to London which he describes as a

> Sepulchral city [he himself] resenting the sight of people hurrying through the streets to filch a little money from each other … They were intruders whose knowledge of life was to me an irritating pretence, because I felt so sure they could not possibly know the things I knew. [116]

Marlow powerfully contrasts his unique experience that would have influenced the rest of his life with the boring everyday lives of ordinary English people. They have got no idea of how difficult life out of their ordinary everyday reality may turn, what tragic human fates there are, not to mention their naivety about the fantastic wealth and power of the British colonial power. They have never had the chance to see the roots of all that. Thus Marlow highlights the beastliness and greed of European colonizers only playing cultivated and

[112] Conrad, 1963 (121)
[113] Ibid (123)
[114] Ibid (123)
[115] Conrad, 1963 (133)
[116] Ibid (149)

highly cultural while they are actually destroying someone else´s homeland for money. According to Said,

> through Marlow, Conrad speaks of redemption, a step, in a sense, beyond salvation. If salvation saves us, saves time and money, and also saves us from the ruin of mere short-term conquest, then redemption extends salvation further still. Redemption is found in the self-justifying practice of an idea or mission over time, in a structure that completely encircles and is revered by you, even though you set up the structure in the first place, ironically enough, and no longer study it closely because you take it for granted. [117]

Redemption has become a generally accepted term very often used by colonial powers to justify their cruelty and no respect towards the colonized. Saïd expresses this concept perfectly by saying that it is colonial powers setting their colonial structure without studying it closely – without studying closely both the native land and without studying the structure they have just set. Conrad reveals this idea clearly in the novella through Marlow doubting the actual health-state of the natives but also doubting Kurtz´s power and colonial abilities.

4.3 The Concept of Darkness

Although darkness may not appear a key motif in this literary piece, it carries an important symbol. In general, it refers to the unknown and to the old and the primitive. There is always someone who has to fight the darkness, usually humans who are bringing an innovation, the conquerors, in this specific case they are seamen, who have to penetrate the unknown. This concept appears several times in the novella, always carrying a slightly different meaning. In the Bible, light is from God and is good, so dark is linked with light´s opposite. Africa in Britain had traditionally been named ´the dark continent´.

Before Marlow starts narrating his story, he claims: ´ "I was thinking of very old times, when the Romans first came here, nineteen hundred years ago… Light came out of this river since… We live in the flicker – may it last as long as the old Earth keeps rolling! But darkness was here yesterday." ´ [118] Thus, according to Marlow it were white men, conquerors, who brought ´light´, meaning modernity and enlightenment.

When Marlow and his crew sail towards Kurtz they are also meant to pass through the heart of darkness itself, through its very centre.

[117] Said, 1993 (69)
[118] Conrad, 1963 (68)

> …but when the steam-pipes started leaking we crawled very slow. The reaches opened before us and closed behind as if the forest had stepped leisurely across the water to bar the way for our return. We penetrated deeper and deeper into the heart of darkness.

At this point, heart of darkness refers to a wild, unknown and possibly dangerous place that needs to be explored. (´We were cut off from the comprehension of our surroundings´). It is perceived as ´darkness´ by the European colonizers, by the newcomers, who have no experience with surviving in such conditions. However, for the natives, it represents a perfectly natural and safe habitat. Again, certain suspicion of possible evil and injustice towards the Africans as natives is implied.

5 Joseph Conrad, “An Outpost of Progress“

5.1 Setting, Main Characters, Plot

The short story is set in a trading station in the Congo. The two main white characters are Kayerts and Carlier. Kayerts is assigned to the station as its chief, and Carlier his assistant. They are portrayed as two fools, as ´two perfectly insignificant and incapable individuals…´ [119] , and two fools.

They settle at the station, having gained their position through contacts. They furnish their house at the station and they feel very comfortable and satisfied (they read literary classics, they debate over them, and feel highly civilized).

The next key character in this short story is Makola (Henry Price), a Sierra Leone Nigger who understands bookkeeping, has a wife from Loanda, together they take care of their three children. Makola is in charge of a storehouse. He despises Kayerts and Carlier.

Another native character is Gobila, the chief of the neighbouring villages. In the short story he is described as

> a grey-headed savage, thin and black, with a white cloth round his loins and mangy panther skin hanging over his back. [His manner is described as] paternal, and he seemed really to love all white men. They all appeared to him very young, indistinguishably alike (except for stature), and he knew that they were all brothers, and also immortal.[120]

The other characters of the short story include the director of the Great Trading Company, a ruthless and efficient man, traders from Loanda, who are assigned as ´“bad fellows“´ [121] by Makola, as well as some strangers who arrive to the village and belong to ´a tribe from a very distant part of the land of darkness and sorrow.´ [122]

[119] Conrad in Boehmer (Ed), 1998 (250)
[120] Ibid (255)
[121] Ibid (259)
[122] Ibid(258)

When Kayerts and Carlier settle down at the Station, their peace gets destroyed by the arrival of a group of strangers who later on also settle at the station.

> They lived in straw huts on the slope of a ravine overgrown with reedy grass, just behind the station buildings. They were not happy, regretting the festive incantations, the sorceries, the human sacrifices of their own land; where they also had parents, brothers, sisters, admired chiefs […] Besides, the rice rations served out by the Company did not agree with them, being a food unknown to their land, and to which they could not get used. Consequently they were unhealthy and miserable. [123]

Over time, the situation of the whole station deteriorates, some villages burn and the station stops producing a sufficient amount of ivory. Fortunately, some ivory traders from Loanda have arrived, and although Makola lets Kayerts know they ´are no good at all´, the only move they can make is buy enough ivory from them. [124]

Makola suggests arranging the business himself and he warns Kayerts and Carlier to stay in. The next morning they find the ivory, on the other hand, however, they find out that all the workers who had settled early on were taken away from the Station by the traders. This throws the Station into an even worse situation because suddenly Gobila´s people act hostile towards Kayerts and Carlier. [125] They attempt to open communications, but they fail.

They

> …were received with a shower of arrows, and had to fly back to the station for dear life. That attempt set the country up and down the river into an uproar that could be very distinctly heard for days. [126]

[123] Conrad in Boehmer (Ed), 1998 (258)
[124] Ibid (259)
[125] Ibid (261 – 263)
[126] Ibid (263)

The Station is cast into an even more burdensome situation when it is left by all the native people – except Makola and his family. Carlier and Kayerts grow desperate, almost insane. They suddenly find themselves within some totally ridiculous arguments:

> [Carlier to Kayerts] "I am hungry – I am sick – I don´t joke! I hate hypocrites. You are a hypocrite. You are a slave-dealer. I am a slave-dealer. There´s nothing but slave-dealers in this cursed country. I mean to have sugar in my coffee today, anyhow!"
>
> [Kayerts in response to Carlier] "I forbid you to speak to me in that way," [127]

Although little meaningless arguments like the one mentioned above may seem pointless and humorous even, the personal crisis among these two otherwise self-confident men escalates into a fatal tragedy. They end up in a run for life and Carlier is shot by a mistake. Kayerts feels desperate when he realizes that ´he had shot an unarmed man.´ [128] Kayerts cannot bear his fault and is later on found hanged.

An important question arises when comparing the beginning and the end of this short story. It is the question of a wild human imagination and perhaps the arrogance of the white man thinking he is able to conquer the native continent, compared to the tragic end of these two beings unable to cope with their loneliness and their actual physical dependence on the native men.

Edward Said even claims in one of his theoretical publications that

> When the two Europeans kill each other for a lump of sugar, their degradation is complete. The fraudulent machinery of social camouflage in which they had placed their unexamined faith has destroyed them. [129]

The faith in European might leads to the opening of three following subchapters, one dealing with culture and civilization, and the second concerned with ethnic differences, and the third one focusing on material exploitation.

[127] Conrad in Boehmer (Ed), 1998 (265)
[128] Ibid (268)
[129] Said, 2008 (99)

5.2 Ethnic Differences

As Edward Said puts it forth in his theory, in colonial thinking, ´the world is always made up of two unequal halves´ [130] . In *An Outpost of Progress* these two halves may cohabit, they may tolerate each other, but they may never fully comprehend each other. Always, there will be a barrier between what Said calls ´the Occident and the Orient´[131]. The Europeans will always view the natives as primitive, while the native people view the colonizers as beings quite unable to get used to local conditions an lifestyle. For instance, when the group of native workers is kidnapped and taken away from the station, Gobila´s people interrupt all communications with the station. Kayerts and Carlier can not comprehend. And the explanation follows,

> But they [Gobila´s people] were only mourning for
> those they had lost by the witchcraft of white men,
> who had brought wicked people into their country.
> The wicked people were gone, but fear remained. Fear
> always remains. [132]

What is perceived as positive by the ´educated´ ones is recognized to be harmful and enchanted by the primitive ones – what is meant by ´positive´ on the one hand and ´harmful´at the other here is trading with ivory, and using local workforce to further develop the station´s wealth and power. Ivory is exchanged for the lives of a group of local workers, at the first sight considered a catastrophy by Carlier and Kayerts, and truly considered a harmful act by the tribal people who understand the European intentions to be a ´witchcraft´.

Said also expresses the thought that colonial powers were implementing ´a whole series of interests´[133] in Oriental countries. Carlier and Kayerts intend to consolidate their position at the trading station so that they would be able to take over all the privileges of educated white men in a native country. They turn out to be incompetent, and all the responsibility for operating the station is taken over by Makola (as in the case of purchasing ivory from the dangerous traders).

[130] Said, 1979 (12)
[131] Ibid (12)
[132] Conrad in Boehmer (Ed), 1998 (263)
[133] Said, 1979 (12)

[Makola] ´Station is in very bad order, sir. Director will growl. Better get a fine lot of ivory, than say nothing.´

[Kayerts] ´I can´t help it; the men won´t work, … When will you get that ivory?´

[Makola] ´Very soon, … perhaps tonight. You leave it to me, and keep indoors, sir.´ [134]

[134] Conrad in Boehmer (Ed), 1998, (259)

6 George Orwell *Burmese Days*

6.1 Setting, Main Characters

Burmese Days is set in Kyauktada, Imperial Burma, in the 1920s. The main characters of this novel are John Flory, a timber merchant, who is supportive of Burmans and their culture; he represents a switch in the stereotypical thought. U Po Kyin, a subdivisional Magistrate of Kyauktada in Burma, who is corrupt and cunning. Elizabeth Lackersteen, a young English woman who has lost her parents; she has arrived to Burma to find a future husband and stays with her uncle and aunt. Mr. And Mrs. Lackersteen are Elizabeth´s relatives. Mr. Lackersteen is an unredeemal alcoholic.

Ma Hla May is Flory´s Burmese mistress. Flory and Ma Hla May fulfill the stereotypical view of the mix-raced love relationship. It occurs in one form or another in most of the analysed works of fiction as a kind of a prejudice. Edward Said expresses the following opinion on the issue of oriental sex:

> In all of his novels Flaubert associates the Orient with the escapismof sexual fantasy. Emma Bovary and Frédéric Moreau pine for what in their drab (or harried) bourgeois lives they do not have, and what they realize they want comes easily to their daydreams packed inside Oriental clichés: harems, princesses, princes, slaves, veils, dancing girls and boys, sherbets, ointments, and so on. The repertoire is familiar, not so much because it reminds us of Flaubert´s own voyages in and obsession with the Orient, but because, once again, the association is clearly made between the Orient and the freedom of licentious sex. [135]

In Flory´s case, sexual freedom and exotic scents are not mere stereotypes and clichés, they have come true in the form of a beautiful Burmese woman. He keeps their relationship a secret for a long time, and Ma Hla May herself reveals their affair to the Lackersteens. Flory does not leave Ma Hla May, although in general he might be expected to do so.

Ko´Sla is Flory´s servant in Burma and he disapproves of Flory´s relationship with Ma Hla May. Doctor Veraswami is an Indian doctor, and Flory´s friend. Lieuntant Verral is a military policeman, he starts a short affair with Elizabeth Lackersteen. Mr. Macgregor is a Deputy

[135] Said, 1979 (190)

Commissioner and secretary to the European Club. Ellis is a violently racist Englishman who manages a timber company in Upper Burma.

6.2 Racism, Cultural Clash

Orwell´s strongly negative feelings against imperialism and colonialism as such are expressed in this novel through the practice of racism and the conviction about European superiority and domination. Burmans are viewed as racially inferior, and their culture is understood as lower and limited.

The issue that none of the characters seems to notice is that Burma gives the Englishmen jobs, useful materials and wealth to the British Empire in general. Therefore to treat the native people as useless and inferior feels in fact strange. Ellis especially is a great example of a forced, brutal racist thinking.

> ´…this Club is a place where we come to enjoy ourselves, and we don´t want natives poking around here. We like to think there´s still a place where we´re free of them. […] I don´t like niggers, to put it in one word.´ [136]

Ellis is one of the extremely racist-thinking characters in the novel, treating the Burmans as real savages. Native Burmans are set into their inferior position through working as servants for their European ´masters´, and through the mutual communication. They call the Englishmen ´sahib´, which means ´Lord´ in Burmese, the holy one´, [137] and similar names. However, at least in Ko´Sla´s case, serving Flory seems to be rather a pleasant and voluntary activity.

The topic of voluntariness from the native servants´ side is very much debatable, though. It reflects the general notion of racism and colonialism, as well as Orwell´s anti-colonialist

[136] Orwell, 2009 (28)
[137] Ibid (60)

intentions. Pondering on the issues of racism and exploitation, Edward Said makes a remarkable reference to Shakespeare´s ´Tempest´, specifically to the character of Caliban.

> Caliban […] is the excluded, that which is eternally below possibility … He is seen as an occasion, a state of existence which can be appropriated and exploited to the purposes of another´s own development. If that is so, then Caliban must be shown to have a history that can be perceived on its own, as the result of Caliban´s own effort. [138]

Similarly to Caliban, the Burmese people do have ´a history (and culture) that can be perceived on its own´, and they are ´exploited to the purposes of another´s own development´ - understand, the English wealth and power.

Orwell does not openly criticize, he proves these negative features of the characters´ behaviour in their speech and action, as well as he describes the feelings of despair, and perhaps alienation that the characters in his anti-colonialist works go through. In ´Shooting an Elephant´ , this is Orwell himself, feeling uncomfortable with his role of an important decision-making white man authority, having to shoot the huge animal just not to lose his reputation among the native Burmese people. In ´Burmese Days´, it is Flory, who stays a little more aside from the other Europeans, does not so happily visit the Club, and spends a lot of his time among the native people. This side to Flory is going to be further developed in the thesis.

Dr. Veraswami is an Indian doctor, and a friend of John Flory. John Flory is a special character, too. Although he is one of the colonialists, he learns about native people and he does realize the negative aspects of colonialism. That is why he might be associated with Orwell himself, who was just as sensitive and understanding to the needs and situation of the Burmese as Flory is in the novel. Flory represents a certain switch in the stereotypical thought: "My dear doctor", said Flory, "how can you make out that we are in this country for any purpose except to steal?" [139] Dr. Veraswami defies the traditional, stereotypical thinking too, in a way, as he attempts to justify the behaviour of the British colonizers:

[138] Said, 1994 (213)
[139] Orwell, 2009 (38)

> "…Could the Burmese trade for themselves? Can they make machinery, ships, railways, roads? They are helpless without you. What would happen to the Burmese forests if the English were not here? They would be sold immediately to the Japanese, who would gut them and ruin them. Instead of which, in your hands, actually they are improved. " [140]

Dr. Veraswami is not hateful towards the English people, nor towards their culture that they are introducing in Burma. John Flory, on the other hand, in trying to understand the Burmese culture, is deeply unhappy about the ignorant behaviour of the other Englishmen, especially Ellis.

Elizabeth Lackersteen is also one of those believing that Englishmen are superior to the natives, and that the two races should not be mingled together. She holds a strict opinion about the natives being uncivilized even though Flory tries hard to convince her that she is wrong.

> …she perceived that Flory, when he spoke about the ´natives´, spoke nearly always *in favour* of them. He was forever praising Burmese customs and the Burmese character; he even went so far as to contrast them favourably with the English. It disgusted her. After all, natives were natives - interesting, no doubt, but finally only a ´subject´ people, an inferior people with black faces. His attitude was a little *too* tolerant. […] She was grasping, dimly, that his views were not the views an Englishman should hold. Much more clearly she grasped that he was asking her to be fond of the Burmese, even to admire them; to admire people with black faces, almost savages, whose appearance still made her shudder! [141]

Elizabeth´s attitude is an unhappy one, it is a very limited one, she wishes to stay as far away as possible from the native people. Yet, with John Flory beside her, this is quite impossible.

> It is John Flory who spends time with Miss Lackersteen, showing her the local places, people and habits, hoping when seeing and understanding as many every-day life situations as possible, she would start to see things in a different light. She, however, does not

[140] Orwell, 2009 (39)
[141] Ibid (121)

> seem to enjoy that at all. First, Flory takes Elizabeth to see a Burmese theatre play, called ´pwe´ in Burmese. [142]

> Elizabeth felt very doubtful. Somehow it did not seem right or even safe to go in among that smelly native crowd. […] He [U Po Kyin] was so vast and so hideous that Elizabeth could not help shrinking from him. […] Elizabeth watched the dance with a mixture of amazement, boredom, and something approaching horror. She had sipped her drink and found that it tasted like hair oil. [143]

Elizabeth Lackersteen feels unsure, surrounded by so many foreign and different people, forced to try local food and drinks just not to offend anyone. She would very much prefer to just sit in the Club, with other European people, and be safe, in an environment that she knows and understands. The behaviour of Elizabeth Lackersteen may be rather shallow, because she has arrived into a world completely different from her own, a ´civilized one´, to find a future husband. She can enjoy hunting animals, and is accepted kindly by the native people, yet she perceives them as lower, even dirty, terrible creatures whom she prefers not to approach too closely.

It is not, however, only Elizabeth´s thinking about the native Burmans that seems shallow and deprecatory, but also her perception of ´good´and ´bad´ in general, which is worth analysing deeper.

> Elizabeth was sent for two terms to a very expensive boarding-school. […] Four of the girls at the school were ´the Honourable´; nearly all of them had ponies of their own, on which they were allowed to go riding on Saturday afternoons. […] Thereafter her [Elizabeth´s] whole code of living was summed up in one belief, and that is a simple one. It was that the Good (´lovely´ was her name for it) is synonymous with the expensive, the elegant, the aristocratic; and the Bad (´beastly´) is the cheap, the low, the shabby, the laborious. […] Everything from a pair of stockings to a human soul was classifiable as ´lovely´ or ´beastly´. [144]

[142] Orwell, 2009 (104)
[143] Ibid (105, 107)
[144] Ibid (92)

Applying such a theory to the Burmese people and their culture as such responds straight away to the British colonialist thinking – to the fact that the natives are lower, uncivilized, and even dirty (at least in Elizabeth´s case). Furthermore, that they need the guidance of the British colonizers, who can improve their situation and turn them into better people, or, as Kipling put it, colonial uplift was "the white man´s burden". As Edward Said claims in his theoretical explanation of colonialism, the British greediness allowed the colonizers to feel superior, better, more important. The figure of Elizabeth Lackersteen goes even further in her ignorance than any of the main characters in the other literary pieces. She does not wonder about the Burmese culture, she does not want to get into touch with it as it really is. She openly hates the Burmans, but is not afraid of using their natural sources when she goes hunting in the jungle.

It is not only the ignorant, contemptuous, and racist behaviour that takes the main role in the novel *Burmese Days*. It is also the political conflict that appears between U Po Kyin and Dr. Veraswami, having a strong racial subtext.

6.3 Conflict

The conflict between the colonizers and the colonized seems to permeate the whole novel, and creates the second main storyline, along with the description of strongly colonialist, racist thinking. The conflict relates to Dr. Veraswami and U Po Kyin, but also to other European members of the Club, and in this way it is based on racial and cultural differences. This fact is indicated by Dr Veraswami´s speech in the novel:

> "And now he [U Po Kyin] iss determined upon ruining me. In the first place he hates me because I know too much about him; and besides, he iss the enemy of any reasonably honest man. […] He will spread reports about me – reports of the most appaling and untrue descriptions. Already, he iss beginning them." [145]

[145] Orwell, 2009 (44, 45)

> U Po Kyin is very influential, and there is no doubt that he would be able to ruin Dr. Veraswami. Strategically, he would not ruin him straightaway by an open attack, but he would rather tarnish his reputation in front of the other members of the Club. [146]

> The Doctor is not allowed to enter the Club anyway, because of his different appearance and because of the racial discrimination by the British. ´… the doctor, because of his black skin, could not be received in the Club. It is a disagreeable thing when one´s close friend is not one´s social equal; but it is a thing native to the very air of India.´ [147]

However, to turn Dr. Veraswami into an unwanted character turns out to be very easy for the English. This conflict begins right before Miss Lackersteen arrives in Kyauktada.

> When Flory had arrived at the Club only Ellis and Maxwell were there. The Lackersteens had gone to the station with the koan of Mr. MacGregor´s car, to meet their niece, who was to arrive by the night train. The three men were playing three-handed bridge fairly amicably when Westfield came in, his sandy face quite pink with rage, bringing a copy of a Burmese paper called the *Burmese Patriot.* There was a libellous article in it, attacking Mr MacGregor. […] Ellis spent five minutes in cursing and then, by some extraordinary process, made up his mind that Dr Veraswami was responsible for the article. [148]

Subsequently Flory receives an anonymous letter, stressing that ´"…Dr Veraswami is NOT A GOOD MAN and in no ways a worthy friend of European gentlemen." ´ [149] Flory is, at this point in doubt about what to do. Whether he should show the letter to Dr Veraswami, or not. The general philosophy was not to mingle in native matters. ´With Indians there must be no loyalty, no real friendship. […] Even intimacy is allowable, at the right moments. But alliance, partisanship, never!´[150] The wiser way to go, in Flory´s case (and that is what he actually does), would definitely be not to deal with rumours and just believe his own

[146] Orwell, 2009 (45)
[147] Ibid (46)
[148] Ibid(63)
[149] Ibid (78)
[150] Ibid (80)

impressions. If he knows Dr Veraswami´s character well then there is no need to listen to hateful speech.

U Po Kyin´s intention, but not only his, also that of the other members´ of the Club – has come true. Dr Veraswami is ruined by all the intrigue, and as a result – John Flory shoots himself, as he is not able to put up with what has happened to Veraswami: ´The doctor was accused of every crime from pederasty to stealing Government postage stamps.´[151] That is not all, however. Ma Hla May, Flory´s Burmese mistress, has accepted a bribe from U Po Kyin (who has decided to destroy Flory as well) and she reveals Flory´s intimate relationship with her to everyone in the Club, including Mrs. Lackersteen. At that point it is not that difficult for Elizabeth to find out about Flory´s affair. He cannot explain the situation to Elizabeth, as she does not wish to communicate with him. Flory is not able to put up with Elizabeth, whom he still loves, giving more and more preference to Lieutnant Verral, who is a member of the Military Police and has come to deal with local safety problems. Flory feels inferior to Verral.

Flory´s death results in the ruining of Dr. Veraswami. Subsequently he is ´reverted to the rank of Assisstant Surgeon and transferred to Manadalay General Hospital.´ [152]

At this point, ruining two lives is a tax paid for the pride and false humanity practised by the British colonial power, which Orwell criticizes so much and aims against it in his famous works.

[151]Orwell, 2009 (272)
[152] Ibid (296)

7 George Orwell“Shooting an Elephant“

“Shooting an Elephant“ is one of the essays written by George Orwell, capturing his real life experience he had while living and working in Burma. Orwell´s anticolonialist feelings are going to be analysed in this part of the thesis.

7.1 Setting and Characters

This essay is set in Moulmein, Lower Burma, where Orwell served as a ´subdivisional police officer of the town.´ [153] The main characters of the essay are George Orwell himself (he tells his own story), the native inhabitants of Moulmein, and the elephant.

The essay tells a story about a tame elephant that has gone wild for an instant, and is damaging everything in the town, and has even killed a man. Orwell, who serves as a police officer, is called to calm the elephant down, to even kill him, if necessary. He faces the elephant, with a rifle in his hands, and he does not want to kill the animal. In the end, however, he finds out there is no other way, but to kill it.

The concepts that are going to be analysed in this part of the thesis are Orwell´s thoughts about imperialism, the white man´s reputation, and killing the elephant, which seems to be a compelling concept for analysis, as it is described in detail.

7.2. Orwell´s thoughts about Imperialism

Interestingly, in “Shooting an Elephant“, Orwell opposes Said´s basic theoretical understanding of imperialism.

> …the imperial European would not or could not see that he or she was an imperialist and, ironically, how it was that the non-European in the same circumstances saw the European *only* as imperial. “For the native,“ Fanon says, such a European value as “objectivity is always directed against him.“ [154]

[153] Orwell, 2000 (a) (18)
[154] Said, 1993 (162)

Orwell definitely does consider himself an imperialist. In his eyes imperalism was, conclusively, an evil thing. He ponders about his feelings and the philosophy of colonialism in general: ´…I was all for the Burmese and all against their oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear.´155 All the hatred towards British colonialism in this essay is based on the same reasons as the contempt expressed in Burmese Days. The reasons are again the English domination over the native people, the need to prove and show to them who holds the power, and especially not to allow the reputation of the white man be disgraced.
Edward Said expresses a similar thought:

> …on the other hand, one has the shadowy discourse of colonial capitalism, with its roots in liberal free-trade policies (also deriving from evangelical literature), in which, for instance, the indolent native again figures as someone whose natural depravity and loose character necessitate a European overlord. [156]

7.3. The white man´s reputation

As it is described in the essay, the reputation of the British was a very fragile matter. Not to lose the natives´ respect, the colonizers had to act as strong and resolute individuals, and they would have to fulfill the native people´s expectations. That is exactly what happens in "Shooting an Elephant":

> A white man mustn´t be frightened in front of ´natives´; and so, in general, he isn´t frightened. The sole thought in my mind was that if anything went wrong those two thousand Burmans would see me pursued, caught, trampled on and reduced to a grinning corpse like that Indian up the hill. [157]

The fact that if, during a fight with the mad elephant, Orwell did not fire a shot and yet got injured or even killed, would totally damage his reputation as a white police officer in the

[155] Orwell, 2000 (a) (19)
[156] Said, 1993 (167)
[157] Ibid (23)

native people´s eyes. Despite his hesitation, he has no other choice but to shoot the huge animal, and yet know that it is not likely to die in a few minutes, but a few hours.

> He [the elephant] looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bulled had paralysed him without knocking him down. At last […] he sagged flabbily to his knees. […] An enormous senility seemed to have settled upon him. […] At the second shot he did not collapse but climbed with desperate slowness to his feet and stood weakly upright, with legs sagging and head dropping. I fired a third time. […] It was obvious that the elephant would not rise again, but he was not dead. He was breathing very rhythmically with long rattling gasps, his great mound of a side painfully rising and falling. [158]

The description gets even sadder and more tragic due to Orwell´s unwillingness to kill the elephant, which has suddenly become his obligation towards the Burmans, who were actually waiting for the elephant´s death, for its tusks and meat. The key point to think over here is why Orwell was actually unwilling to kill the animal. He was so respectful to the Burmese culture and was so disgusted with the British domination over the native people, that naturally he felt that he did not have the competence to kill the elephant. He did not feel right about the fact, that he, as a British, white man, should deal with a local problem, which could have been sorted out by the local people.

Orwell ends this essay with a beautiful sentence: ´I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool.´ [159] Not to look like a fool, he was forced to, therefore, act against his will and feelings.

[158] Orwell, 2000 (a) (23, 24)
[159] Ibid (25)

8 Somerset Maugham “The Force of Circumstance“

8.1 Setting, Main Characters , Plot

Set in Borneo, colonial Malaysia in the 1920´s, the two main characters of this short story are a young married couple, an English woman named Doris and her husband Guy, who was born and who has lived in Malaysia, but his parents are British. Not much attention is paid to Doris´s physical description or any general characteristics. She worked as a secretary to a Member of Parliament. In general, however, she gives the impression of a woman who loves her husband dearly and who has equipped their home in the rather isolated outstation carefully to make it friendly and comfortable. Although no closer information is given about Doris´s family background, there are certain hints which prove that she still has not fully come to terms with or a thorough understanding of local culture and habits and they still surprise her. These issues will be further on developed and analysed.

Guy, Doris´s husband, is a native man, aged 29 and works at the court-house. In the short story, he is described closely from his wife´s perspective , as

> a little round man, with a red face like the full moon, and blue eyes. He was rather pimply. […] He was a gay, jolly little man, who took nothing really solemnly, and he was constantly laughing. He made her [Doris] laugh too. He found life an amusing rather than a serious business and he had a charming smile. [160]

Guy was born at Sembulu. ´He was devoted to the country. “After all, England´s a foreign land to me,“ he told her [Doris]. “My home´s Sembulu.“[161] Their relationship started as a love at the first sight. They met nine months ago at

> the seaside where she was spending a month´s holiday with her mother. […] He asked her to marry him at the end of the month’s holiday. She had known he was going to, and had decided to refuse him. She was her widowed mother’s only child and she could not go so far away from her,… but when the moment came she did not quite

[160] Maugham, 1976 (285)
[161] Ibid (285)

know what happened to her, she was carried off her feet by an unexpected emotion, and she accepted him.[162]

Their relationship is in fact strong, and a loving one. Nevertheless, another woman, a Malay, appears and she repeatedly searches for Guy, which makes his wife nervous. At first she appears in the beginning of the story, coming to their house to talk to Guy. The second time she appears is at the tennis court , and the third time she approaches their house again, when Doris is staying in on her own.

The woman often appears with her baby on her chest, and Doris does not understand what the matter is. She wants her husband to explain to her who that woman is and what she wants from him. At first, Guy is very evasive to tell Doris. ´"Who is she?" "She´s one of the girls in the kampong."´ [163]

Finally, however, Guy can no longer bear lying to his own wife, so he decides to tell her who the Malay woman is and what relationship he has towards her. He explains that when he was about 19 years old and sent to work at the station at the Sembulu River, he felt terribly lonely, so a young Malay girl was offered to live with him in the bungalow. The girl was introduced to Guy, she was about the age of fifteen and she did stay with him. Guy tries to explain to Doris that he has never been in love with the girl, but also admits having three children with her saying that he has never been fond of them. That strange distance is why he could not have married the native woman.[164]

At hearing Guy´s story, Doris feels disappointed, but not angry, not hysterical, she does not even cry, which surprises him. Doris definitely is emotional, but she does not show it openly. She does not even scream. She keeps her distance, locking herself up in her own bedroom. This distresses Guy, because he has expected a completely different reaction. Doris decides and informs her husband: ´"I´m not going to live with you as your wife again."´[165] She feels literally disgusted by an image of the Malay woman having lived in their bungalow before. She even gets her bed changed: 'That bed I slept on, is that the bed in which she had her children?'[166]

[162] Maugham, 1976 (285)
[163] Ibid (289)
A ´kampong´ is a Malay village (Author)
[164] Ibid (293, 294)
[165] Ibid (296)
[166] Ibid (296)

Doris´s reaction shocks the loving husband. He intended to tell her the truth, not to hurt her. However, he respects her decision. Thus, they stay together in the bungalow, having a rather respectful, friendly or room-mate- like relationship. They communicate together, play tennis together, just like two friends.

Guy is a patient man, and he is hoping that perhaps when six months (as Doris has suggested) are over, they would be able to restart their married life and love each other to the fullest again. When Doris expresses a wish to talk to him seriously about something important one evening, he feels all excited and full of hope. Her wish, however, takes a completely opposite turn because she says she wishes to leave him, not knowing for how long – perhaps forever. Guy´s heart sinks because he loves his wife, but he respects her wish. The steamboat arrives in a couple of days, so Doris packs all of her belongings and she sets off back home, to England. They say good-bye as friends. [167]

After Doris has left, Guy feels heart-broken. He cannot stop thinking about her, especially when suddenly he stays in their bungalow on his own.

> Towards sunset he came back and had two or three drinks, and then it was time to dress for dinner. There wasn't much use in dressing now; he might just as well be comfortable; he put on a loose native jacket and a sarong. That was what he had been accustomed to wear before Doris came.[168]

He never seems to be sorry for having honestly told her his story. A misunderstanding from his side towards Doris´ reaction indeed appears, not in the form of remorse, rather in his loneliness and sadness. Finally, he decides to invite the Malay woman and her children back, to live with him in the bungalow.

This short story is based on a mix-ratial relationship between an English man and a Malay woman. As Edward Said puts it, ´In the twentieth century one thinks of Gide, Conrad, Maugham, and dozens of others. What they looked for often – correctly, I think – was a different type of sexuality, perhaps more libertine and less guilt-ridden. ´ [169] ´A different type of sexuality´ would then be connected to a different type of temperament, more exotic

[167] Maugham, 1976 (296- 299)
[168] Ibid (300)
[169] Said, 1979 (190)

which seems to have been more attractive for authors who wrote their literary pieces mainly in Victorian times.
It contains many detailed pieces of manifestation of colonial behaviour from the Brits´ side towards the natives. This behaviour proves in the form of cultural differences and misunderstandings.

8.2 Cultural Differences

Cultural differences in "The Force of Circumstance" include the difference in languages – the fact that Doris lives in Malaysia but can neither speak nor understand any Malaysian at all, but her husband speaks fluent English with her, brings a huge discrepancy with it. Although the truth is English used to be spoken in the colonies as a lingua franca, still, this difference stands out.

The fact that Doris can speak and understand very little Malay considerably complicates her situation. Unable to understand properly what the native people are saying, with Guy´s previous lover she is thrown into a state of sweet ignorance. For the first time in the short story, the Malay woman approaches Guy while he is taking a bath, and Doris can only hear their voices. She suspects something is not quite right, but she does not learn the bad news straightaway.

> The other voice was raised now; it was a woman's. Doris supposed it was someone who had a complaint to make. It was like a Malay woman to come in that surreptitious way. But she was evidently getting very little from Guy, for she heard him say: Get out. That at all events she understood, and then she heard him bolt the door. [170]

Doris is not the typical example of a colonial administrator´s wife who usually remains ignorant of the native culture and habitat. She makes an effort to learn the language, although it takes her a lot of time. ´Then, perhaps a week later, one morning when she was

[170] Maugham, 1976 (286)

sitting in the shaded room studying a Malay grammar (for she was industriously learning the language) she heard a commotion in the compound.´

Doris, although deeply in love with her husband, misses England. That becomes very clear right in the very beginning:

> The cicadas sang their grating song with a frenzied energy; it was as continual and monotonous as the rustling of a brook over the stones; but on a sudden it was drowned by the loud singing of a bird, mellifluous and rich; and for an instant, with a catch at her heart, she thought of the English blackbird.[171]

Despite a short emotional moment, no real feeling of hatred or grudge is expressed by the young woman as it would have occurred with the usual character of the British colonialist. Doris is a wife devoted to her husband, and as such, she loves him as well as his native country.

Certain hints of Doris´ s superior feeling over Malaysians do occur. The first one is the local bathing habit. When Guy comes home from work, he takes the bath. Doris has obviously still not got used to local bathing habits: ´…the bathing arrangements still amused her, the bath –houses were under the bedrooms, on the ground, you had a large tub of water and you sluiced yourself with a little tin pail. ´ [172] Although she does not express it fully as ´primitive behaviour´ or ´habits of the inferior culture´ , certainly Doris would welcome a luxurious British bathroom to which she has been used to at home.

What Doris views strictly from a European point of view, are local family relationships, especially the issue of half-caste children. The mothers of these children are Malay, the fathers are ´unknown´- perhaps Europeans. Doris shows her concern for the future of these children, but she can not agree on that topic with her husband. He tries to convince her that the half-caste children are all fine, and provided for.

> 'But what about the children?' 'I have no doubt they're properly provided for. Within his means, a man generally sees that there's enough money to have them decently educated. They get jobs as clerks in a government office, you know; they're all right.'[173]

[171] Maugham, 1976 (284)
[172] Ibid (286)
[173] Ibid (287)

From a European perspective, especially in the first half of the twentieth century, having a child from an incomplete family, where the child grew up only with his or her mother, was unimaginable, except when, as with Doris, a woman is widowed. If the child was going to have a decent life, it had to be supported by both parents, usually the father who was the breadgiver. Guy explains that the situation is very different in Malaysia, but still, for Doris this is impossible to understand.
In connection to the misunderstanding about half-castes, Doris expresses her European superiority to the fullest before she even learns the news Guy has got to tell her.

> [Doris] 'You can't expect me to think it's a very good system.'
> [Guy] 'You mustn't be too hard,' he smiled back.
> [Doris] 'I'm not hard. But I'm thankful you never had a Malay wife. I should have hated it. Just think if those two little brats were yours.'[174]

The issue that arises is whether Doris is a jealous wife or whether she treats the natives or racially-mixed people with disrespect. Probably both of these tendencies mingle in her. She wishes to have Guy for herself forever. What is truly striking is that even though she believes Guy has never been married to a Malay or had any children with one, she learns something completely different later on in the novel.

Her decision to limit her relationship to Guy and later on leave him simply seals all the negative emotions against the natives she probably has had since the beginning of their marriage but she has been trying to hide away from her husband. Likewise, rather than anger at natives, she may harbor antagonistic relations to her husband because he abandoned the mother of his three mixed children, and the children are not properly parented.

Guy loves and respects his wife to the fullest. The only occasion when he seems to defend Malaysia and local culture is when they discuss the half-caste children.

> [Doris] ´Who is their father?´ [Guy] ´Oh, my dear, that´s the sort of question we think it a little dangerous to ask out here. […] The old Sultan didn´t think it was a white woman's country,' he said

[174] Maugham, 1976 (287)

presently. 'He rather encouraged people to–keep house with native girls.[175]

He carries on excusing the white man coming ´"out here when he´s only a boy"´[176], talking secretly about himself and his youth experience, still managing to hide it skilfully from his wife who still has no idea about what secret he is hiding away from her.

Except this insignificant misunderstanding, their trust is strong. Only when Guy admits that he had had a love-affair with a Malay woman consequently having three children with her, telling his wife only not to hide it away from her, he causes a mutual heart-breaking. Nevertheless, he still believes he would be able to restore their previous trust.

[175] Maugham, 1976 (287)
[176] Ibid (287)

9 Conclusion

The aim of this diploma thesis was to analyse features of colonialism in the classical works of British anti-colonial fiction, and apply the literary theory of Edward Said in each chapter. The thesis analysed the following works: *A Passage to India* by Edward Morgan Forster, *Lord Jim, Heart of Darkness,* and ´An Outpost of Progress´ by Joseph Conrad, *Burmese Days* and ´Shooting an Elephant´ by George Orwell, and a short story named ´The Force of Circumstance´ by Somerset Maugham.

The thesis follows the theoretical basis set by Edward Said, defining and explaining what the intentions and efforts of European colonial powers were.

> In a sense Orientalism was a library or archive of information commonly and, in some of its aspects, unanimously held. What bound the archive together was a family of ideas and a unifying set of values proven in various ways to be effective. These ideas explained the behaviour of Orientals; they supplied Orientals with a mentality , a genealogy, an atmosphere; most important, they allowed Europeans to deal with and even to see Orientals as a phenomenon possessing regular characteristics. [177]

Colonial tendencies always present themselves as a conflict between two sides, the European empires and Orientals (native peoples of other continents). The conflict arose for various reasons, but as Edward Said claims

> The point here is that no matter how one wishes to demarcate high imperialism - that period when nearly everyone in Europe and America believed him or herself to be serving the high civilizational and commercial cause of empire – imperialism itself had already been a continuous process for several centuries of overseas conquest, rapacity, and scientific exploration. For an Indian, or Irishman, or Algerian, the land was and had been dominated by an alien power, whether liberal, monarchical or revolutionary. [178]

[177] Said, 1979 (41 – 42)
[178] Ibid (221)

The English were attracted by the colonies because they offered the vision of profit – exotic materials – in *Heart of Darkness* and ´Outpost of Progress´ this exotic material is ivory. They were also able to improve their position of power through the colonies – such as Kurtz in *Heart of Darkness* or Jim in *Lord Jim* by Conrad. Both of them are interesting characters, and although Jim´s fate is an unhappy one.

Working as a trader at a Trading Station in the middle of the wilderness occurs regularly in the different works. Kurtz is presented as the Chief of such a station, making himself into the King of the native peoples. Kayerts and Carlier in ´An Outpost of Progress´ naively believe they will be able to settle at the trading station in Congo, hopefully turning it into a ´civilized´ place. Their efforts take rather a tragicomical turn.

Cultural differences and superiority which at different moments turn into racism are a common feature of the analysed fictional works. In *Burmese Days,* Elizabeth Lackersteen openly despises the Burmese people. She only follows her own interest, which is finding a husband – a European husband, and enjoying hunting exotic animals in the jungle. In *A Passage to India*, Adela Quested´s attitude may seem similar to Miss Lackersteen´s in *Burmese Days,* with the only exception that she does not mean to hurt Dr. Aziz, and she is actually strongly interested in meeting Indians and having contacts with Indian culture.

George Orwell, in his essay "Shooting an Elephant", however, takes a different attitude than most of the other British authors the works of whom are being analysed in this thesis. He disagrees with the practice of imposing imperial power over the natives, and what is more, he sympathizes with them.

Kayerts and Carlier in ´An Outpost of Progress´ are two grotesque Englishmen who want to make the impression that they are both clever, educated and civilized. They are planning to civilize and educate everybody around themselves, but they turn out to be incapable and even quite humorous, although ending tragically, when the surrounding conditions turn against them.

Sexuality and mix-race love-relationships in the colonies also represent a typical feature and an issue in the anti-colonial works.

> If Arab society is represented in almost completely negative and generally passive terms, to be ravished and won by the Orientalist hero, we can assume that such a representation is a way of dealing with the great variety and potency of Arab diversity, whose source is, if not intellectual and social, then sexual and biological. Yet the absolutely inviolable taboo in Orientalist discourse is that that very sexuality must never be taken seriously. [179]

For the British colonialist who is brought up to believe in generally stereotypical portrayals of native people, such as they are ´uneducated´, ´wild´ and ´evil´, it is considerably easy to see only the sexual and biological diversity in ´Arabs´ or Muslims or any other ´ exotic´ group of people. As such, they would be easy to be subjugated to the European – such as Jewel – Lord Jim´s exotic mistress, who in her heart is waiting for a true love, but is meant to be left by colonial men. Almost the same is true for Ma Hla May in *Burmese Days* who is Flory´s secret lover. Finally, however, she speaks and reveals the truth, through which Orwell gave her at least some power of individuality.

This thesis analysed the negative phenomena such as racism, British superiority, want for power and exotic materials as well as attraction to exotic love relationships in all the literary works to display and explain the literary intentions of the authors. The pieces of literary and historical background by the literary theorist Edward Said backed up the perspective the author of this thesis reached through a careful analysis of the anti-colonial works of fiction.

[179] Said, 1979 (311)

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