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Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

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Abstract

Edward Morgan Forster's *A Passage to India* epitomizes the concept of xenophobia as a result of colonial impact in the then India. The two communities, the British and the Indians, carry subjective antipathy towards each other and constantly fear of being replaced from their rightful and willful position in the society, though they imposture friendly attitude to each other which is the quintessential psychological conflict of the characters.

The female protagonist Adela Quested is a xenophobe who pretends to be friendly to the Indians of Chandrapore but ultimately she does the opposite of it. The male protagonist Dr. Aziz represents the new generation of India who tries to overcome the past hostility with the British and rejuvenates a new aura of friendship. But he falls into a trap of misunderstandings as well as of his constant insecurity and self-consciousness which mark his implied xenophobic tendencies.

Other characters such as the school headmaster Cyril Fielding, the British magistrate Ronny Heaslop, city Collector Major MacBryde and some of the British ladies highlight the notion of xenophobia in the novel. Some of the characters show indophobic and agoraphobic features too. Dismantling all the misunderstandings, the novel ends with a mutual consideration between the British and the Indians but rooting xenophobia in their hearts forever.

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

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The aim of this work is to highlight the quintessential reasons of implied xenophobia in the characters of the novel, especially Adela Quested, resulting from the orthodoxy of racism, religion, orientalism and culture. At the end of this work, it can be clearly encapsulated that the concept of colonialism in *A Passage to India* dominates the human psyche by evoking misapprehensions, by trammeling the mutual hospitable social bondages among communities and by sabotaging future camaraderie.

Key Words: Xenophobia, racism, apartheid, imposture, indophobia, agoraphobia, subjectivity.

Introduction

Edward Morgan Forster's *A Passage to India* embodies a kind of travesty of human relationship infected by xenophobia. On the ideological lenses of racism, colonialism, orientalism, and social-phobias, the megalomaniac British community of Chandrapore views the Indians as social untouchables. The lackadaisical approaches of friendship, i.e., deceitful behavior toward the Indians mark the political shrewdness of the white-skinned authority.

On the other hand, the passivity of the Indians can be marked as "Oriental Silence" of the brown-skinned helpless individuals. British school-mistress Adela Quested's accusation toward Muslim physician Dr. Aziz is the example of the corporate way of dealing with the Orient which has been imbued with the features of her xenophobic inclinations. The impression of xenophobia has been demonstrated through various situations, statements and attitudes of the characters portrayed in the novel, particularly of Adela. Not only the British community suffers from xenophobia but the Indians carry indophobic tendencies on the basis of religious and ideological differences.

Analyses

Xenophobia

Deriving from two Greek words 'xenos' meaning stranger and 'phobos' meaning fear, Xenophobia, a fear of foreign culture and society, is well manifested in Edward Morgan Forster's colonial literary piece *A Passage to India* in an encapsulated form. Many critics mark the pivotal theme of the novel as racism or imperialistic impact. The different phobias are responsible for the racial and imperialistic mentality of the characters and xenophobia is a major part among them that has been illustrated through various situations, statements and attitudes of the characters depicted in the novel.

In *Reader's Digest Oxford Complete Wordfinder* (1991) the meaning of xenophobia is decoded as such "a deep dislike of foreigners". Scholar Berezin conceptualized it as a 'fear of difference embodied in persons and groups'. In Cambridge Advanced Learner's Dictionary, the term is described as "extreme dislike or fear of foreigners, their customs, their religions, etc. and a xenophobic mistrusts everything that isn't British". The term generally defines fear of the unknown but it is very much associated with the fear of people having different skin-color, language and culture. Thus xenophobia can be defined, according to the International Migration and Multicultural Policies UNESCO, as the "attitudes, prejudices and behavior that reject, Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

exclude and often vilify persons, based on the perception that they are outsiders or foreigners to the community, society or national identity.” Furthermore, it is also comprehended by Tarlach McGonagle, specifically in Article of ‘Framework Decision on Racism Adopted’ as “publicly inciting to violence or hatred directed against a group of persons or a member of such a group defined by reference to race, colour, religion, descent or national or ethnic origin”.

The person who suffers from it is called a xenophobe. This fear is a repressed fear sheltered into the unconscious mind, and it comes out on the slightest provocation of it in an indifferent situation. A xenophobe abruptly suffers from panic attacks and anxiety disorders and consequently fails to distinguish between imagination and reality under such psychic conditions. Xenophobia does not take place suddenly; it is a slow process that is evoked by constant attention toward racial controversies. At the beginning, the tendency of intense curiosity to learn the strange as a course of adventure takes place and then the mind allows judging them under the over-heard criticisms. After a certain period of time, when the panic stimulation of the mind is comforted, the xenophobe is able to differentiate the real and the fictitious phobia. Thus Adela Quested is a xenophobe because she accuses Dr. Aziz of molesting her out of her imagination and later on, says that she made a misunderstanding. This incident is the result of her implied xenophobia.

Xenophobia in Adela Quested

The protagonist in *A Passage to India*, a Muslim general practitioner, Dr. Aziz falls victim to such a xenophobe- Adela Quested who provides a serious deathblow to the friendly aura between the British and Indians. The reason Adela is in Chandrapore is to meet Ronny Heaslop and his family, or in other words, to spend some time with Mrs. Moore as Ronny’s would-be wedded wife. As a curious visitor, she wants to explore the whole India and Indian culture. The reason behind her curiosity is her knowledge of the Orientals as completely maverick individuals through the past records of the British rule in India.

Occasionally, she has been introduced to Dr. Aziz as a friend and she has been enormously curious about him because she never met a Muslim Asian before. She wants him to show her and Mrs. Moore the whole of Chandrapore so that she can satisfy her intense curiosity regarding the inferior community of India: “they caused Miss Quested to say conversationally to Miss Derek that she should like to have gone, that Dr. Aziz at Mr Feilding’s had said he would arrange something, and the Indians seem rather forgetful” (Forster 134). Therefore, Mrs. Moore has been very friendly and well-behaved with him that makes him feel that some of the British ladies do carry praise-worthy mannerism and courtesy. But such a long course of well-behavior and mannerism failed to hide her xenophobic tendency as if “There is always a return of the repressed” (Barry 234), remarked by avant-garde psychologist Sigmund Freud.

Such point of views in Adela has been injected by the previous orthodoxy history about the Orientals, written by the British, as well as the conversations of the white’s only club members. Thus the maverick texture of a different culture creates a great source of amusement for her:

“She was not least unhappy or depressed, and the various odd objects that surrounded her- the comic ‘purdah’ carriage, the piles of rugs and bolsters, the rolling melons, the scent of sweet

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

oil...they were all new and amazing, and let her to comment appropriately, but they wouldn't bite into her mind" (Forster 142).

In this regard it can be said that,

When some wish, fear, memory or desire is difficult to face we may try to cope with it by repressing it, that is, eliminating it from the conscious mind. But this doesn't make it go away: it remains alive in the unconscious, like radioactive matter buried beneath the ocean, and constantly seeks a way back into the conscious mind, always a return succeeding eventually. (Barry 88-89)

Thus Adela's xenophobia is the result of the gossips of the British that have led her to believe them blindly and projected a sort of obscure mistrust by believing the Indians of being incapable of anything. Professor Sajjad Husain passes a comment in *Kipling and India*(1965) saying "was so deeply imbued with the prejudices of most of his fellow-Englishmen in India that he could see no justification for the transfer of responsibility from British to Indian hands"(Sampson 739). Adela's actual perception regarding Dr. Aziz comes clear when she accused him for sexual harassment. She has requested him several times to take her to visit some of the historical places of Chandrapore, especially the Marabar Caves. He tries to avoid it but at one level, in the name of formality, he agrees to take some of the British people to visit Marabar Caves avoiding all his personal repulsions: "There was the problem of alcohol: Mr Fielding, and perhaps the ladies, were drinkers, so must he provide whisky-soda and ports?" (Forster 135)

Misconception: Major Motives of Xenophobia in Adela

The greatest reference of xenophobia is Adela's misconception of Dr. Aziz's character. She believes the dark shadow in the cave to be Dr. Aziz's and socially blames him of sexual harassment without any authentic proof. It seems that she deeply believes that "East has always signified danger and threat" (Said 126) After a few days she admits that she misconceptualized the whole matter, the shadow was not of Dr. Aziz's but, may be, of the guide-boy's. This suggests that "the web of racism, cultural stereotypes, political imperialism, dehumanizing ideology holding in the Arab or the Muslim is very strong indeed" (Said 127.) and this, no doubt, leads Adela throw such a gross accusation to the generous individual.

Adela is a school teacher and a very educated intellectual, then how could she blame a reputed Indian as a criminal without evidence. The person whom she has believed and admired so much that she has decided to be friendly and benevolent is Dr. Aziz. It is true that the other British ladies, except Mrs. Moore, always speak ill of the Indians but, are their gossips so powerful to change the thought-pattern of an adult like her? It is believed that language can work more than weapons as Kenyan post-colonial critic says in *Decolonizing the Mind* (1986) that "Bullet is the means of physical subjugation. Language is the means of spiritual subjugation" and it worked very well to inject xenophobic ideas in Adela. (Thiongo np)

Agoraphobia in Mrs. Moore

Mrs. Moore's agoraphobic attitude, a phobia of feeling highly vulnerable in an imaginary panicky situation, is a secondary concern than that to the attitude of Adela. Mrs. Moore, who has

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

been a great admirer of Indian traditional sculptures, feels uneasy to enter inside the caves for their grave and mystic personas. Here we can take her for an agoraphobic who fears open spaces of ancient magnificence. At the beginning of the novel, we find that Dr. Aziz met her inside a Mosque where she was viewing the floral decoration on its walls. Though Christianity, more or less, deny the terms of magic and mysticism, it has a provoking essence of hermetic thoughts in its psalms: “there has always survived a stream of esoteric or hermetic thought- a belief in occult powers, and sometimes in magic also exemplified by the pseudo-sciences of astrology and alchemy but taking many other forms as well” (Abrams 2942)

So it can be interpreted that Mrs. Moore has a spiritual inclination that pushes her to admire all sorts of religiosity. Knowing the utilitarian aspect of her theology, it turns quite vague to us in order to consider the fact that Mrs. Moore feels indifferent entering inside the Marabar Caves. It is evident in the novel that she has a strong attraction for such sculptural artistry, whereas she irritates to enter inside finding the caves as horrid dungeons:

A Marabar cave had been horrid as far as Mrs. Moore was concerned, for she had nearly fainted in it, and had some difficulty in preventing herself from saying so as soon as she got into the air again. It was natural enough: she had always suffered from faintness, and the cave had become too full, because all their retinue followed them. Crammed with villagers and servants, the circular chamber began to smell. She lost Aziz and Adela in the dark, didn't know who touched her, couldn't breathe, and some vile naked thing struck her face and settled on her mouth like a pad. She tried to regain the entrance tunnel, but an influx of villagers swept her back. She hit her head. For an instant she went mad, hitting and grasping like a fanatic. For not only did the crush and stench alarm her; there was also a terrifying echo. (Forster 153)

Mrs. Moore has intense curiosity of Indian cultures and sculptures but her inquisitiveness has been come out of the maverick features of Indian traditions. Everything in India is distinctive and completely unusual for her. The caves turn into a claustrophobic environment where she fears the presence of something unexpected. The whole atmosphere turns more horrid for her when something shatters on her face and a ghastly echo of a creature comes out of the darkness. All these make her so panicky that she runs out of the cave with fear and disgust. She believes that she can sense the devil and she feels the presence of her subjective devil in the cave. It is her agoraphobia that made her feel the caves in such an imaginative horrid place, though the place is a visiting spot for families and children. Nothing is dangerous and harmful there but Mrs. Moore's phobia made her imagine the presence of evil in the cave and she has panicked.

Adela's Experience Inside the Marabar Cave

In chapter-14, Adela has entered inside the cave alone and viewed a dark shadow behind her. She runs away from the cave leaving her spectacles there and returns to Chandrapore alone without informing Dr. Aziz and the others. Her sudden depart shocks everybody: “She wasn't in a hurry when I left her. There was no question of returning to Chandrapore. It looks to me as if Miss Quested's in the hurry” (Forster 163). After arriving there, she tells that Dr. Aziz has tried to molest her and the shadow was of his rather than of anybody else.

The point to be mentioned here is that, in the darkness how could she claim the shadow to be Dr. Aziz's without her spectacles since it is marked in the novel that she lost her glasses:

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

“Miss Quested’s field glasses. They were lying at the verge of a cave, half way down an entrance tunnel” (Forster 161) and how could she be so sure that it was no other than Dr. Aziz. They have taken a guide-boy with them and there may be other visitors too, since it is a tourist spot. Then, it is a question why Dr. Aziz has been accused by her. Adela has been his house and if he really wanted to abuse her, he could have done it in secured situations such as in his own home. The Marabar Caves are one of the famous public spots where travelers often come. It is not a solitary place for an opportunist to abuse a lady.

Dr. Aziz is an educated person. Thereby, it leaves us in an endless debate- why should he sexually abuse a lady in a public spot when people of her community are present there too. A reader can easily spot that Adela’s accusation is illogical. As she already has some prejudicial definitions of Orientals, her in-depth prejudices regarding the sexual urge of apatheids made her imagine the incident in such a manner. There is no evidence that the shadow was of Dr. Aziz’s, infact, he has been in a conversation with the others when the incident happened. Moreover, it strikes us the fact that how a shadow could have molest her. The shadow could have been of Ronny, of Fielding, of the guide-boy or even of a lady. If she is so attentive of her security, why has she entered into the cave alone without her fellow British companions? Her reaction to the shadow seen in Marabar cave proved that her amiable behavior to the Indians has been all pretence. It is envisaged that a xenophobe slowly and unconsciously exposes his/her uncertainty getting suitable situations. Therefore, Adela has been concealing her xenophobic perceptions regarding the Indians, especially Dr. Aziz, from the beginning which ultimately bursts out at the end.

Indophobic Tendencies in Adela

More specifically we can mark Adela’s psychology, regarding Dr. Aziz, as indophobic ideological conceptions. American Indologist Thomas Trautmann says that it is the negative attitudes expressed by some British indologists against Indian history, society, religions and culture and Adela is not an exceptional. Some of the Indian signs and prejudices attracted her as well as the other British ladies, because they themselves have a tendency to believe, partially or directly, in hermetic thoughts. She has been very sociable to the Indians and very inquisitive to the Indian cultural norms, but her in-depth irrational fear bursts out during her visit to the Marabar caves. It is quite impossible for a reader to mark such tendencies in Adela at the beginning of the novel. The writer admits that:

She was not the least unhappy or depressed, and the various odd objects that surrounded her- the comic ‘purdah’ carriage, the piles of rug and bolster, the rolling melons, the scent of sweet oils, the ladder, the brass-bound box, the sudden irruption of Mahmoud Ali’s butler from the lavatory with tea and poached eggs upon a tray- they were all new and amusing, an led her to comment appropriately, but they wouldn’t bite into her mind. (Forster 183)

The Indian culture has always been a great attraction to the British as it is a completely eccentric community to them. The British really feels contented being familiar to ‘bhung’, ‘Gokul Ashthami’, ‘Mohurram’, ‘chunam’, ‘Gunpati’, ‘hookah’, ‘pan’, ‘pooja’, ‘purdah’, ‘tonga’, ‘tum-tum’, ‘tatties’ and so on distinctive Indian traditional objects and activities, which are completely different to them. In order to make it more and more attractive, a bit of imposturous ideas are often added by the British observers and writers which turn into history. Such historians describe

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

India without the consent of the Indians themselves as if “They cannot represent themselves, they must be spoken for” (Said 17), stated by Karl Marx in *The Eighteenth Brumaire of Louis Bonaparte* (1852). As a result, a bit of truth gets amalgamated with a rapture of conspicuous lies, in other words: “Every writer on the Orient has some Oriental precedents, some previous knowledge of the Orient to which he refers and on which he relies” (Said 12). This makes the sense of originality a microscopic matter for the readers and listeners and Adela is not an exception.

It seems that “various Western techniques of representation that make the Orient visible” (Said 22) trigger the xenophobic tendencies in Adela. As a result, despite of receiving the traditional hospitality of Dr. Aziz and many other Indians, she fails to eradicate the implied fears cultivated in her mind from the chronological illustration historicity. As it is already mentioned earlier that, India has always been a mysterious ecstasy, the diverse communities and their cultures make the British curious and inquisitive. For instance, the concept of polygamy in Islam makes Adela ask Dr. Aziz “Have you one wife or more than one?” (Forster 159) Many other such issues related to Islam and Hinduism creates a kind of exploratory feeling to know the unknown that evokes the fear of the unknown as well, very much like Charlie Marlow in Joseph Conrad’s *Heart of Darkness* (1903) whose curiosity leads him to know the mysterious Kurtz of Congo and derives the fact that “Life is that mysterious arrangement of merciless logic for a futile purpose- the most you can hope from it is some knowledge of yourself – that comes too late- a crop of inextinguishable regret” (Conrad 101).

Paradoxical Imagery Represents Ideological Paradoxes

The paradoxical imagery of the megalomaniac British architecture and inferior pastoral environment of Chandrapore triggers one of the features of xenophobia which is oriental chauvinism. The way Forster has depicted the scenario emphasizes the inequality of the two communities in an indirect manner:

The unconscious, like the poem, or novel, or play, cannot speak directly and explicitly but does so through images, symbols, emblems, and metaphors. Literature, too, is not involved with making direct explicit statements about life, but with showing and expressing experience through imagery, symbolism, metaphor and so on. However, because the ‘statements’ made are not explicit there is an inevitable ‘judgmental’ element involved. (Barry 67)

Forster uses this panoramic strategy to depict the psychology of Indians and British through various imageries of infrastructures. Such imagery of buildings symbolizes “the ineradicable distinction between Western superiority and Oriental inferiority” (Said 42). Thus the novel represents the contrasting ideological cultures of Islam and Hinduism against the polished aristocratic Catholicism. The British appreciates the Indian sculpture and interior not because of its artistic beauty, but something which is completely different as well as eye-catching to them. Mrs. Moore praises the classic Mughal decoration inside the mosque as well as the ancient sculptures on the walls of Marabar caves. But she also says that she does not find her God in them and senses the presence of some kind of horrid subjectivity.

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

The British has built their own club as a means of social interaction spot that highlights their mentality of being distinguished from the Indians. They appreciate the Indian calligraphy but they do not forget to mark their individuality they settling a separate club of their own for their particular use. Not only that, the British applied their own techniques of infrastructure in the name of the development in Chandrapore, but it is their shrewd tactic to establish their British Raj; of which the intellectual faculty of Chandrapore such as Dr. Aziz is well recognized. Further light can be thrown to this fact by stating Elleke Boehmer evaluations:

The British introduced their language, methods of town planning, upholstery, cuisine, ways of dress, which were believed, as a matter of course, to be superior to other cultural forms... Indo-Saracenic architecture, which was used during the ... Raj for the construction of railway buildings and colleges, mixed and matched 'Hindoo' features-high-pitched roofs- and 'Mahommedan forms'-cusped heads of windows and stone arches- with 'the usefulness of scientific European design'. But under the Empire such hybrids were represented as peculiarly a part of British colonial culture, safely adapted for use by the English, or, more specifically, in the case of the architecture, set up as an expression of British imperial magnitude and expertise. (Boehmer 62)

Dr. Aziz has been well known to this fact and having no other way out but to follow the governing shadows of the British, he remains formal to them. There have been many incidents where he can voice against the misbehaviors of the British but we find him silent, which suggests the fact that there is something that makes him phobic to voice in front of them as Frantz Fanon marks:

Every colonized people- in other words, every people in whose soul and inferiority complex has been created by the death and burial of its local cultural originality- finds itself face to face with the language of the civilizing nation... The colonized is elevated above his jungle status in proportion of his adoption of the mother country's cultural standards. He becomes whiter as he renounces his blackness, his jungle" (Davies and Wood 90)

The objectivity of the British Raj manifested in the construction of their buildings in Chandrapore metaphorically illustrates the superiority of power and dominance. On the other hand, the fragile clay houses of the Indians echo their vulnerable courage to stand in protest against the British. As a result, such a contrast triggers the xenophobic features in Indians. Adela knows the fact that the British practices superiority over the Indians in the name of civilizing them as if the Indians are uncultured. The Indian culture itself is an independent one with its own conventions and civility. It is quite reasonable to believe that the thing which is acceptable to one culture may be, completely unacceptable to another. The mode of civilization comes when one community respects and accepts the norms of another community. There is no logic to hate the diversity of rituals but the British is not that rational enough as they pretend to be. They consider the norms of the Muslims and Hindus inferior because it does not match with their Christian sophistry and the establishment of their architecture is an objective dominance over Indians in the name of development thus causes irrational fear in the heart of the natives.

The Representations of the Indians

The point is clear that Adela has felt curious of Dr. Aziz not as an individual but as someone new and inferior who could be a great source of adventurous study for her. In order to

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

know the mysterious India, she claims Dr. Aziz's friendship but the question rises to the fact that, how true the Indian characters are to represent India? The way Dr. Aziz views the British can be marked as 'colonial mimicry', coined by Homi K. Bhabha, because he shows respect not from his heart but out of dependency and formality. Bhabha further illustrates such a fact as "Those moments of civil disobedience within the discipline of civility" (Davies and Wood 92) Similarly Aijaz Ahmad highlights a question stated by Edward Said: "The real issue is whether there can be a true representation of anything?" (Williams and Chrisman 234)

Forster depicts the picture of Muslims and Hindus in the colonized Indian district Chandrapore as sub-alternates. The native Muslims as well as the Hindus, though educated and reputed, suffer from inferiority in comparison to the British mannerism and dress code. They have no voice to utter in case of injustice. Infact, the natives have contradictory issues among them as well. Self-idolatry tendencies can be mark when Dr. Aziz says "we Moslems simply must get rid of these superstitions, or India will never advance. How long must I hear of the savage pig upon the Marabar Road?" (Forster 101). This remark simply echoes that the Muslims are cataclysmic.

Again Dr. Aziz says: "Slack Hindus- they have no idea of society. I know them very well because of a doctor at the hospital. Such a slack unpunctual fellow" (Forster 67). This remark denotes that the Muslims and Hindus of India are eye-sores to each other and their so called clandestine friendships are mere lackadaisical approaches. Forster depicts the Indians in this way which arouse a lot of question to the validity of such a picture of India.

Many critics believe that the Indians represented in the novel are not true such as Nirad.C.Chowdhury says:

"both the groups of characters in *A Passage to India* are insignificant and despicable...Aziz would not have been allowed to cross my threshold, not to speak of being taken as an equal. Men of this type are a pest even in free India. Some have acquired a crude idea of gracious living or have merely been caught by the lure of snobbism, and are always trying to gain importance by sneaking into the company of those to whom this way of living is natural...In regard to the Hindu characters [Forster] relied mostly on the types found in Princely States...they are so traditional that they did not represent modern India at all...to those of us who are familiar with the teachings of the Hindu reformers of the 19th century, Godbole is not an exponent of Hinduism, he is a clown"(np)

The ways Indians have been portrayed are not accurate because they do have a voice which they can use, though they have been pictured as silent suffers, more specifically we may call 'Oriental Silence', coined by Edward Said. The only reason to depict the Indians in the novel as a sort of oppressed individuals is to highlight that they can wake up more strongly to voice their rights. The implied message behind such a mediocre picturesque is to evoke "the need for the subaltern/oppressed to go beyond their essential subjectivity in which their beings are formed within discourses and institutional practices that give them a voice" (Hawley 361) Furthermore, a contrast to can be spotted in Mahsweta Devi's 'Shishu' which pictures the new Indian zeal:

They cackled with savage and revengeful glee. Cackling they ran around him. They rubbed their organs against him and told him they were adult citizens of India...

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

Singh's shadow covered their bodies. And the shadow brought the realization home to him. They hated his height of five feet and nine inches. They hated the normal growth of his body. His normalcy was a crime they could not forgive. Singh's cerebral cells tried to register the logical explanation but he failed to utter a single word. Why, why this revenge? He was just an ordinary Indian. He didn't have the stature of a healthy Russian, Canadian, or American. He did not eat food that supplied enough calories for a human body. The World health Organization said that it was a crime to deny the human body of the right number of calories... (Loomba 11)

The oppressed individuals can speak out for their rights any time. If they are silent now, it does not mean that they are fragile or coward. Their silence should be marked as the silence before the storm. Dr. Aziz's silence towards the whole incident does not mark his cowardice mentality but his patience in front of a tumultuous harassment. For the lack of appropriate support and alliance, he has failed to fight for his honor but the way he remained patient to the whole incident, thus marks an unspoken mutiny against the British.

Racism Ameliorates Xenophobia

Racial conflict is a major cause of xenophobia and according to various social psychologists, racism and xenophobia overlap each other to the link that racism is based on the indifferent opinion for the skin color, geographical accommodation and religion of a community. Therefore, xenophobia is the negative behavior based on the idea of racial issues. As the United Nations Convention on the Elimination of All Forms of Racial Discrimination argues:

“the term racial discrimination shall mean any distinction, exclusion, restriction or preference based on race, color, descent, or national or ethnic origin that has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise on an equal footing, of human rights and fundamental freedoms in the politics, economic, social, cultural or any other field of public life” (np)

So we can say that racism, to some extent, triggers the concept of xenophobia. Thereby, this issue is presented in the novel too in order to color the xenophobic concepts in Adela. The story portrays that, in Chandrapore, the British maintains “the whites only club” which marks isolationism because Indians are not respectfully welcomed but are well criticized. We find a brilliant line of similar description given by Chinua Achebe indicating Joseph Conrad's literary work *Heart of Darkness* (1899) and that is “a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality”(Achebe 2035)

The club maintains several rules which are mandatory for the members, such as dress code, eating habits, no entry to the Indians and so on. Such a separation of the British community from the Indians marks social segregation based on language, color and birth. The British maintains the manners so well that it turns a litany for them. The question evokes that why the British uses such a club when they have the authoritative administration in Chandrapore. In this regard, we can mark Jonathan Culler stating “on the realization that if human actions or productions have a meaning there must be an underlying system of distinctions and conventions which makes this meaning possible” (Hawthorn 384) and the meanings behind having a whites'

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

only club are implied racism, xenophobia and orientalism; thus the club epitomizes “an unbridgeable chasm separating East from West.” (Said 269)

Dr. Aziz escorts Mrs. Moore but did not enter inside the club because he considers this club to be a micro-shell where racism and orientalism are well discussed and elaborated under the controversial indophobic criticisms. From this club, Adela Quested, the xenophobe, gets the idea that Indians are untrustworthy and hypocrite. Mrs. Moore, who introduces herself as a very courteous and unbiased xenophilic British lady, is also, not as much as Adela, a xenophobic personality who fears the Marabar caves because of its solitary mysticism. Ronny Heaslop, son of Mrs. Moore, is a true extrovert racist who objects Mrs. Moore and Adela even from talking to the Indians saying “We’re not out here for the purpose of behaving pleasantly” (Forster 47) This depicts that Mr. Heaslop and his mother are having a conversation between them where Ronny’s speech regarding the Indians is found blunt, arrogant and verily tinged with megalomania, side by side- xenophobia.

The presence of a few distinguished Indians at the Bridge party surprised the maximum British persons there and provided them with an opportunity to practice critical exultations of Indian outfits, jewelers, speaking accents, and mannerisms such as – Miss Derek ridicules an Indian nobleman and Ronny makes satirical remarks on Nawab Bahadur because of his beliefs in the supernaturalism. Furthermore, Mrs. Turton talks with Indian ladies in crude Urdu and when the lady replies in English, all the British ladies euphemized her. Saying “I do so hate mysteries”, Adela explains her hatred toward Indians to the members as “I dislike them not because I'm English, but from my own personal point of view,” (Forster 67) It seems that the British views India as “the Land of regrets”, coined by Sir Alfred Lyall. Adela’s clandestine racial features turn clear when she says “We've been awfully British over it, but I suppose that's all right.” “As we are British, I suppose it is.” (Forster 85)

Racism in Indians

The Indians have similar racial issues in them. They believe that the British are guests who are intruding into their comfort zones on the basis of objective and subjective superiority. As a result, the Indians are having an implied aversion to them. Even the amiable Fielding also marks the Indian life style inferior to them and says, regarding Dr. Aziz, that “In every remark [Aziz] found a meaning, but not always the true meaning, and his life though vivid was largely a dream.” (Forster 65) We find Dr. Aziz indicating the skin colors of the Indians and the British saying “when they argued about it, something racial intruded – not bitterly, but inevitably, like the color of their skins: coffee color verses pinko gray” (Forster 277)

The favoritism of skin complexion or apartheid is a burning concern of racism and the phrase “coffee color verses pinko gray” highlights the racial matter in the novel in an encapsulated form. A list of contrasts marked by the British and by the Indians generates racial conflicts and evoke the implied antipathy in them such as, Dr. Aziz says “why are we put to so much suffering...India shall be a nation! No foreigners of any sort! Hindu and Moslem and Shikh and all shall be one!...We may hate one another but we hate you most” (Forster 328). In this quoted statement, we find essence of nationalism and the urge to create a utopian society, very much like that of John Milton’s Utopia or Karl Marx’s society of equality.

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

The Indians have felt conservative and their lackadaisical approach to the British ladies can be marked as their social phobia, as they truly believe that “the relationship between Occidental and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony” (Said 5) so the presence of self-consciousness in them is very much ineradicable. The mere sneering and chuckling of the British create an obscure antipathy and super-consciousness in the Indian ladies whereas Adela, who shows herself submissive to the fact, equally enjoys the humiliation of the Indians especially that of Mrs. Bhattacharya’s in the Bridge’s party. Fielding, comparatively submissive British, marks the Indians for his illness and mentions Godbole’s long prayer as the cause of delay for the arrival at the rail station. All these are the in-depth racial hatreds which are the causes of xenophobic trauma. Adela adds further essence to the xenophobia by asking questions like- how many wives Dr. Aziz has and whether he intends to get some more. Moreover, Major MacBryde follows a theory which says that Indians have criminal tendencies because of climate. He also emphasizes the darker races’ lust for fairer races. Such prejudicial notions are the causes of xenophobia.

We find a similarity in William Shakespeare’s *Othello* where, by many critics, Othello’s love for Desdemona has been sighted as an attempt of Othello to be a part of the white race. Many critics mark that Othello’s killing of Desdemona proves that Othello loves his prestige more than Desdemona. So we may assume that Othello, as a black skinned individual, married Desdemona only to be a part of the white-skinned authority to get his rightful position in the superior society not for matrimonial love. Similarly Shakespeare’s *The Tempest* highlights Caliban, the black skinned slave, who revolts against Prospero by providing a rape attempt on Miranda, daughter of Prospero, and later plots to steal Prospero’s magic book to rule over the island. Caliban’s such mutinous attempts have been seen as his urge to achieve an equal footing in the white’s society.

Caste System: a Motive for Racial Intolerance

The Indian caste system, though not a racial issue, is related to xenophobia too. It appears that the Hindus maintain divisions of their religious status as well as feel superior to the other religions. Indian Muslims cultivate similar implied aversion toward other religious ideologies too. When Dr. Aziz has been accused for rape attempt on Adela, we find Professor Narayan Godbole giving no effort to save Aziz’s social reputation. When Fielding asks Godbole “Is Aziz innocent or guilty?”, in reply he says “that is for the court to decide”.

Such a robotic and corporate answer marks caste partiality in him. As an Indian, he could have talked in favor of Dr. Aziz but he answers as a caste conscious individual which points to the fact that the so called unity between the Indians in Chandrapore is vague. They are united in the case of hating the British but not in case of individual interest. Their implied indophobic tendencies are a result of their prejudicial and orthodox casting system. On the other hand, the social class distinctiveness triggers the sense of xenophobia within the natives as well. The elite Indians remain a bit closer to the British that trammels the native common Indians whom the British call “third-rate people”. Gayatri Chakravorty Spivak voiced to the same tune declaring Ranajit Guha’s conclusion in her “Can the Subaltern Speak?” :

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

The historiography of Indian nationalism has for a long time been dominated by elitism-colonialist elitism and bourgeois-nationalist elitism...sharing the prejudice the making of the Indian nation and the development of the consciousness-nationalism- which confirmed this process were exclusively or predominantly elite achievements. In the colonialist and neo-colonialist historiographies these achievements are credited to British colonial rulers, administrators, policies, institutions and culture; in the nationalist and neo-nationalist writings- to Indian elite personalities, institutions, activities and ideas.” (Williams and Chrisman 654)

Class distinction and the distribution of power have added more fuel to the fire in case of xenophobia. The native Indians remain quiet at the audacity of the British only because of those causes. For example: at the beginning of the novel, we find Dr. Aziz being called by a senior British doctor immediately to the hospital for an emergency but ultimately no emergency was there but a shrewdness to harass in the name of checking Dr. Aziz’s sincerity. We find him being silent to this misconduct whereas he could have protested the senior doctor. The reason behind such silences has already been discussed above through the voice of Spivak to stress the impact of colonialism and the evocation of xenophobia from racial point of views.

Xenophobia in Dr. Aziz

Xenophobia is found in Dr. Aziz due to his religious influences after and before experiencing the insults thrown by Adela and the whole British community in Chandrapore. As an intellectual, he knows that the British views the natives in their own ideological lenses because “Traditional Indian historical writing, with its emphasis on historical biographies and chronicles, was largely ignored. European writing on Indian history was an attempt to create a fresh historical tradition” (Said 217) which is a mere misrepresentation of the Indian culture and tradition. He has been feeling indifferent to be recognizable and social to the British ladies not because of Islamic ideologies but also of being conscious to the superiority of British formality. His views turn clear when he says: “ A mosque by winning his approval let loose his imagination [...] Here was Islam, his own country, more than a Faith, more than a battle-cry, much, much more ... Islam, an attitude towards life both exquisite and durable, where his body and his thoughts find their home.” (Forster 13). This quotation highlights his personal understandings to Islam. In contrast to Hinduism, Dr. Aziz associates Islam with a distinct ‘country’ and ‘home’, a reference to his nostalgia for the Mughal Empire. So we can easily mark that he has a unique view regarding his religion and considers all the other castes unfamiliar unless they have a similar view like him. This sort of respect towards one’s own religion creates a kind of phobic tendencies like the fear of doing wrong. Apart from this, as the other religions are distinctive, this difference in ideologies creates fear as well.

Islam hardly allows friendship of both genders liberally and Dr. Aziz is very well aware of that, as a result, he feels disturbed of getting close in social terms to Adela. He fears avoiding religious norms which lead him not to get attracted to the British ladies. The way he distances himself from all the British ladies highlights his monogenic beliefs and religiosity. He tries to overcome the orthodoxy of “Parda in Islam” by being friendly with the British ladies, but Adela’s accusation shatters all his efforts. He promises himself never to befriend any British individual by heart but to do formalities to maintain the so called peace in the society.

Adela's attempt to evoke questions upon Aziz's ideology of Islam can be marked as cultural and religious/ideological hegemony, atone to the concept of philosopher Antonio Gramsci's theory, which explains that a culturally diverse society can be dominated by one social class through intellectual manipulation of its respective norms. Adela, who has been tremendously brain-washed by other British ladies and who is well educated under the orientalist view 'as a Western style for dominating, restructuring and having authority over the Orient' (Said 6) cultivates her in-depth xenophobic tendencies viewing an attractive and responsible Oriental like Dr. Aziz. As a result, the mixture of British ideological subjugation and religious apparatuses evokes the feeling of xenophobia in Dr. Aziz that restricts him to ameliorate the concept of friendship towards every individual in the novel.

Adela's Psychic Fracas

A Xenophobe questions the violation of his purity under the secondary attack of post traumatic stress disorder and imaginary answers are delivered after the experience of imaginary insults and Adela is not an exception in such a case. In the whole drama, it is Adela who indirectly and sometimes directly shows interests in Dr. Aziz's notifications towards her. It is Dr. Aziz who tries his best to avoid British companions in the best courteous manners. After hearing from of the British "They all hate us" she gets more curious to know the cause of hatred as if it is not known to her at all. It is Adela who wanted to visit Marabar Caves and urges everyone to escort her, especially Dr. Aziz. If he really had wanted to assault her, he could have done it when Adela gave him a surprise visit to his residence. The cave is not a place for such an opportunity but it is the perfect spot for Adela to flourish xenophobia in subjective means. Being conscious of superior manner and culture, he has hesitated to accompany Adela that marks his xenophobic attitude at the beginning but after the accusation, he has developed a stronger sense of it and makes himself believe the fact which the British novelist Anthony Trollope says in *Orley Farm* (1862): "We cannot bring ourselves to believe it is possible that a foreigner should in any respect be wiser than ourselves" (67).

Adela was looking for an opportunity to outburst her psychic tendencies and the caves served her purpose well as Antonio Tabucchi says "Xenophobia manifests itself especially against civilizations and cultures that are weak because they lack economic resources, means of subsistence or land. So, the nomadic people are the first targets of this kind of aggression."(np) Adela succeeds more than her expectations because she not only gave her imaginary phobic propensity an objective assurance but also injected the poison of doubts in the hearts of Dr. Aziz's friends such as Fielding.

Conclusion

Xenophobia is a social disease and people like Adela Quested, acutely affected by the subjective syndrome, carries such psychic conceptions that dominate the friendly social bondages. Forster tries to depict the very phobia in both the communities in the novel. People fear each other for skin color, language and cultural differences. If a person has a negative view regarding an option, no matter how good it may represent itself, it cannot eradicate the negativity. Forster has written *A Passage to India* in 1924 at the platform when the British were

Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others

in India. The subjective wounds which the megalomaniac British has given as a scar cannot be eradicated easily by forgiveness and such a wound of insults has created a never-ending apathy toward the British through Indians. Dr. Aziz individually represents the whole of the Indian mature generation who tries to forget the old conflicts and wants to build a new link of friendship, but unfortunately the shadow of xenophobia has dominated their hearts and minds for any kind of negotiations. Both the communities become conscious of the fact that they cannot be friends. The fear of xenophobia creates such a dystopia of distrusts in the core of the hearts that needs a long passage of time for healing. The ending of the novel purely indicates that the seeds of xenophobia have been well rooted in the depth of the hearts, especially of the Indians, that will remain forever and can hardly be washed away:

But the horses didn't want it-they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, "No, not yet," and the sky said, "No, not there" (Forster 350)

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13 : 2 February 2013

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Language in India www.languageinindia.com

13 : 2 February 2013

Azmi Azam, B.A. and Abdur Rahman Shahin

Xenophobia in *A Passage to India*: A Subjective Furor in Adela Quested and Others