

# Orientalising India through Stereotypical Images: Edward Morgan Forster's *A Passage to India*

Saideh Naim Vafa<sup>1</sup> and Bahman Zarrinjooee<sup>2\*</sup>

- 1- MA Student, Postgraduate Department of English Language and Literature, College of Humanities, Boroujerd Branch, Islamic Azad University, Boroujerd, Iran
- 2- Assistant Professor of Postgraduate Department of English Language and Literature, College of Humanities, Boroujerd Branch, Islamic Azad University, Boroujerd, Iran

**Corresponding author:** Bahman Zarrinjooee

**ABSTRACT:** Having an eye on Edward W. Said (1935-2003) and Frantz Fanon's (1925-1961) theories, this paper deals with the process of orientalising the Indians represented in E. M. Forster's (1879-1970) *A Passage to India* (1924). Forster portrays the Orientalised India, and criticizes stereotypical representation of the Indians. His characters are the victims of British colonial power and colonialism. On the other hand, he criticizes the Indians' passivity against the process of orientalisation. Moreover, this paper shows how Forster marks on the stereotypes the British colonisers attributed to the natives, as being a primitive, unreliable, genital, and dangerous race that must be kept in the farthest distance possible from the British. Fanon argues such features have great impacts on the psyche of the natives which results in inferiority complex and make the Indians feel an inherent flaw. They accept such a subjugation with no objection; hence, they turn into catalysers in the process of orientalising themselves. They find the way to escape from such inferiority in interacting closely with the colonisers; however, it makes them feel more inferior. In fact, Forster indicates that the dichotomy of coloniser/colonised prevents the characters to bridge the gaps between the orient and occident.

**Keywords:** Colonialism; Native; Orient; Orientalisation; Stereotype.

## INTRODUCTION

This paper focuses on the analysis of the process of Orientalizing India by British power and the impacts of colonisation on the psyches of the natives through applying postcolonial theories of Edward Said and Frantz Fanon. Edward Said is the forerunner of propounding the discussion of Orientalism and Orientalising. On the other hand, Frantz Fanon's arguments on the effects of colonialism on the natives' social life are applied to find the link between political matters in the colonies and the social and cultural life of the people. Forster wrote *A Passage to India* (1924) based on his own experiences in India. In fact, instead of observing the Orient stereotypically from the Western lenses, he uses his own impartial ones and through discussing the British treatments toward the Indian aims to challenge the stereotypes of the colonised nation.

He can be considered as an Orientalist in the twentieth century literature of England, since his contentions about India reflected in the fictions written before *A Passage to India* (*PI*) carry the same Orientalist stereotypes against the Orientals. In some of his fictions he represented colonial and imperial themes and set the locations of some of them over the borders of England in countries like Egypt and India or characterized figures who wish to experience other. However, after experiencing the social atmosphere of India, this country becomes one of Forster's salient settings. Some of his short stories and his last and most well-known novel, *A Passage to India*, are located in India.

This novel concentrates on Aziz, an Indian Doctor, as an Orientalised character who is imprisoned based on British laws and is not permitted to live an ordinary life. Humiliating behaviour toward him, as the representative of Indian in the novel, and his strenuous efforts to make an intimacy with the Anglo-Indians who do not believe in any human values are the main points in the novel. This paper aims to demonstrate psychological effects of colonisation and Britain's appliance of imperial power to the natives by stereotyping them as primitive, undignified, and dangerous

to construct new identities for them and intensify phobia about the Eastern nations. Moreover, the colonised treatment towards such stereotyping is examined. In this way, the effect of the colonial power on the social life of the Indian during the period of colonisation is examined.

## MATERIALS AND METHODS

Having an eye on Said and Fanon postcolonial theories, the present paper focuses on the stereotypical representation of the Indian and the effects of such stereotypes on making two fictional identities for them that force the Indian to experience a double suppression. In addition, it helps the progression of colonisation that is justified as the result of inferior features among the natives with the justification of fulfilling a civilizing mission. Applying such stereotypes are the results of orientalist generalization which is imposed on the European mind. In the field of Orientalism, a stereotypical feature is attributed to a group of people who live in the same geographical location.

According to Said, Orientalism is “the system of ideological fictions” about Easterner produced by the Europeans (1978). He argues that it helps European to construct an identity for the Orientals having a mentality, behaviour, and life style different from themselves. He deals with the details and disciplines of the knowledge of Orientalism that are often codified based on unreal sources which characterize the Eastern nations as barbarous, irrational, lazy, lecherous, etc. that best serves their political, social, and military objectives.

Bill Ashcroft (1964) and others argue the importance of Orientalism is that “as a mode of *knowing* the other it was a supreme example of the *construction* of the other, a form of authority” (168). In fact, it is the basis of the fictional traits labeled to the Orientals. Overtime, it is used as a powerful instrument by the European political movements against the Orientals to help them in their imperial objectives that is to justify and guarantee their presence in the colonial territories. Fanon argues the White race defines the Black as the symbol of “darkness, shadow, shades, night, the labyrinths of the earth, abysmal depths” and the White as the symbol of “the bright look of innocence, the White dove of peace, magical, heavenly light” (2008).

In *Toward African Revolution* (1964), Fanon argues when the coloniser’s supremacy is proved, the subaltern’s social, economic, and military dignity is descended by “exploitation, tortures, raids, racism, collective liquidations, [and] rational oppression” (35). Such a suppressed oriental whose identity is disfigured experiences a new inferior identity that is fictional. Inferiority and dependency complexes are the consequences of such a fictional identity. Fanon believes even the dignified native is scrimmaging with the inferiority complex, that is he considers himself as the inferior race. In addition, Fanon argues the coloured man suffers dependency complex while the White man benefits “an authority complex, a leadership complex” (2008). Such a complex makes the native give up, tolerate and consider the White man’s sadistic behaviour towards him as normality.

Inferiority complex compels the Orientals to exert different methods to repair their unpleasant self through which they impose another fictional identity on themselves. The colonised that is labeled as inferior tries to revive his identity by assimilating the costume, behaviour, or communicating with the White race as the symbol of civilization for him. Fanon believes “[i]f he is overwhelmed to such a degree by the wish to be White, it is because he lives in a society that makes his inferiority complex possible” (ibid 74). He accepts the superiority of the White race and makes continuous efforts to come to their level. The natives do not object the imposition of stereotypes on them. It refers to the fact that he is also responsible for the process of Orientalisation that is accelerated through such passivity. In fact, the problem in the process of Orientalising the natives is not only on the Whites, but also the Black nations participate in fulfilling of such a process.

## RESULTS AND DISCUSSION

Despite many European authors who use the representation of the indigenous people as the subject of their novels and at the service of imperial objectives, E. M. Forster in *A Passage to India* let his native characters speak by themselves. His Oriental stage is set in the early twentieth century, almost at the end of British colonialism in the East. Orientalising the Indian is a political strategy for the Anglo-Indians to reconstruct new Indians that serve their imperial objectives. The novel is replete of negative stereotypes, in which the natives are referred to as dangerous and unreliable creatures. Orientalist disciplines allow the Western colonisers to deconstruct the natives’ values and reconstruct them based on their own values to better rule over them. In addition, it lets them impose a military and cultural hegemony and retain their national security.

The advancement of colonial powers in the process of colonisation owed orientalist disciplines. Colonialists claimed that their objective was to introduce and establish human values in those areas through civilizing missions. However, what happened in reality was the collapse of the natives’ identity and culture and the empathy of the issue that the colonisers are superior. As a result of colonisation the culture of the colonised nation suffered transformations

and turned into “the subordinated culture of a colonial regime” and “the colonial apparatus” was superimposed in a way that “all aspects of the original culture [had] to be reconstructed” (Young 2003).

Orientalism as a crucial tool for the endurance of imperial and colonial power includes prejudicial and controlled ideas about the Orient that is a means for the European to become familiar with the Easterner. The Orient that is presented is unreal, innovatory, and consistent to their objectives. Said, in *Orientalism* (1978), argues that this knowledge can be “regarded as a manner of regularized (or Orientalised) writing, vision, and study, dominated by imperatives, perspectives, and ideological biases ostensibly suited to the Orient” (202). According to Said, through Orientalizing, the Orient is controlled. He introduces this collection of information as European knowledge about the Orient which paradoxically has nothing to do with the East but serves the West. In fact, the Orient is a term that is produced “in the West, for the West” (ibid 166).

Fanon believes the negative stereotypes are just the “myth of the negro” (2008). In order to rule over a nation, racism is needed to create inferiority complex among the natives. He defines racism as the element of “systematized oppression of a people” and considers it as “a plague of humanity” that is necessary for a colonial group (1964: 36). It does not matter how dignified that Black man is in his country, he is despised, since “[h]e has no culture, no civilization, no ‘long historical past’” (Fanon 2008). The Black man is portrayed in a way which seems to be impossible for him to adapt White definitions of humanity. Fanon defines them as two opposite poles, each of which is imprisoned in their ideas about their own features: to be superior or inferior.

E. M. Forster: A Twentieth Century Orientalist

The political activities of the countries over their borders, especially colonisation, from long ago have had great impacts on the literary world. Novelists have reflected the advantages and disadvantages of colonisation for the colonised and the coloniser in their works. They began to write about life and work in India, and in this way stereotyped the natives. What they penned were a hyperbolic representation of the negative features of the indigenous people. The enthusiastic researchers such as Orientalists travelled to India to observe the natives, live among them, and record what they experience partially or impartially to make a collection of Orientalist materials. In the late eighteenth and early nineteenth centuries a group of “educational conservatives, or Orientalists [...] went to India to study its culture, history, languages and society” (Johnson 42). The consequence of such researches was the creation of large Orientalist libraries in Europe and applying more cultural domination to the colonised countries. The writings often were to degrade the colonised to argue he deserves such political and commercial dominations. In fact, most of the literary works support the colonial activities.

Forster is among those novelists whose works pay special attention to the colonial territories. However, in *A Passage to India*, he turns into an objective voice and narrates what he has experienced personally during two travels to India. Forster was critical to the Indian in his previous recordings. In some of his works, his European nature dominates and he introduces Indians as inferior and unequal to Europeans. Mouloud Siber argues Forster highlights Indian weaknesses and “incompetence” in doing some jobs without the help of the British people to prove their inferiority (44). In *Pharos and Pharillon*, he discusses Orientals, comments on their features, and introduces them as incapable of ruling over themselves. When he traveled to India, he reported India as an uncivilized, miserable country suffers villainies and chaos. “*The Life to Come*” portrays the primitivity of the Indian tribes in urgent need of Britain to improve.

As a result of traveling to India he encounters the real India, removes his presuppositions, and writes the novel based on his own observations and turns into a critic of stereotypical representation of Indians. In this way, he is among novelists who see India from the lenses of a man who has neither imperial tendencies to despise the country nor is fond of India to support it. In this way, his attitude towards India separates him from his contemporaries who have extremist ideas against Indians and wish to Orientalise them.

Forster constructs the basis of his statements about the Orient on his personal, authentic, and unprejudiced observations. During nine years, from 1912 to 1921, he travelled thrice to two Oriental countries: Egypt and India. His experiences are collected in the books such as *The Hill of Devi* and *Abinger Harvest* that are the basis of *A Passage to India*. In addition to his personal experiences in India, he had the chance to communicate with two Indians Seyed Ross Masood in England and the Maharaja of Dewas in India.

Forster refers in his letters to the crucial role of Masood in writing *A Passage to India*. He provided a collection of authentic information about India for him. Forster remarks:

My own debt to him is incalculable. He wake me up out of my suburban and academic life, showed me new horizons about, new civilization, and helped me towards the understanding of a continent. Until I met him, India was a vague jumble of rajahs, sahibs, babus and elephants. And I was not interested in such a jumble; who could be? He made everything real and exciting, as soon as he began to talk, and seventeen years later when I wrote *A Passage to India* I dedicated it to him out of gratitude as well as out of love, for it would never have been written without him. (Qtd. in Amina 23)

He decided to write the novel in 1913, one year after his first expedition to India. His settlement in India for seven months gave him the chance to communicate with the Indians, be familiar with their custom. It seems he was extensively enthusiastic with Indians and their culture since he used to dress and eat like the Indians. However, in his first visit he still carried some prejudicial attitudes that were removed in his second visit. In the second one, in 1921, he concluded: "what I had written [during these years] wasn't India at all" but as "sticking a photograph on a picture" (qtd.in Nilsen 26). Hence, he retained the framework of his novel such as characters and outstanding events, and changed the details based on more creditable information. H. J. Oliver believes *A Passage to India* is an "experience" (80). Almost every chief scene and event in the story has an exterior equivalent in his experiences. Forster claimed his objective for writing such a novel was to make "a little bridge of sympathy between East and West" (Singh 25).

#### Colonial Imposing Fictional Identities on the Natives in *A Passage to India*

Forster as a writer has his own Orientation towards the colonial situation that is inevitably reflected in his novel. According to Edward Said, writers such as Forster have the opportunity "to leave [their] cultural home" which let them judge it and "the whole world [...] with the spiritual detachment and generosity necessary for true vision" (1978: 259). In *A Passage to India*, Forster gives an unbiased representation of the Indian. In his India everything is happening silently. Britain is exerting its imperial power on the natives through social and political domination without any resistance by the natives. Regarding Robert Johnson, the colonisers consider India as their estate and like a far part of England that must be governed. Apart from geographical colonisation that hurts India's economy, the stereotypical generalizations impose a cultural domination on the natives. Forster refers to them extensively in his novel. They define the natives as the inferior race which affects their psyche and makes inferiority complex among them. Using stereotypes as the determiners in interacting with the people lead to the "colonization of [the natives'] minds", in which the natives' minds automatically consider the British as superior to themselves (Young 2001). Such imperial objectives are in accordance to *Orientalising the Orientals*; i.e., the natives are treated as suppressed, invisible, and trivial objects to be controlled.

Despite some colonial novels that put the natives on the edge, Forster characterizes the Indian Dr. Aziz as the protagonist and narrates almost objectively what happens for and around him. He is the most active character, enthusiastic in making friendship between the British and the Indian. Meanwhile, he is the symbol of an Orientalised Indian who is invaded by the British stereotypes of an Oriental. Despite his positive features as an educated man, Aziz is considered as a Negro like others that must be despised and ignored. In chapter two, he is ignored by the ladies in front of Callendar's house, who paid no attention to his courtesy towards them and took his carriage without permission. He is considered as a man who is not allowed to approach the White race.

He is an Indian from a higher cultural class. However, the elements of fictional identity are more visible in him. Based on Fanon, the dignified natives are more vulnerable for involving in the inferiority complex. In chapter two, he explains to Mrs. Moor that as an Indian he is not allowed to enter the club. The worst psychological effect of colonisation is the emergence of such complexes in the native's mind in which he feels an inherent flaw. Fanon refers to the stereotypes as "myth[s] of the Negro that had to be destroyed at all costs" since they are "false" (2008).

Adela is introduced at the beginning of the novel as an Anglo-Indian who is eager to break the taboo of communicating with the natives, ignore the prejudicial generalizations about the Indian, and is enthusiastic to see "the real India" by the help of Aziz (PI 20). She made some efforts to interact with the Indians to decide whether the determined identities for them are real or fictional. However, she cannot escape from her British prejudices that were put in her unconscious. Holding Bridge Party is the most notable one that is referred to in the chapter five of the novel. British and Indian as two separate poles in the party do not interact with each other. The requisite of its success is that the representatives of the colonial power free themselves from the shackles of imperial thinking. However, through the party, they try to introduce the Indians to the English newcomers based on imperial stereotypes. For instance, Mrs. Turton, who had anti-Indian attitudes, perceives Mrs. Moor is enthusiastic in interacting with the Indian women. She reminds her "you're superior to them, anyway. Don't forget that. You're superior to everyone in India except one or two of the Ranis, and they're on an equality" (PI 33). Such beliefs contrast the real aim of the party that is "to bridge the gulf between East and West" (PI 21). Hence, the efforts to make an intimate friendship through the party failed.

In the second attempt to contact with the Indian, Adela accepts traveling to the Marabar Caves by Aziz. The strong representation of the stereotypes against Aziz is visible in the expedition to the Caves. Adela suffers an inside conflict to whether marry Ronny or not. She is fluctuating and cannot make a decision. Before entering the cave, she is thinking whether love is a necessity in life or not. Based on the text, Ronny is not physically charming, while Adela believes Aziz "might attract women of his own race and rank" (PI 135). Such currents of thoughts made her mind ready to accuse Aziz for an unknown invasion in the caves.

In this event, the stereotype of Negro as a genital makes some problems. Based on Fanon, the White race considers the Black as oversexed that is a frightening idea for them. In the caves, Adela who is entrapped in the stereotypes Mrs. Turton reminds her about the Indian's extreme tend to women, thinks Dr. Aziz wants to invade her. Nevertheless, there was no testifier, when he is arrested for such an accusation, no one thinks Adela is wrong, since based on Mr. McBryde's view "all unfortunate natives are criminals at heart, for the simple reason that they live south of latitude 30" (PI 148). It assures the Indian that in any case there is no escape for them from the formulated stereotypes since ultimately the colonisers will relate it to their geographical location that is not something changeable.

Characters like Ronny Heaslop, the English City Magistrate of Chandrapore, are examples of the coloniser race that are "literally sucking the air out of the lungs of men, women, and children" (Young, 2003). He does not allow the native to experience a normal life beside the British, but try to suppress them harshly. He insists on the Orientalist ideas and through repeating them, tries to create a place for such opinions in the newcomers' minds. As a result of colonial requirements, only the old officials in India confirm the presence of such stereotypical features among the natives.

Ronny Heaslop has not a healthy outlook about the natives and believes strongly they are from a low culture. The embodiment of British racial policies in the novel is in Ronny's character who strongly believes in imperialist and Orientalist definitions of the Indians. His imperial attitudes are more evident in his two conversations with his mother. After noticing that Mrs. Moor had a meeting with a non-Christen person, he immediately tries to deal with the issue in a stereotypical consideration, and states:

He called to you in the mosque, did he? How? Impudently? What was he doing there himself at that time of night? No, it's not their prayer time [...]. So he called to you over your shoes. Then it was impudence. It's an old trick. I wish you had had them on. (PI 24).

When Ronny hopes his mother have not talked to Aziz, Adela challenges his colonial attitudes by exemplifying the same situation for a European when a Muslim is in the church. She asks: "wouldn't you expect a Mohammedan to answer if you asked him to take off his hat in church?" (PI 24). Ronny's answer is based on imperial rules that since we are superior, everything about us differ and these two situations, although the same, require different actions.

Like Adela, Mrs. Moor is questing Indian's real identity. She tries to challenge the racial discriminations that are applied to the natives by his son. She minds Ronny not to judge Indians in this way when he is living there as his home. However, Ronny, who is impressed by old Officials as Callendar and Turton in their discussions in the club, argues India is not his home, since they are just achieving some cultural and political missions in this country. According to Young, "people in the West always automatically assume that the Western system of democracy must be the best political system" in the world and must be applied to all countries (Young 2003). Hence, the British like Ronny aims to practice the same system on the Indian. He does not consider himself the citizen of Chandrapore. He refers to the purpose of his presence as a political issue that is controlling the Orient.

In his second dialogue with his mother, again Mrs. Moor reminds him to revise his behaviour towards the Indian. He argues the problem of behaving with Indian is a "side issue" and is not worthy to talk about, since "we're not out here for the purpose of behaving pleasantly" but "to do justice and keep the peace" (PI 41). He believes the natives are as scums or as the problems that must be solved, not as common people. He considers the reason of dividing people into Black and White, inferior and superior, is to practice power over the natives. In fact, as Fanon argues, to rule a country the invaders need to create inferiority complex in the natives to prove their own superiority which eases the process of accepting the imposed rules on them. Actually, they involve in the process of Orientalising the Indians to change their identity.

Ronny is a stereotypical European who pays special attention to the Oriental's movements in the city, and tries to control them. He does not let his mother and finance move to Marabar Caves with the Indians but sends some servants with them as guards to be "under British auspices" to repel possible dangers (PI 70). In his opinion, the natives need to be always controlled. In his discussions with his mother and Adela, he profoundly emphasises preventing any contact with the Indian, since they are not reliable. Oana Andreea Pirnuta remarks that this novel maneuvers on the impossibility of intermixing two different cultures, since they misunderstand each other. In fact, through his novel, Forster implies making a friendship is impossible. He indicates that the dichotomy of coloniser/colonised prevents the characters to bridge the gaps between the orient and occident.

### ***Natives' Subjugating to and Accelerating Orientalisation in A Passage to India***

A Passage to India was written in the last years of the period of colonising India. However, there is no sign of anti-colonial movements in the novel. The characters are adapted to the colonial situation. They accept the limitations and the despising treatment of the Anglo-Indians towards them. Consequently, they help the process of

Orientalisation. According to Said, the lifetime of a colonial empire depends on both the coloniser and the colonised. On the one hand, Anglo-Indians' use of almost all their military power in the colony and on the other hand Indian's adaption to the situation help the endurance of colonialism. As recorded in the history, the British occupied India by violence; nevertheless, there is no sign of disagreement and unpleasantness against them in the Forster's India.

Britain tries to stabilize its admissibility among the natives. Johnson argues that one of the ways to achieve such a goal was to insert English values in the country through British Schools in which English language and custom were taught. In the educational system of India, "English literature" and "the inherent superiority of the English race" were taught to the Indian (Said 1993). Aziz as an educated man is the production of such a system in which he has been taught to respect the British as the superior. The consequence of this educational system is a new India called 'British India'. The native tries to attract the attention of the British through respecting them. For instance, when two English ladies exit the Callendars' house, Aziz respects them by bowing and taking off his hat, but he is ignored. However, he continues his effort to speak with them but they do not listen to him. Aziz, like Mahmoud Ali, believes such British actions are a "usual thing" (PI 11). In fact, they consider such treatments as a part of the laws of their race that is indispensably a part of their nature.

When Aziz is walking with Mrs. Moor to the club, she apologizes Aziz for not being able to invite him to the club since she is not its member. Aziz explains a British law that is to separate Indians and Anglo-Indians to her: "Indians are not allowed into the Chandrapore Club even as guests" (PI 17). Although Aziz is an intellectual Indian, racial discriminations deprived him of attending in such associations. By explaining to Mrs. Moor, he obeys the degrading rules over him and even tries to retain it by explaining for a newcomer instead of resisting against spreading such rules. In Sartre words, in such situations, they allow "themselves to be poisoned by the stereotype that others have of them" (qtd. in Fanon 2008). Aziz considers such rules as natural and explains it to Mrs. Moor as a natural phenomenon, which is the result of inferiority complex. He obeys the rules that are to retain the gap between two races and are not for the natives' benefit. Based on Said, Orient and Occident are made by human being.

The presence of the colonisers in India has a long history. Their extensive associations in governing the country give the idea that without their presence the country would collapse. Fanon refers to such a state of mind as the dependency complex. Aziz as the representative of his race has no problem with the European presence in his country. He always escapes from political discussions about Britain. While talking about the possibility of making friendship with the British, he leaves the room to avoid participating in the discussion. The Indians accept the presence of British as a necessity in India. Based on Fanon, "not all peoples can be colonised; only those who experience this need [for dependency]" (2008). When Fielding reminds Aziz about the stupid people around him who prevents Indians to resist against the British colonisers and kick them out, Aziz remarks:

Oh, kick you out? Why should I trouble over that dirty job? Leave it to the politicians.... No, when I was a student I got excited over your damned countrymen, certainly; but if they'll let me get on with my profession and not be too rude to me officially, I really don't ask for more. (PI 161).

Aziz considers British presence as a political issue that is not related to him as a common citizen, while colonisation has penetrated into Indian's social life and culture. They consider it as a side issue, since they are adapted to it. Based on Said, one of the reasons of why the "cultural domination is maintained" is "Oriental consent" (1978).

As a result of colonialism that destructs the Indian identity and replaces it by a fictional and stereotypical one, the natives adapt another identity that is through approaching the White race to be categorized in their cultural class. For Aziz as a dignified man, on the one hand, dealing with Indians around him like his servant who lacks refinement is difficult and on the other hand, he is not allowed to enter the White worlds like club; hence, he tries to make a way that is contacting with the new Anglo-Indians that are less rigid. Fanon argues the native feels happy when a European pleasantly accompanies him. In fact, they feel they have entered into the White world in this way. Fanon considers contacting with British as a kind of salvation for the Negro. In this way, they promote to the White class. They wear some kind of fictional masks, adopting another fictional identity to lessen or remove the degradation and in Fanon's words "flee" their "Blackness" (Fanon 2008). In this regard, one can refer to Aziz who participates in several meetings with the newcomers and Mr. Fielding. He made his first close contact with a British in the mosque. In his first meeting with Mrs. Moor in the mosque, he tries to attract her attention by finding the common points between them in their personal lives and in their religious beliefs. While Aziz is talking with Mrs. Moor, he puts emphasis on any small similarity in their lives, like the death of their spouses and the number of their children. Another example is the Bridge Party, during which the Indians, among them purdah women, arrive sooner than the British. It seems they are more enthusiastic to make a friendship, but it is impossible. As Nilsen remarks "the British live in India, they do not live with the Indians" (37). They are not only inclined to make any intimate relation, but also try to keep the farthest distance from the natives to avoid the possible dangers. The effect of approaching the other race is imposing another fictional identity on themselves. This new identity is a chaotic image of an Indian with superficial

British behaviors and actions. It shows in this way they recede more from their real selves. Based on Fanon, the natives need to search for their real self through resisting against imperial physical and cultural dominations.

### CONCLUSION

Using certain postcolonial concepts from Said and Fanon, this paper discusses the imposition of Orientalist principles and psychological impacts on the Orientals. It shows how Forster portrays the Orientalised India and criticizes stereotypical representation of the Indians. In addition, he criticizes the Indians' passivity against the process of Orientalisation. It demonstrates how stereotypes influence on the psyche of the Orientals and occidentals and become the determinants in the views and interactions between them. The British fulfills the Orientalisation based on these stereotypes. Considering British Officials' dialogues, one might refer to degrading stereotypes as the justifications for their unfair rule over the natives. The inferiority and dependency complexes through which the Indians behave toward imperial subjugation can be traced through analyzing the novel.

Furthermore, through reading *A Passage to India*, one can see to what extent the Orientals absorb the stereotypes and are transformed into inferior and suppressed creatures. Forster highlights the stereotypes whose extraction of the social atmosphere of the colonies is the result of several years of experience in India. He demonstrates how these stereotypes are applied to the Indians in a way that it seems impossible for a native to get rid of them. Indians are condemned to be kept in the farthest distance from the colonisers and live among their own race with whom they share the same racial features. Moreover, Forster puts emphasis on the cultural distinctions and the imperial and colonial thinking that avoid the native to approach the white race.

Finally, the prominent point in this paper is to show how Forster detailed the impact of the negative stereotypes that are followed by inferiority complex in making a bogus identity for the Indian. Forster argues that by attributing exaggerated and unpleasant features, the Orientalised Orientals decide to wear a white mask and approach the Whites by interacting closely with them through several meetings. In fact, the colonised man's unconscious is filled with the desire to be like the coloniser. In this way, they try to protect themselves from the negative consequences of such despised identities; although these are temporary sedatives.

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