



TRACING ORIENTALISM IN E. M. FORSTER'S *A PASSAGE TO INDIA* AND KHALED HUSSAINI'S *THE KITE RUNNER*: A POSTCOLONIAL STUDY

**2023
MASTER THESIS
ENGLISH LANGUAGE AND LITERATURE**

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**Advisor Thesis
Assist. Prof. Dr. Mustafa CANLI**

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Prepared as

Master Thesis

KARABUK

May 2023

TABLE OF CONTENTS

TABLE OF CONTENTS	1
THESIS APPROVAL PAGE.....	3
DECLARATION	4
FOREWORD	5
DEDICATION	6
ABSTRACT.....	7
ÖZ.....	8
ARCHIVE RECORD INFORMATION	9
ARŞIV KAYIT BİLGİLERİ (in Turkish).....	10
SUBJECT OF THE RESEARCH	11
PURPOSE AND IMPORTANCE OF THE STUDY.....	11
HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM.....	11
METHOD OF THE RESEARCH.....	11
SCOPE AND LIMITATIONS.....	12
1. INTRODUCTION.....	13
1.1. From Colonialism to Post-Colonialism	13
1.2. Orientalism	20
1.3. The Other and Othering.....	21
1.4. Post colonialism or Post-Colonialism and Postcolonial Body	23
2. <i>A Passage to India</i> through Oriental Paradigm.....	28
3. <i>The Kite Runner</i> : Tracing the Orientalist.....	45
3.1. <i>The Kite Runner</i> through Orientalist Perspective	47
3.2. Ethnicity and Racism as Aspects of Orientalism <i>in the Kite Runner</i>	52
3.3. Women as Others in <i>the Kite Runner</i>	56
CONCLUSION	61

REFERENCES.....	66
CURRICULUM VITAE.....	70

THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Rasha Mahmood Yaseen titled “TRACING ORIENTALISM IN E. M. FORSTER’S *A PASSAGE TO INDIA* AND KHALED HUSSAINI’S *THE KITE RUNNER: A POSTCOLONIAL STUDY*” is fully adequate in scope and in quality as a thesis for the degree of Master in English Literature\ Novel.

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Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and literature as a Master of Science thesis. Mar 23, 2022

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The degree of Master in English Literature\ Novel by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Rasha Mahmood YASEEN

Signature :

FOREWORD

I would like to begin by thanking Allah Almighty. I want to convey my sincere appreciation to my supervisor, Assist. Prof. Mustafa Canli, for the invaluable information he has offered. Also, the help and direction she has provided me in order to complete my thesis.

I would also like to acknowledge Assoc. Prof. Harith TURKI, I am gratefully indebted to him for his guidance on an academic and personal level.

Special thanks to my loyal friend Assist. Inst. Asma Yahya ALDULAIMI.

DEDICATION

To The soul that is always near with his tender smile and support, my source of strength on every cloudy day my father.

To The heart which believes in me, protects me, and unconditionally loves me, my lovely mother.

To The one who supports and encourages me. The one whom I would complete my life with, my dearest husband, Mustafa Al Sammarraie.

To My forever and closest friend, my sister Ban.

To That angel who supports me every day with her pretty heart, my little sister, Ghofran

ABSTRACT

The notions of orientalism appeared and raised to be as a milestone in understanding the current writings. Whether these writings are written by the western writers or by foreigners who live in the West, it follows certain criteria in depicting the Orient. Postcolonial theory can be regarded as the umbrella that covers the studies of Orientalism in literature as it produces the many concepts and explanations that the postcolonial writings involve. The aim of this thesis is to explore and explain the idea of orientalism in E. M. Forster's *A Passage to India* and Khaled Hussaini's *The Kite Runner*. Also the study aims to explain the related postcolonial concepts like the meanings of Orientalism in the selected novels. Moreover, approaching the meaning of postcolonial orientalism follows the deep explanation to both novels from a postcolonial perspective. The importance of this study lies in its significance in tackling the meaning of Orientalism in both selected texts. The study follows the theorization of Edward Saïed about the conception of Postcolonial Orientalism also the supported explanation to the meaning of hybridity and otherness by Homi K. Bhabha. The study concluded that the concepts of othering and orientalism are well-depicted across the board in post colonialism philosophy. Loneliness permeates every page of *A Passage to India*. The novel's most striking contrast is between the English and Indian gaps. Muslims and Hindus cannot converse with one another. Regarding the growing isolation of distinct groups of people, Forster offers a scathing remark. *A Passage to India's* two main themes are colonialism and orientalism. The interactions between the British and Indians, the West and the East, Christians and Muslims, and Christians and Hindus are only a few of the many relationships that are depicted in the novel. While Hosseini utilizes a protagonist who is not a stereotypically outsider from the East, *The Kite Runner* appeals to Western readers. In *Kite Runner*, Hosseini discusses the subject of ethnicity in Afghanistan through the characterization of the people he has created. *The Kite Runner*, which was released in 2003, shows the complex interpersonal problems that occurred in Afghanistan.

Keywords: Postcolonialism, Orientalism, Otherness, A passage to India ,the Kite Runner.

ÖZ

Oryantalizm kavramları, günümüz yazılarının anlaşılmasında bir mihenk taşı olarak ortaya çıkmış ve yükselmiştir. Bu yazılar ister batılı yazarlar tarafından yazılmış olsun, ister Batı'da yaşayan sahtekarlar tarafından yazılmış olsun, Doğu'yu tasvir etmede belli ölçütleri takip eder. Postkolonyal teori, postkolonyal yazıların içerdiği pek çok kavram ve açıklamayı ürettiği için edebiyatta Oryantalizm çalışmalarını kapsayan bir çatı olarak kabul edilebilir. Bu tezin amacı, E. M. Forster'ın *A Passage to India* ve Khaled Hussaini'nin *The Kite Runner* eserlerindeki oryantalizm fikrini keşfetmek ve açıklamaktır. Ayrıca çalışma seçilen romanlarda Oryantalizm'in anlamları gibi ilgili postkolonyal kavramları açıklamayı amaçlamaktadır. Dahası, postkolonyal oryantalizm anlamına yaklaşmak, postkolonyal bir bakış açısıyla her iki romanın derin açıklamasını takip eder. Bu çalışmanın önemi, seçilen her iki metinde de Şarkiyatçılığın anlamını ele almadaki öneminde yatmaktadır. Çalışma, Edward Saied'in Postkolonyal Oryantalizm kavramına ilişkin teorileştirmesini ve ayrıca Homi K. Bhabha'nın melezlik ve ötekiliğin anlamına ilişkin desteklenen açıklamasını takip ediyor. Çalışma, ötekileştirme ve oryantalizm kavramlarının sömürgecilik sonrası felsefede genel olarak iyi tasvir edildiği sonucuna varmıştır. *A Passage to India*'nın her sayfasına yalnızlık sinmiştir. Romanın en çarpıcı karşıtlığı, İngiliz ve Kızılderili boşlukları arasındadır. Müslümanlar ve Hindular birbirleriyle sohbet edemezler. Farklı insan gruplarının giderek artan yalnızlaşmasıyla ilgili olarak Forster sert bir yorumda bulunuyor. Hindistan'ın iki ana temasına bir pasaj, sömürgecilik ve oryantalizmdir. İngilizler ve Hintliler, Batı ve Doğu, Hristiyanlar ve Müslümanlar ve Hristiyanlar ve Hindular arasındaki etkileşimler, romanda tasvir edilen birçok ilişkiden sadece birkaçıdır. Hosseini, basmakalıp bir Doğulu olmayan bir kahramanı kullanırken, *Uçurtma Avcısı* Batılı okuyuculara hitap ediyor. *Uçurtma Avcısı*'nda Hosseini, Afganistan'daki etnik köken konusunu, yarattığı insanları karakterize ederek tartışıyor. 2003 yılında yayınlanan *Uçurtma Avcısı*, Afganistan'da meydana gelen karmaşık kişilerarası sorunları gösteriyor.

Anahtar Kelimeler: Postkolonyalizm, Oryantalizm, Ötekilik, Hindistan'a bir geçit, *Uçurtma Avcısı*.

ARCHIVE RECORD INFORMATION

Title of the Thesis	Tracing Orientalism in E. M. Forster's <i>A Passage to India</i> and Khaled Hussaini's <i>The Kite Runner</i> : A Postcolonial Study
Author of the Thesis	Rasha Mahmood YASEEN
Thesis Supervisor	Assist. Prof. Dr. Mustafa CANLI
Status of the Thesis	Master
Date of The Thesis	2023
Field of the Thesis	English language and literature
Place of the Thesis	UNIKA/IGP
Total Page Number	70
Keywords	Postcolonialism, Orientalism, Otherness, A passge to India the Kite Runner

ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	E. M. Forster'ın A Passage to India'sında ve Khaled Hussaini'nin the Kite Runner: A Postcolonial Study'sinde Oryantalizmin İzini Sürmek
Tezin Yazarı	Rasha Mahmood YASEEN
Tezin Danışmanı	Dr. Ögt. Üyesi Mustafa CANLI
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	2023
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBÜ/LEE
Tezin Sayfa Sayısı	70
Anahtar Kelimeler	Postkolonyalizm, Oryantalizm, Ötekilik, Hindistan'a bir geçit, Uçurtma Avcısı

SUBJECT OF THE RESEARCH

This thesis aims to examine the topic of Orientalism and the Otherness in E. M. Forster's *A Passage to India* and Khaled Hussaini's *The Kite Runner* in light of the assumptions of the postcolonial school of criticism.

PURPOSE AND IMPORTANCE OF THE STUDY

The purpose of this study is to investigate the meaning of Orientalism in E. M. Forster's *A Passage to India* and Khaled Hussaini's *The Kite Runner*. Orientalism and Otherness are two milestone meaning in both selected novels. These concepts will be discussed in the light of Edward Saied's explanations of race and power. The significant of the study lies in its combination of the two selected novels of E. M. Foster and Khaled Hussaini in one understanding which is the comprehension of the theory of Postcolonialism. The study is first study that tackles these two novels together under the umbrella of Postcolonialism.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

The meaning of the Orientalism and Otherness can be seen in its highest point in the colonized areas, and for certain reasons like the colonial discourses, these concepts wide spread in the colonized countries between the people of the one country between the groups of ethnicities and minorities. Colonized people and Individuals from ethnicities suffer problems of otherness and to be themselves and accepted by society.

METHOD OF THE RESEARCH

The method research of this study depends mainly on the theorization of Edward Said regarding Orientalism and Otherness in his book *Orientalism* (1978), to apply the comprehension and the explanation for the selected concepts under the theory of Postcolonialism in E. M. Foster's *A Passage to India* and Khaled Hussaini's *The Kite Runner*.

SCOPE AND LIMITATIONS

The scope of the current study in this thesis falls in the examination of both the Other and Orientalism in the selected novels. The study follows the conception of Postcolonialism. The selection of the events and characters are depending mainly on the frameworks of postcolonial theory.

It is limited to the following texts:

1- E. M. Forster's *A Passage to India* (1924)

2- Khaled Hussaini's *The Kite Runner* (2003)

1. INTRODUCTION

1.1. From Colonialism to Post-Colonialism

Colonialism means a styling and living in a different land, a group of inhabitants live in a totally different and new region, establishing a society that is subordinate and linked to its old status; a group which, while maintaining a relationship with the parent state, is established in such a way that it comprises early inhabitants and their predecessors and successors (Abernethy, 2000, p. 32). Surprisingly, nobody other than the colonists who might or could not have previously resided in the regions that established colonies is mentioned in these definitions. Therefore, it removes any idea of gathering, conquest, and domination from the word “colonialism”. Nothing suggests that the “new location” is not that “new” or that the stages of “building a community” is very unjustifiable. Colonialism in fact is not a global homogeneous operation, but it linked the indigenous people and immigrants to the most complicated and traumatic interactions in the history of humankind society (Ashcroft and et al, 2000, P:186). The romance has become a metaphor for a colonial experience with that change. The process of “community building” in the new region includes the information or reformation of existing communities and includes a wide range of activities such as business, looting, negotiations, conflict, genocide, enslavement, and revolt. Many publications, including public or private records, scientific documentation, commercial paperwork, government papers, communication, and fiction, influence, and molding behavior. These acts and writings are being tried to make meaning in contemporary studies of post-colonialism and colonialism.

Colonialism defines as the invasion and control of the land and property of another individual. In this view, though, colonialism is not just a question of the spread from the sixteenth century onwards of various powers throughout America, Asia, and Africa; it is a recurrent and omnibus element of human history. From the lands of Armenia to the shore of the Atlantic Ocean, the sun was rising on the Roman Empire by the second century AD. The Mongols invaded the Middle East and China in the 13th century under Genghis Khan. Invasion of the Aztec Empire occurred during the 14th and 16th centuries as one between several ethnic communities who stayed in the Mexico Valley invaded. The communities of the Aztecs borrowed their homage to services and

commodities from conquered places like the Inca Power, the biggest pre-industrial empire in the Americas (Adam, 1996, p. 98). The crusades, the Moorish invasion of Spain, the Mongol monarchy's legendary achievements, and the fabulous wealth of the Incas and mogul people were all fuel for European journeys to other regions of the vast globe of the Century. However, these recent European travels have introduced new, unique colonial practices that have altered the world in ways that have not been the case before (Adam, 1996, p. 99).

All these ideas are designed to explain European colonization's global dominance and catastrophic effects. In the Marxist thinking on this issue, there is a significant distinction between the two: In Western Europe, modern colonialism evolved with capitalism, in contrast to earlier pre-capitalist colonialisms. Modern colonialism has reorganized the economy, putting it into a complex relationship with its own countries, enabling the movement of people and natural resources between colonized and colonial governments rather than taking tributes, commodities, and money from its conquered nations. The metropolis or other consumption centers were delivered to enslaved people and indentured labour, as were crude resources, but the colonies were also offering European goods to captive markets (Adams, 2003, p. 15). Slaves were carried from Africa to America, where sugar was manufactured on western Indian plants for consumption in Europe. At the same time, raw cotton was brought to England from India to the USA, where it was created and sold back to India and afterward suffered. The profits continuously returned in whichever direction people and commodities traversed to the so-called 'Mother Nation' (Adams, 2003,p. 34).

Plantations and settlements, as in the Americas, 'trade,' and India were all part of these benefits and people movements, along with the enormous global population migration. Settlers, soldiers, traders, travelers, writers, missionaries, domestic staff, scientists, and professors, both of whom were colonized and the immigrant migrated, the latter being indentured housekeepers and traders. The critical point is that while European colonialism has employed various patterns and techniques of domination, they have penetrated certain civilizations and had only insincere contacts with others; they have always shaped the necessary economic imbalance to establish capitalism and industry in Europe. In this way, according to Albrow (1994), we might say that colonialism was the sister woman who helped bring European capitalism into being or

that it would not have been feasible in Europe without colonial development to move toward capitalism (p. 15).

The word 'imperialism' is often used to differentiate pre-capitalist from capitalist colonialism. It is rather disappointing since imperialism is of precapitalist provenances, like colonialism. Imperial Russia was a pre-capitalist state, like Imperial Spain. Some opponents say imperialism preceded colonialism (Boehmer 1995, p. 4). Imperialism is best understood as colonizing, rather than attempting to narrow it to a solitary semantical definition by linking its unstable meaning to historical processes. Its early significance in English was simply "command or authority" (Williams 1976, p. 132). The Oxford English Dictionary describes imperialism as the "ruler of the emperor," if authoritarian or repressive. The basic or the spirit of the empire. The connection between imperial and royal authority is in fact quite different. While monarchs participated in early European colonialism symbolically and monetarily, these companies have always had wider social and class interests.

At the beginning of the twentieth century, the word "imperialism," which connected Kautsky and Lenin to a certain stage of capitalist growth, gave a new meaning to this term. In *Imperialism, in Highest Etappe of capitalism* (1917), Lenin claimed to have led to an 'enormous surplus of capital' through the development of 'financial capitalism' and industry in Western nations. This money was not suitable for a house with little work. The funds could not be used. Although the colonies lacked money, they nevertheless had enough work and staff. For it to continue its growth, it had to expand and conquer non-industrialized countries (Clayton, 1994,p:153). Therefore, Lenin predicted that European financial capitalists would ultimately devour the rest of the world. This system was known worldwide as 'imperialism.' It was a specific phase of capitalist development – the highest, as Lenin says since competition between the various imperial conflicts catalyzed the downfall of capitalism and the end of that. According to this Leninist idea, some name capitalism to be the distinctive characterization that shows the difference between the act of colonialism and the meaning of imperialism (Altbach, 1975, p. 17).

Imperialism does not thus need the direct colonial authorities since the economic links of control and dependency ensure that the European industry and goods have captive labor and markets. This is frequently called "neo-imperialism" or "neo-

colonialism” (Althusser, 1984, p. 134). We can see that in this sense the imperialist is the largest degree of colonial ideology as a colonial rule, led to the growth of European industry and financial capital. In the modern world, colonialism and imperialism, characterized by the coup of land, seizure of material resources, use of labor and intervention in another region or nation's cultural and political institutions, may be distinguished. But there is still much ambiguity that shape the economic part as well as the political definitions of the term. When the sun set on the empire, or the fall down of imperialism, is signified by granting political independence.

If imperialism, on the other hand, is mainly a framework of economic control and market integration, political changes have little effect and could even redefine the term; as with Despite its global military and economic dominance, American imperialism lacks political authority. As a result, "Soviet imperialism" was often used to describe the relationship between the former Soviet Union and various Eastern European nations (Anderson, 1983, p.123). The tension between imperialism's political and economic impacts are also reflected in our concept of racial oppression, as we will see in the following sections. Consequently, the definitions of imperialism, colonialism and their distinctions alter throughout time. Using the idea of imperialism at the first place beside the idea of neoimperialism as a process that begins with metropolis and progresses to dominance and control is helpful in distinguishing the two Colonialism and neocolonialism are the results of imperial dominance in colonies (Baber, 2002, p.779). Power moves out of the imperial nation and into the colony or neocolony from this 'metropolis,' which is the region in which it penetrates and governs. Without official colonies, imperialism may still work, but colonialism is not.

These different views of imperialism and colonialism and confuse the meaning of the words “postcolonial” and “imperialism.” Due to the end and the descendants of formerly colonized peoples throughout the world, the entire planet may seem postcolonial. The colonial period is gone. Nevertheless, in many instances, the term has been fiercely discussed. To start with, the word ‘post’ adds to confusion since it refers in two ways to an ‘aftermath’. The opposing parties of the term opposed the second meaning: it may be premature to proclaim colonialism dead if the inequities of colonial power had not been rectified. At the same time a country may be post-colonial (as legally independent), or neo-colonial (as economically and/or culturally dependent) ” (Bartens, 2008). The significance of initial decolonization beside the fact about the unfair relation

of the control of colonialism is still evident in today's inequalities among "first" nations and "third" countries cannot be ignored. In the new global order, direct authority is no longer required. However, it allows foreigners to infiltrate the economies, cultures, and political systems of specific countries, at various levels. It is thus unclear whether the formerly conquered countries can really be called "post-colonial" (Ashcroft, 2001, p. 44).

Hybridity between descendants of immigrants from Europe and indigenous peoples is less apparent in Canada, Australia, and New Zealand. They would want to be seen as postcolonial subjects since they are estranged from Britain (or France). However, without analyzing internal inequalities in these countries, we cannot evaluate how postcolonial they are without also (Hodge and Mishra 1991, p. 412). White colonizers were historically colonial actors, and their subsequent cultural and economic development does not simply class them as other conquered populations. The people of white people here, irrespective of their distinctions from the country of origin, have not been topic to genocide, cultural devastation, economic exploitation, or political exclusion among indigenous or any other colonies " (Bhabha, 2016, p.183). South Africa can be considered as the strangest embodiment where as nationalist Africans "continued to see themselves as victims of English colonialism and...the claimed continuation of this victimization was used to justify the maintenance of apartheid." (Ashcroft, 1977, p. 54).

To be more than a term for a technical transmission of power, 'postcolonialism' has to confront these inner rifts and divisions. But we cannot just build a global "white" culture at the same time. There are considerable power and historical differences between Canada and New Zealand beside the metropolis of Europe and the United States later on. In addition to that, internal schisms may even occur in countries like India, which seldom question their postcolonial status. The breakdowns are linked in a different manner to class and ethnicity. Mahasweta Devi, a writer from Bengali, tells how in her heartbreaking story "Shishu" Indian autochthones in post-independence have been physically and symbolically crippled (Children) in a reference to their naivety. The attitude of 14 post-colonial scholars, even the most well-meaning government official, demonstrates that national 'progress' has no place for tribal customs or beliefs. Mr Singh's view towards tribal reflects the sentiments of imperialism towards non-Western peoples: strange, superstitious, uncivilized. As a result, they are treated as if they were

small children who must be brought into line with the rest of America. The outspoken people were pushed into the woods, where they starved for years (Bartens, 2008).

The story reminds us that anti-colonial movements seldom represent the benefits of all the people of a colonized nation, but it is careful to differentiate between the available to people in different places. These fractures could no longer be overlooked after independence, and thus from the 1960s, African authors were branded “no longer to be dedicated to the nation,” like some of their Indian counterparts (Appiah, 1996, p. 67). In most colonized countries, the colonial authority collapse did not lead to any rapid advances in the position of females, the working class or the peasants, and the new nation-state made freedom only selectively and unevenly available. Colonialism is not only a thing that occurs outside people or a country and it does not just happen by means of internal factors; it may also be reproduced from the inside. As a consequence, ‘postcolonialism’ seems to be full of contradictions and qualifications, and not a cumbersome term (Chousein, 2013).

It claimed that the idea of postcolonialism is more helpful than the actual continuity of colonialism as a challenge to colonial authority and the legacy of colonialism. This attitude would allow us, even though they live inside metropolitan cultures, to see persons physically uprooted by colonialism, such as African American or Asian and Caribbean descendants in the British as ‘post-colonial.’ It also allows the history of the anti-colonial battle to be integrated with the present anti-imperialism and Western culture (Head, 1997).

According to Jorge de Álva, postcoloniality has to imply not so much subjectivity but a “subjectivity of oppositionality to the practices and discourses of colonisation/imperialisation following “colonial experience.” Postcolonialism” He advocates this by claiming that the notion of a single linear development has been undermined by new approaches to history, instead of focusing on “several competing narratives that are often concurrent.” Thus, he suggests that “we liberate postcolonialism from dependence on a colonial pre-eminence” and “teach a post-structuralist stake marking its development” (Appiah, 1996, p. 53)

This comment is worth examining since the discussion on post-colonial studies brings us straight to the heart of the present controversy. Even though we shall deal with this matter later in the book, we may look briefly at some of the present conflicts. De

Alva wants to separate the term 'post-coloniality' from official decolonization since he thinks that many once colonized and once-colonized countries are still subject to colonial tyranny. And he advocates the extension of the term with post-structuralist historical methods, which claim that exposing various oppressed populations' life demands an emphasis on "a plurality of history" instead of "one history." Instead of rejecting master stories, feminists also maintained that these narratives had eradicated females from history. There was a similar frame of view among anti-colonial intellectuals. However, the most enduring expression of the idea was post-structuralist literature.

Many adversarial theories have lately criticized it as overly dependent on post-colonial perspectives. They believe that the focus on different fragmentation and histories and has damaged comprehension of the global functioning of capitalism today (Ranjit: 2004). In view of the changing ways in which global capitalists work, the increasing dispersion and mobility of communities and peoples must be recognized. According to this idea, stressing a multitude of history serves to conceal how these tales are connected to the global workings of multinationals. Without this focus, global power imbalances widened, and the world is "apparently ineffective" (Dirlik 1994, p. 354). Ironically, both historical and current conditions may flatten the rapid spread of the term postcolonial. Every 'subordinating' speech and action in time or place is not the same.

Modern imperialism may reform the former colonial powers, but it is not the same. Forms of nationalist resistance were against colonial authorities that could not offer a pattern for dealing with contemporary global inequality that anchored postcolonial studies. Indeed, many in the postcolonial world remain skeptical of the forces and speeches which were essential for formal decolonization, as shown in the story of the Mahazweta Devi. Therefore, we may question not only the start of postcolonialism but also the location of postcoloniality. Although "minority" people in the West and those in the "third world" have a history in common with cultural origins (Chousein, 2013).

The cultural transition that occurred in postcolonial societies and led to the multicultural state in literature and society is the subject of postcolonial literature. Homi Bhabha assumes that "Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of 'minorities' within the geopolitical

divisions of east and west, north and south. ... They formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the 'rationalizations' of modernity" (Bhabha, 2016, p.183).

1.2. Orientalism

This word has been popularized in Orientalism by Edward Said, in which he analyzes the process of the 'East' in European thought and continues to be built by it. In different fields such as languages, history, and philology, Orientalist professional students included academics, but the Orientalist debate in European thinking was far broader and endemic to Said. It was a style of thinking centered on the epistemological and ontological difference between the "East" and the "West," as well as a scholarly discourse (Said, 1978, p. 2). But, generally speaking, Said is explaining the way that the western insinuations treat and tackle the subjects of the Orient. This way is called Orientalism that can be clarified "by stating about it, allowing for its views, learning it and ruling about it. By other words, Orientalism can be regarded as "a Western-style for domination, restructuring and power over the Orient". Similarly, Foucault's notion of discourse is a classic example.

The importance of Orientalism is that it was a pinnacle example, a kind of authority, of the creation of the other as a method of knowledge of the other. The East is a physical phenomenon not inert, created generations of intellectuals, artists and commentators, and politicians who have naturalized a lot of Orientalist ideas and ways of stereotyping. Furthermore, the connection between East as well as West can be considered as a strong force in the world today, dominion and a complicated hegemony of different degrees. Thereby, for Said, Orientalist discourse is more precious than a 'genuine' East discourse as a symbol of Western dominance over all of the Orient. Furthermore, as a general guideline regarding the knowledge about the orient is the complex orient, suitable for academic studies and displays, and suitable to the theoretical design, as well as in the context of a Western hegemony on the orient from 18th century onward. But orientalism is not a Western conspiracy to contain the 'Eastern' globe. It is the following:

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 . . . but also of a whole series of 'interests' which . . . it not only creates but maintains. It is, rather than expresses, a certain will or intention to understand, in some cases to control, manipulate (Said, 1978, p. 13).

In particular, the speech on orientalism continues today, as is seen in its research, in its reporting in the media, and the illustration it represents, in general, in the western connection with 'Islam.' The practices of Orientalism , including studies, debates, and the whole image of Africa in the eyes of the Western culture from the 19th century. Hence, it continues to be relevant to the functioning of imperial authority whatever it uses; it requires far-reaching political control to know, to identify, to fix others in speech. Such broad groups' widespread building of areas is likewise characteristic of modern cultural activity (Moosavinia and et al,2011,p:105).

The concept of a generalized group of Asian traditions (Like Asiatic democracy) can be endorsed by governments by peoples who work institutionally and have initially been bundled up by Orientalists, for example, the Far East, Middle East, Asia, etc. The Orientalist ideas wide spread over into the concept of the construction of the self. A word such as 'Asia' is used as a unique adjective and is threatened to undermine and dismantle significant distinctions between culture, religion, and language in nations where it applies automatically to methods that do not vary from the Orientalist discourses of the colonial era (Ranjit: 2004). Said takes this binary of Orientalism which depicts the Orient in the West and he destabilizes it to introduce a creation of areas of the universe into Occident and Orient as binary division so "this binary also referred to as the East/West binary, is a key in postcolonial theory". Said states that the Orient and the Occident have existed together and in his argument, he shows that they are in their existence they depend on each other and they cannot be found separately (Chousein, 2013).

1.3. The Other and Othering

The 'other' is often someone different from the other. Defining what is "normal" and finding oneself's position in the world is important to other people. In discourses like primitivism and cannibalism, this colonized person is described as a "other" to create a binary distinction between the colonizer and the colonised and emphasize the naturalness and supremacy of colonizer cultures and the perspective of the universe

(Saied 1978: 36). Although Sartre in *Being and Nothingness* is extensively used in existential philosophy to define relationships between oneself and others in creating self-consciousness and identity concepts, in current post-Colonial theory the definition of the term is entrenched, post-Freudian and Freudian analysis of subjectivity formation, particularly the psychoanalysis (Dovey, 1996).

The usage of the word in Lacan includes a distinction between “the other” and “the other,” a difference that may lead to misunderstanding but can be extremely helpful in the theory of post-colonialism. The other one – with the little ‘o’ – describes the other, in Lacan’s idea, the self the infant finds when it looks into the mirror and is conscious that it is a different person. When the kid views his image in a mirror, an uncoordinated jumble of limbs and emotions, the picture must resemble the child enough to be noticed (Bataille, 1943, p. 128).

Still, this has to be distinct to form the desire of the child for ‘expected mastery.’ In establishing the identity of the subject, that other is essential. It may refer to the colonization of other people in post-colonial theory, who are downgraded by the Imperious Discourse, defined by their distinction from the center. The meaning of Other may be centered, on double counts as it gives a feeling of the colonized subject’s identity as other” or as dependent, and secondly, it becomes a “absolatory polar of the address.” The subjective way that the side of colonialization is always in the another’s perspective, ‘the imperial, the grand-autre’ in the comprehension of colonialism (Young, 2010, p.40).

Furthermore, Subjects may be challenged by the mother- and nurturing-power ideology that matches terms like ‘mother England’ and ‘home.’ Their subjects are the most significant. The Symbolic Other may be portrayed in the Father, on the other hand. As a result of the imperial rule, colonial subjects may come to experience a sense of power over the colonizer. As the other that colonialism produces is the product and the a child of the first Empire also a crude and inferior object of Imperial discussion, the colonial discourse is ambiguous. In the same way that the colonial Other was created, the dominant imperial Other is created (ibid).

Gayatri Spivak created this phrase to construct its other’ through imperial discourse. Other explains the many ways colonial speech creates its subjects. In the explanation of Spivak, othering is the dialectical process since the colonial other is formed simultaneously with its colonizing others as subjects. She describes the hill tribes

as depravity, traitory, ‘brutality’ and ‘perfidy’ while making their territory a ‘responsibility’ to be handed up to the coronation (Spivak, 1985, p. 134). In objectifying the other by imperialism, it may be seen, argues Spivak. The third example is that the Marquess of Hastings has reproofed the general for permitting half-paid subalterns to serve regularly in the indigenous governments alongside our (colonial) administrations. All three are involved in creating an ‘other’ narrative, the ‘real’ history of the indigenous hill kingdoms, and building Empire Otherness (135).

1.4. Post colonialism or Post-Colonialism and Postcolonial Body

The consequences of colonization on culture and civilization are discussed in postcolonialism (or frequently postcolonialism). As historians initially used after the WWII as a post-colonial country, the post-colonial era had a clear historical sense. Since the late 1970s, though, literary critics have started using the word to analyze the different cultural consequences of colonialism (Ashcroft, 2000, P: 188).

Although studying the domination of representations in the colonized cultures in 1970s had been initiated with texts like Edward Said’s famous book *Orientalism*, leading the formation, in critics like Spivak and Bhabha, of the colonial discourse, the real word of postcolonial is not usually used in earlier narratives to foreshadow the impact of the speech of colonialism (Bartens, 2008). The Post Colonial Critic, Spivak first coined the term “post-colonial.” Although studying the consequences of colonial representation was important to critics’ work, the word “post-colonial” itself was first employed in the literary circles for cultural exchanges in literary organizations. This was in the process of politizing and concentrating issues like the literature of the Commonwealth and New Literature in French that began in the late 1960s. The word was then used extensively to mean the political, language and cultural experience of former European colonial societies (Berrin, 2013).

Thus, the word was virtually from the outset a possible location for disciplinary and interpretive objection and particularly the implications of or lack of the significant hyphen. Many criticisms of the material effects of the historical condition and its discourse power were led in this respect by the very post-structuralistic influence of colonial theories, Homi Bhabha, Said, Foucault, , (Lacan and Althusser), and Gayatri Spivak, (Derrida) to state that the post-colonial discourses are a genre that distinguishes

themselves from the colonial. The two techniques remain intertwined as long as this dividing line persists. Various approaches that consider the answers to this kind of issue are currently employed to research and analyze European territorial conquests, European colonialism's diverse institutions and discourse, colonial discourse's nuances, and resistance to empire. "Post-colonialism/postcolonialism" Although its application is focused on the artistic output of these communities, it is being extensively utilized for historical, political, sociological and economic analysis as the effects of the European empire on global cultures is still to be tackled by those disciplines (Chousein, 2013).

The meaning of the "post" of the prefix is still a subject of intense criticism. A more detailed knowledge of the functioning in the post-colonial understandings, underlying the linkages of pre-colonial, colonial, and post-independence cultures across politically defined historical eras, is challenging the simpler notion of post-colonialism. "Post-colonialism" As a consequence, further issues were raised about what restrictions should be imposed, if any. Aijaz Ahmad criticizes, for example, the word colonialism could be used as a transhistorical entity which is always present and in the process of disintegration in one area or the other of the globe, and which might lead to the Indonesian occupation of East Timor (1995, p. 10). But it is obvious that in recent accounts, postcolonialism, as used mostly, concerns the processes and consequences of European colonialism and its responses from the 16th to and including neo-colonialism today.

In his article, Slemon points out also that if the responses of the oppressed people are constantly resistive, agency may really be taken away. Ahmad (1992) and others have underlined that post-colonial cultures continue to be attached with and influence the first reaction to the invasion, since they have their own internal agendas and forces. They are not simply able to produce "reactionary" texts. Clearly, any definition of post-colonialism should take this broader range of local and particular continuing concerns and behaviors into account. These disputes are unlikely to be addressed quickly. However, at present the basis of the word inside European narratives and the answers (resistant, otherwise) This acts by all colonised people continue to be crucial, despite of how we interpret "post-colonial" or the disagreements around the controversial word "post" or the extremely problematic hyphen.

A specific location is an equally important restriction. Each colonial meeting or ‘contact area’ differs and each ‘post-colonial’ occasion requires a particular location and analysis for its unique interaction against these basic rules. The possibly homogenizing impact of the word postcolonial (Hodge and Mishra 1990; Chrisman and Williams 1993) has been a subject of a strong dispute. It is claimed that the impact of the colonial experience of this world is to eliminate the distinctions between a variety of civilizations. There is, however, no reason for such to happen, inherent or inevitable. Material and location are exactly what bring great possibilities for postcolonial researches and make it possible to analyze in particular ways the diverse impacts of colonial discourse.

In these two foundations, materialism and location, underlying theoretical problems lay at the heart of a great deal of conflict about what the word refers to and what they should contain and should not. Yet, despite these disagreements and conflicts, indications have arisen in recent work in the area of a successful and complementary connection between different post-colonial methods. Whether on the basis of theoretical discourses or historical readings, the debates emphasized that the concept of the post-colonial/postcolonial must be retained and strengthen these basic criteria. Critics such as Young pointed out that “the actuality of the historic circumstances of colonialism may be easily dismissed in favor of the phantasms of colonial speech” the important goal was to avoid presuming (Young 1995, p. 161). Materialist philosophers like Mohanty, Parry and Ahmed who contend, according to Young, that it should not be carried out at the cost of the materialist, historical inquiry, have provided the strongest critique of the theory of speech (161).

The necessity to give specific descriptions of the material effects of those discourses as they functioned in various times and locations frequently clashes with the goal of defining the basic dynamics that kept the effort of imperialism generated as soon as colonization happened. Colonies and empires were not one-size-fits-all entities, but rather diverse forces that behaved differently in various historical periods, urban civilizations As they sprang, in certain contact zones. Local particularities, especially in ideology and discursive production, make it difficult to identify broad universal components.

Because colonialism, like any other category, is a rope with many overlapping threads, not all colonies will participate every element of colonialism. It also will not

share certain important features (1958: 87). Nonetheless, as Robert Young has said, it is probable that the specific historical moment would interact with the broader rhetoric of colonialism in such a way that:

The contribution of colonial discourse analysis [for example] is that it provides a significant framework for that other work by emphasizing. That all perspectives on colonialism share, and have to deal with a common discursive medium which was also that of colonialism itself: the language used to enact, enforce, describe or analyze colonialism is not transparent, innocent, ahistorical, or simply instrumental (Young 1958, p. 162).

"Post-colonial reading" does not have to be confined to rereading and editing particular works (for example, papers dealing with a region's history in Europe). Consider, for example, how a postcolonial understanding of English literary traditions may focus on colonialism that links England, Scotland, Ireland, and Wales and how those relationships have affected literary production and representation in the past and now. Also, it would need reframing English literature and literary production in light of the imperial and colonial process rather than as a series of domestically-driven changes and advancements. Post-structuralist theories (like Derrida's) can be seen as more influenced or markedly inflected by colonial experience than as products of the Parisian intellectual climate, while modernism can be seen as the result of Europe's participation with what they call it "savage" cultures in the lands of Africa as well as the culture of South Pacific (Tyson, 1998, p: 360).

Moreover, although there is nothing like 'the after-colonial body,' the body is essential to different types of colonial and post-colonial discourse. In recent times, several post-colonial letters have claimed that the body is a vital place for the inscription. The perception of individuals affects how they are treated. In such constructs, physical distinctions are important. This perception of the body and considering it as a place of presentation is a key into many different early post-colonial scholars, particularly Frantz Fanon (1961), and Edouard Glissant's views (1989). These first worries with the body focused on color and racial notions. Signs of differences were highlighted when they were expressed in skin color, kind of hair, physical characteristics, such as the nose or eye form, etc. it is not clear whether or not these variances are significant enough to imply the presence of distinct genetic gatherings inside certain species, as race

conceptions are often misrepresented, they are nonetheless becoming a primary means to develop prejudices against specific groups and reinforce them (Wynter, 1989, P:6-8).

These preconceptions were produced for financial purposes or for control of colonial indigenous people by stressing their differences and making them less important (see hegemony). More recently, the special role gender played in the construction of descriptions of colonial lowliness (emasculation or feminisation of post-colonial cultural images, word, etc.) and the build-up of a singular 'double-colonization' for the female inside the overall field of colonial oppressions has grown in concern and understanding. This led to more attention to the body as a place for postcolonial subjectivity sexual readings (ibid).

The body stresses the unique character of post-colonial discourses and their significance in post-colonial representation. The body is a text, which may be written and read in contradictory discourses. Still, it can be considered as a particular text showing how "subjectivity" is perceived as inevitably substantial and permanent, however, manufactured it may be in reality. For postcolonial studies, this is essential because it reminds us that the discursive imperial power forces are working on and through the individuals and provides a quick corrective to the trend towards abstract ideas in their daily environment (Head, 1997).

There have been various methods in recent years of looking at the body's position as a place for discursive control. A fundamental reworking of the history of ethnography and public exhibits is essential to the study of the museums and fine arts, attention to demonstration and exhibiting the people, their photos and their conserved remain (Coombes 1994; Maxwell 1998).

Also, the creation of these types of installations to draw attention to and remove such a barrier is a significant outcome of this kind of work. The show by the KhoiSan bushmins and their remains in Cape Town in 1995 is an example (See Skotnes 1996). Another illustration of this rehabilitative process in operation is that both the indigenous Australian aboriginal communities and Native Americans stress the need to retrieve ancestral corpses transformed by imperial museums into exotic 'exhibits.'

2. *A Passage to India* through Oriental Paradigm

Edward Said has established so well in his writings that the Western tradition of seeing, expressing, and understanding Islam, the Arab world, and the colonized world has distorted each according to a set of assumptions, aspirations, and projections. Most contemporary critics have relied heavily on Said's insights about cross-cultural communication and misrepresentation in their readings of the major English and non-English works that discuss the idea of the Other. However, it would be possible to demonstrate how he contributes to a line of critical interpretation of Forster's *A Passage to India* that distorts the book to serve certain assumptions, refusals, and misreading. Using the success of actual occurrences at the period of his journeys to India and the promise of a surprising ending, Foster's *A Passage to India* reads like an excellent mystery thriller. There is no shocking climax or unexpected discovery. The novel's dramatic setting is ultimately established, including an explosive human condition that the failure of a single character may set off. The novel's structure is not based just on the chronological order of occurrences but also on the thematic order of ideas. This story explores a war between two cultures that are geographically and culturally opposite one other and are divided by the Mediterranean Sea. Only a glimmer of hope is offered in the story. A lot of Forster's life must have gone into making the specifics that give the book its flavor of a place. Attractiveness and animosity of the Indian setting are both constantly emphasized. The novel's narrative is clear and straightforward. The storyline is as definitive as it is judicial, yet the tale lies underneath and above it. The characters are fleshed out enough to carry the story. In *A Passage to India*, Forster takes the reader on a journey into his mind and heart in an Indian context, connecting his perspective with the Indian ideal. The novel's title was derived from Walt Whitman's poem "Passage to India" (1871) (Beer, 1962, p. 15).

If we evaluate this work in light of Whitman's poetry, we will see that portraying Anglo-Indian interactions is more of a pretext than a goal. The central idea of the poem *Passage to India* is a spiritual seeker. There is no core character whose perspective binds the work together. Therefore, he stresses the environment above the individuals. Nonetheless, he utilizes one character as the focal point of the riddles and confusions that plague the others. Even though Professor Godbole is not a significant character, without him the concept of spiritual search would be incomprehensible.

Despite the diverse locale and atmosphere, the main topic of *A Passage to India* seems to compromise the components of class warfare. The need for compassion and love in human relationships, especially in a colonial situation, is a basic yet important topic of *A Passage to India*.

Geographically, Bankipore proposed Chandrapore as a city, but its residents are fictitious. Adela Quested comes in India with Mrs. Moore, an old woman. Both women are kind and have a strong desire to “know India”. This irritates Ronny, Mrs. Moore's son and Adela's fiancé, who has completely accepted the viewpoint of the ruling race and evolved into a rigid administrator. Mrs. Moore enters a mosque and makes the acquaintance of Aziz, a young Muslim doctor, despite Ronny's conviction about what is and is not appropriate. Having been ignored, Aziz is sad and unhappy; Mrs. Moore's warmth and simplicity comfort him. The two build a bond with one another. Finally, through knowing Indians, the travelers would learn about India, and Aziz is more ecstatic than they are at the possibility of the connection. To convey his emotions, he plans an extravagant excursion to the Marabar caverns. Fielding, the principal of the local college, and Professor Godbole, a Hindu educator, were also scheduled to attend the party, but they miss the train, and Aziz arrives with the women first. Mrs. Moore had a terrible psychic encounter in one of the caverns and sends Aziz and Adela to continue the investigation. Adela, an unattractive young woman, has concerns about her engagement with Ronny, and she dares to talk abstractly to Aziz about love, so offending him and disturbing herself.

Adela panics out of the cave after imagining that Aziz had tried to rape her by pulling the strap of her field glasses and breaking it. Many of the station's English speakers are going into a froth over the claim. Everyone here is unanimous in their belief that Aziz is guilty, thus the judgment is already set in stone. Mrs. Moore and Fielding are the only ones who do not know this for sure. Fielding, who has a soft spot for the young doctor, and Mrs. Moore, who trusts her gut, are both certain that Adela is suffering from an optical illusion and that the incident did not occur. When Fielding publicly states his partisanship, he is shunned, but when Mrs. Moore just hints at her position, her son sends her abroad, where she tragically dies. At the trial, Adela's delusion, which the English's panic had fueled, was shattered; she recanted, and Aziz was exonerated. The Indians are ecstatic with Fielding's promotion and exoneration, while the English are fuming with rage.

All throughout the book, a feeling of isolation looms. The novel's most striking contrast is the English and the Indians gap. There is no way for Hindus and Muslims to communicate. Forster makes a pointed observation on how different groups of people are becoming isolated. The peaceful, uncluttered aesthetic of Islamic art and architecture reflects Forster's feelings about Islam. He did not like the Hindu ceremonial trappings, which he believed contributed to the spread of animosity and led to violence in various locations. They became contemptuous of one another and violent as they struggled to comprehend the English's cunning strategies. Awakening to the truth, they banded together to expel the genuine threat from their midst. Therefore, *A Passage to India* is imbued with a somber mood, with less poetry, beauty, and even less cohesion. Individuals of various races who want to develop friendships are unable to do so, while racial antagonism exists. The tale is infused with an atmosphere of misunderstanding and lack of trust due to ethnic disparities. It is a book about Indians, specifically Indian Muslims, and not about India or Indian issues.

While writing *A Passage to India*. Forster searched for the middle ground in an effort to unite the cultures of the East and West. He relied on his close relationship with Masood to shape the character of Aziz, the protagonist of this masterwork. Aziz embodies Masood in every way; like him, he is a well-read, cultured Indian who appreciates Urdu, Persian, and Arabic poetry while bemoaning the decline of Islam and the fleeting nature of love (Malcolm, 1970, p. 118). He often makes references to the Moghul dynasty and imagines himself to be either Babur or the devout Aurangzeb, but never Akbar, who betrayed the Indian spirit in Aziz's eyes. Aziz's identity is strongly influenced by his great Muslim pride, which serves as both a symbol of identification and a driving factor in his character.

Some elements of Islam and Hinduism are portrayed with interest and sensitivity in *A Passage to India*. It is not meant to be an explanation of Hindu or Muslim beliefs and practices, but it does present them in a realistic, sardonic, and self-aware light. The book sheds insight on the author's philosophical conflicts with these two Indian religious tenets and offers reflections on important topics related to the two faiths. Forster's own encounters with the faiths of India provided the inspiration for the novel's central topic. The story of the novel focuses mostly on Hindus and Muslims because of the author's limited exposure to other faiths. The book seems to be dominated by Muslims. Most of the story's focus is on Dr. Aziz, rather than any Hindu figures. The portrayal of him and

his Muslim allies is much clearer than that of Godbole and the Hindu masses. Forster felt more at ease with Muslims than Hindus on his two trips there.

When compared to individual Hindus, his Muslim acquaintances were easier to understand in terms of their personalities and faith. Among other examples, he portrays Syed Ross Masood as very different from the Hindu Maharajah of Dewas. Forster relied upon his close connection with Masood to develop the character Aziz in *A Passage to India*. While Forster has a deep knowledge of Masood's mental traits and attitude and is constantly sympathetic to him, he portrays the Maharajah with a combination of fondness, pity, and appreciation. Forster's connection with Masood piqued his interest in India and Indian culture after he had previously been sheltered from both his suburban and academic life. Another letter from Forster, written after he had left Dewas and was residing with Masood in the Muslim State of Hyderabad, with the same contrast at the forefront. My experience thus far has been wonderful. Masood was in fine shape, the weather was great and invigorating, there were fascinating people to chat to, tasty food, lovely scenery, charming birds in the garden, and there was neither Baldeo nor religion stating "My conversion from Hinduism to Islam was quick and painless" (Forster, 1951, p. 334).

Foster once said, "When I returned to the Taj Mahal after nine years, I heard the evening call to prayer being chanted by a muezzin with a most wonderful voice coming from a nearby mosque. Only God can be worshiped. Having traveled through Hinduism to reach Islam, I can say that I am a fan of that religion" (Forster, 1951, p. 333) Forster's varied encounters with Islam and Hinduism are depicted in the book. Islam is presented in a more compact and polished light than Hinduism's expansive and baffling presentation. In the first section, Aziz presents Islam as something more than a religion; he describes the mosque as a place of peace and hospitality, and he makes the mosque's setting seem familiar by drawing parallels to the English parish church and by quoting an easily understood inscription on a tomb. A collection of essays by Indians on Forster's work was compiled by one of Forster's Indian literary critics, Vasant A. Shahne, in 1975. This essay uses *A Passage to India* to demonstrate the "Critics' view of Forster". The focus is on Indians, whether the reviewers are pointing out the Hindu or Muslim influence on the novel's structure or critiquing the novel's depictions of India and Indians. They often examine the book through the lens of Hindu and Muslim cultural influences in India. Narrative, dramatic tension, and character representation are all

examined in light of “Hindu - Muslim religious, political influences,” as discussed by C.L. Sahni and V.A. Shahne. (Shahane, 1975, p. 15).

Some critics, like G.K. Das, assess it from a political standpoint. Through analysis, he concludes that Forster's political allegory in *A Passage to India* reflects his sympathy for Muslim Indians and their yearning for Islamic unification as a result of the latter's involvement in Islamic disputes with Britain (Shahane, 1975, p. 15). M.K. Naik argues that the book paints an inaccurate depiction of Islamic and Hindu beliefs and practices, and so is an inaccurate portrait of racial relations in the 1920s. According to him, “Aziz does not stand for the intelligent, nationalist young of India. He is not a true reflection of the Indian intellect since he is looking backwards, at Babar and the Muslim glories of the Middle Ages (as cited in Shimer, 1977, p. 364). Because it ignores the political upheaval of the 1920s in India, this work comes seen as anti-national. Naik claims that whether the book is evaluated as a historical record or a portrayal of racial relations, it falls short in both areas (as cited in Shimer, 1977, p. 364).

Despite the fact that the protagonist of Forster's novel is an Indian Muslim, and despite the fact that the majority of the novel's characters are Muslims, Forster paints an unclear image of Islam. The novel's protagonist, as Frederick C. Crew says, seeks answers about men's relationships with God, which Crew describes as “the novel's core quest” (Crews, 1960, p. 106). We cannot say that Forster ever attempted to give an Islamic solution to the issue. With the previously mentioned critiques, Forster's own ideas are exposed throughout the story via way of Aziz. At the outskirts of the city, Aziz sought refuge in the mosque. This was usually one of his favorite spots. By gaining his favor, the mosque freed his creativity. Where his body and mind were in Islam, which is more than just a religion; it is an exquisite and long-lasting way of life. The book concludes with a more rhetorical and satirical section on Hindu themes, in contrast to the straightforward presentation of the preceding chapters. Krishna's festivities, complete with garlands around the idol and the chorus singing hymns of devotion, depicted in a jumbled but full fashion. However, Aziz's dissatisfaction with the prevalence of superstition and idolatry among the Muslim community leads him to look critically on Islam as it is practiced today.

Details of Hinduism, such as its gods, mythology, modes of worship, text, and philosophy, are included, but in a contradictory and satirical fashion. Taking God

seriously as an immediate presence is what this term indicates when used to religion. The Hindu way of life and its emphasis on personal connection with God is foreign to him and Aziz; hence, they have never participated in celebrating Krishna's birth or experienced its effects. Hinduism is meaningful because it emphasizes man's closeness to God, while Islam and Christianity emphasize God's distance from humanity. A Passage to India is a stunning triptych comprised of mosques, caves, and temples that depict three facets of Muslim, Hindu, and Christian existence. It is a symbol of Islamic brotherhood and the unity of God, and it fosters an environment conducive to the development of human connections of love and personal relationships. The novel's account of Muharram rituals is based on what the author witnessed in Jabalpur. He also observed the Krishna celebration held in Dewas after Gokul Asthami. Consequently, his accounts of both the Muslim and Hindu celebrations derive from what he witnessed.

The novel's Muslim characters are dynamic and interesting people who add significantly to the novel's social milieu. Forster makes sure there are individuals of various races in A Passage to India, not only between India and the English but also inside India. He draws our attention to the similarities between the stories of Krishna and Husain. Hussain presents the primary Muslim figure and Stint venerated in distinct shrines of the Head and of the Body as an example. Forster illustrates that Gokul Asthami, Mohurram, and the gifts at the shrine are associated with the concepts of death, rebirth, and holy marriage, making them a major image in the book. These characters may not reflect the author, but they are remarkable as dramatized brains in touch with the story's real happenings. The religious characters, for instance, have the redeeming grace of a creative outlook on life. The protagonists in A Passage to India attempt to overcome the political, social, and other obstacles that divide Englishmen and Indians. Mrs. Moore, Adela Quested, and Fielding are among at least three characters who earnestly search for "A Passage to India". Separations weaken all relationships. Hindus and Muslims cannot communicate with one another. Adela and Ronny cannot find common ground. Mrs. Moore and her son are estranged.

Forster employs the strategy of counter-pointing, in which Fielding's effortless elegance accentuates the shortcomings of Aziz. The contrast between Fielding's and Aziz's personalities highlights their distinct personalities. Forster is not satisfied with the way he uses to provide foils for his characters. Fielding's personality is compared to that

of Mrs. Moore and Adela Quested. When compared to Fielding, Miss Quested looks to be a more pitiful Western-educated product. Forster used several permutations and combinations in *A Passage to India*. The British are assessed from the perspective of the Indians as the Indians are evaluated from the perspective of the British, and individual characters are evaluated relative to other individual characters.

Forster's depiction of Islam and Hinduism is more nuanced. Some of the beliefs of these Oriental religions appeal to him. He had an exceptional grasp of human psychology and accomplished much in his mission to bring Indian consciousness to light. Character presentations highlight many Indian traits, providing a window into the nature and personality of real Indians. Consequently, *A Passage to India* is a welcome relief from the parched landscape of Anglo-Indian literature. It makes no attempt to provide an answer or rationale. Forster's goal is to learn about Indian social behavior within the prevailing circumstances. Similarly, he investigates and illustrates the shortcomings of faiths, particularly Islam and Hinduism, both of which appeal to the self-aware and cognizant.

India and Indians, with all their extravagance, look ludicrous by Western standards. It seems that in Forster's view, the fact that East and West cannot meet is proof of the limits of man. If they do meet, he believes that a revolution in man's limited spiritual and human reactions is just as required as a revolution in the exterior ties between them. Even when the significance of India's numerous civilizations is clarified, the country's enigmas persist. That is why the novel's main protagonists are not stereotypical Westerners but rather authentic Indians who take pride in their heritage and values while being secular. To put it another way, the absence of delicate sentiments and heart in Indian characters is the primary flaw of the Englishman, who is unable to appreciate their complexity and nuance due to this lack. In this way, *A Passage to India* is a book that achieves the human and rational in its consideration of social and cultural issues, handling personal relationships, and articulating liberal values (Medalie, 2002, p. 24). This contradiction is investigated by looking at the connections between more advanced Western civilization and more ancient Indian civilization.

It paints a picture of India and its people that is both familiar and strange. Forster's use of a wide range of characterization techniques to great effect makes his stories believable and entertaining. Even while depicting stereotypes, his characters

retain their own personalities. Even lesser characters have an amazing feeling of wholeness because to the seamless integration of individuality and social status. He studies people in controlled settings. In Forster's work, the environment influences the character. To analyze the impact of atmosphere on personalities, we may examine Ronny, Turtons, and Calendars, whose characters have turned into what the Indians refer to as sub-dried bureaucrats through Miss Adela and Mrs. Moore, Ronny's slow transition into an Anglo-Indian is shown.

In *A Passage to India*, Forster's characters are both flat and round. Dr. Aziz, Mrs. Moore, Adela, Fielding, and Hamidullah are the round ones, whereas Professor Godbole and Mrs. Turton are the flat ones. Ronny is mostly but not completely flat. Aziz is the perfect example of a rounded character; his warmth and vibrancy provide the impression that he is a living, sensitive, and empathetic individual. Mrs. Moore is a modest, nice elderly woman who grows and transforms throughout the narrative. Mrs. Turton is a parody of an Anglo-Indian woman that illustrates the harshness, arrogance, and isolation of British officers' spouses. Ronny may sometimes surprise us, thus he cannot be labeled as dull.

In his discussions about India, Edward Said's approach to Orientalist discourse is widely considered applicable to various non-Western nations, including India. Said himself only makes passing references to the Orientalist's discourse on India in his book *Orientalism* (1978). According to Said, William Jones (1746–1794), the founder of the Asiatic Society of Bengal, was the undisputed pioneer of academic Orientalism due to his deep familiarity with the cultures of the East. Jones set out to master Indian culture more thoroughly than any European before him so that he could use this knowledge to assert dominance over India and draw parallels between Eastern and Western thought. Many of the first Orientalists who studied India were also professionals in the legal or medical fields with a passion for spreading Christianity, much like Jones. As for Said, he finds it fascinating. The majority of these Orientalists aimed to do two things at once: 1) better the lives of Indians, and 2) increase the cultural and academic horizons of the region.

Said claims that the works of almost every British novelist who tackled the subject of India in the nineteenth century reflected the impact of the Empire. There was unanimous agreement on their positions on contentious topics like racism and

imperialism. John Stuart Mill reasoned that India was not a good candidate for liberalism and democratic administration since its people were culturally and racially inferior (Said, 1978, p. 13). Said further claims that unlike the Islamic Middle East, India did not pose a security risk to Europe. Because it was less susceptible to European invasion than the Islamic Orient, the Indian Orient could be handled with “such proprietary hauteur” (Said, 1978, p. 74). Said argues that the Romantic Orientalism of the time sought to invigorate Europe's materialistic and mechanical culture, religion, and spirituality by drawing inspiration from India. The Bible served as an inspiration for the project, which included themes like the spiritual rebirth and redemption of Europe, the substitution of India for modern-day Europe, and the death of cold Europe. In Europe, experts in Oriental languages were treated like modern-day knights or, more accurately, ants, for bringing back the continent's long-lost holy purpose.

History in India is territorialized because so-called foreign influences are not recognized as truly Indian or are seen as having been absorbed into a static India. In an effort to unite “European rationality” with “Indian spirituality,” Romantic thinkers in both Europe and India have sought common ground (Baker, 2006, p. 66). While India need European pragmatism, the West should adopt the sentimentality of Indian spirituality, so goes the argument. All representations of India and Europe, in fact, lend credence to a dichotomous worldview.

Indo-Oriental depictions of India, whether by colonial powers or by India's indigenous peoples, tend to have a direct correlation to the exercise of political power. On the other hand, emancipatory anti-Orientalist techniques rely on the condescending political ideology of anti-Orientalist charity, a sort of imported intellectual guerrilla tactics that is ironically fighting for the agency of Indian self-representations – on behalf of the Indians. Both Westerners and Indians have contributed to a pervasive fetishization of India's “otherness” in their approaches to studying the country.

Whether it was a research project or a governmental stance, the application of Orientalism had numerous unintended implications for Indian society. There was a major effect of Orientalist policy on Hindu civil law, which was modeled after European case law. William Jones was well-equipped to produce the Digest of Hindu Laws because his education in English case law, which depended on precedent and allowed for different interpretations by judges. For his part, Jones considered Indian law to be

unchanging and timeless, attributing the existence of any differences among the pundits to their own base selfishness or ignorance.

As is worth mentioning that Forster's *A Passage to India* was published in 1924, two years after his return to England. At the time, he was forty-six. It is a picture of life in colonial India, showing how people interacted with one another under the British rule. Using fictitious characters, this book provides a unique perspective on the experiences of people of two distinct ethnic groups. Reading the author's take on the natives is a fascinating bonus.

As it was stated above, the novel's first chapter sets the stage for the rest of the book, which portrays India and Indians in a negative light. Forster's description of the imaginary Indian town of Chandrapore is bleak and insulting. The tale and terminology are laced with hatred, despite the novel's ostensible fondness for India and Indians. Take the "blasted" Indian villages as an example, where men are banned from returning to their families. India's ascent to power has been met with nothing but setbacks and disillusionment. That is not all, however. This means that the wellspring of goodness from on above has run dry. When one wakes up in India, he/she will not see much of a sunrise since there is not much light pollution. India, to put it plainly, is not worth the trouble. The Indian summer is contagious like a canker, and April is no exception.

The town lacks any decorative art on any of its structures. The author uses words like "abasement" and "monotonous" to characterize the landscape and urban areas of India. Despite its status as a British colonial city station, it looks nothing like its native American namesake. Rats, bats, wasps, and jackals, they say, do not know the difference between the jungle outside and the jungle within, and so they depict India as an eternal jungle. The condition of the land in India is "horrible." It poses risks, came out of nowhere, and cannot be trusted. The entrance of the Muslim place of worship was destroyed. Rubble covers the broken tiles that formerly made up the courtyard floor.

The sky between the Marabar caves' cliffs is described as drab and sticky, too. Mrs. Moor, portrayed by some as a likeable woman and seen as a neo-assimilative imperial instrument to protect the empire, finds the caverns "horrid". There are so many Indians in here that the cave stinks. Inside, she feels as if she is suffocating. Something rough and unadorned smacks her in the face; closer inspection reveals the soft hand of a kid. Indian cave paintings include a variety of reptiles and insects. Mrs. Moor develops

a pessimistic and negative outlook. For her, India is no longer a fantastical destination. There is no glorification of India in Foster's work. The Taj Mahal is only mentioned briefly.

For Edward Said, there is no such thing as politically neutral literature. Forster is anti-colonial to some extent. A part of him cannot help but hold out hope for the return of the British Empire. Forster's colonial attitude is shown not only by Fielding's remarks but also by his descriptive language. This study provides evidence that *A Passage to India* by E. M. Forster is permeated with imperialist ideology of superiority and perpetuates harmful stereotypes about India, Indians, and Indian culture. An effort to demonstrate that the British Raj was still operational in India. Some postcolonial critics from East Asia, especially India, have tried to disprove the inherent colonialism of *A Passage to India*. We are familiar with Forster's portrayal of the bizarre worldview of the Imperialists. His apparent opposition to racism and Eurocentrism throughout the text needs more examination, however. However, the presence of the non-European character leads to an increase in Eurocentrism in his viewpoint. Forster has turned them into nothing more than stereotypes.

The novel's narrative description of character psychology reveals Forster's belief that India is incomprehensible. Throughout the story, Fielding comes across as Foster's voice of reason. This explains why they share many of the same sentiments towards India and its people; nonetheless, the vast cultural differences prevent them from fully understanding one another. Both Forster and Fielding attempt to make sense of India by writing stories about the country, with Forster using "goodwill plus culture and intelligence" to make sense of the muddled situation in Indo-British relations, and Fielding using "goodwill plus culture and intelligence" to make sense of the facts of the matter (Foster, p. 53). However, in the end, they both realize that their own compassion and efforts can only go so far. They both lose hope that they can make a meaningful connection with India and Indians via reason alone.

Westerners are often seen as analytical and logical, whereas Indians are often characterized as irrational. Foster sees Indian characters through a colonial and reductionist prism. The "sound of spitting" and clouds of tobacco smoke are prominent visual cues for representations of Indian people. The Native Americans who work as Hamidullah's slaves and subjects often reflect on the polite and sometimes kind remarks

of white people from their past. The narrator reiterates the theme and the inferior position of the Indians. Regarding the intelligent Professor Godbole, his “strange little song” (Foster, 1993, p. 117) exposes the two female characters to his “inexplicably deep and inscrutable to western mind” personality, which is never adequately explained by his claimed advanced psychology. The Indian protagonist, Dr. Aziz, is presented as mysterious. Fielding says that he has “emotions that are never in proportion,” despite his intelligence (Foster, p. 231). Many Westerners see him as an illogical Orientalist because of his ethnicity. He is frequently characterized as hysterically breaking down in tears or passionately expressing sentiments via the artistic expression of singing songs.

Forster, however, views the imperial myth from a whole new angle. E. M. strives to deconstruct the imperial narrative and question its underlying assumptions. Personal and societal themes, as well as colonial and imperial ones, are discussed in *A Passage to India*. To Forster, the club's “pukka sahib code” is an irritant. The idea that the “white man's burden” is unfair does not sit well with Fielding, Forster's closest friend. As an example, Mrs. Moore views the Anglo-Indian club in a very particular way. Due to imperial regulations, there was a language barrier between the Indians and the English. There is an emphasis on interpersonal connections in practically all of E.M. Forster's novels. Ultimately, “tolerance, good temper, and compassion - these are what actually vital” (Foster, 1974, p. 282), and they must be brought to the foreground soon if the human species is to survive. Forster now prefers a democratic government above any other. So far, he has been successful in keeping his personal life under wraps.

It was around this period that the events of *A Passage to India* took place, when “Congress abandoned its policy of co-operation with the British Raj to accept Ghandi's revolutionary call for peaceful revolution” (Jajja, 2013, p. 39). Although several characters in the story may provide a voice of resistance, the legitimacy of the British Raj in India is never called into doubt in Forster's writing. Even though Forster had an affinity for Indian culture, the story's central conflict hinges on just one side of the argument: the acknowledgment of a Colonial Other. British spies are portrayed as aliens in Raja Rao's *Kanthapura*, a novel about the Indian independence struggle told from the point of view of a small community. It's true that the British are shown as an imposing presence in the distance; women can be heard talking from inside the bamboo grove, and the Sahib, complete with cane, pipe, and large heavy coat, can be seen bending down

at the top of the hill to examine the gutters. Hence, the Indian is always the Other in Forster's writings since he writes exclusively from a British perspective.

The central themes of *A Passage to India* are orientalism and colonialism. Relationships between the British and Indians, the West and the East, Christians and Muslims, and Christians and Hindus are just some of the many depicted in the story. It's also important to notice a clear hierarchy in place, with one person subservient to another. The novel's protagonist, Dr. Aziz, is a nonconformist Muslim who has been marginalized by Westerners, Brits, Christians, and colonists due to his faith.

Aziz was hauled into court for trespassing after he visited the Marabar Caves. Aziz was already unhappy before all of this happened, but his dissatisfaction and anti-British sentiments further grew as a result. The whole of the book. Barriers to inter-racial relationships are highlighted for Fielding, Aziz, and their friends as they experience and observe life in a colonial context. Forster, who has a long-term liberal humanist worldview, is very concerned with inward matters. However, one's private life and one's public actions are inextricably intertwined. That is to say, you may interpret the novel in a political light. The mysterious nature of *A Passage to India* is enhanced by the author's decision to allow the reader to examine the novel from a variety of angles.

In the city of Chandrapore in British-occupied India at the start of the twentieth century, E.M. Forster illustrates the opposing cultural path of both English colonizers and Indian colonized. Despite his best efforts to seem supportive of the Raj, Forster is very critical of British imperialism in India and the way the British have portrayed their role there. His story is an effort to convey "the real India" (Shahane, 1975, p. 17) without succumbing to the kind of idealistic naiveté he uses to such dramatic effect in *Adela*. While Forster does give Indians in the book a voice and a sympathetic part, he still cannot help but fall into the traditional Orientalist trap of seeing India as an object rather than a subject. Like Europe and Europeans are thought incomprehensible by Forster's key character and mouthpiece Fielding, the fundamental Orientalist presumption holds that India and her people are inherently unfathomable and that one can only experience them rather than understand them.

It has been discovered that Indians are skilled at creating fiction. Legend has it that Indians can make a snake appear out of thin air. Doctor Aziz's portrayal in this film is indicative of the Indian propensity towards hyperbole. In spite of Aziz's inability to

contact the city magistrate, he is seen assuring Mrs. Moor that he is personally acquainted with Heaslop. Many people see Indians as inauthentic Western-style mimics. Ronny claims that the Indians no longer exhibit any Native American characteristics in their daily lives or in the way they dress. They are proud to flaunt their European footwear and apparel. Godbole is shown as an English culture mimic who also has an interest in Hinduism.

Aziz is presented as a social outcast who believes that by befriending white government leaders, he would be accepted and treated like a man. Native Americans have a reputation in popular culture for hiding their culture and history out of shame. An abundance of black flies can be seen around Dr. Aziz's home. A guy who has internalized so much Western culture that he feels ashamed of his own heritage. To avoid this, he has Miss Quested and Mrs. Moor stay with him in the Marabar caverns instead of at his house. Foster portrays Dr. Aziz as a childish guy who, despite having never been to or heard of the Marabar caves, invites his friends there. Ronny thinks Dr. Aziz is a pretender or a pampered Westerner. Foster describes native Americans as the most likely group to make up stories to justify their bad behavior.

Through Latif, Foster portrays Indians as slothful and uninspired, who shuns responsibility and instead lives off Hamidullah's generosity. Latif's wife shares similar living conditions with him, and the couple seldom sees one other. A person who is unable to provide for his family via job and independent life is often depicted as being preoccupied with political and philosophical issues. So Indians are portrayed as idlers rather than doers. The Indian characters are all portrayed to be obsessed with their own illustrious history.

However, Forster's depiction of Indian women as subservient to males is problematic. The men in the house must eat before Hamidullah's wife, Purdha. Her belief that a woman cannot function in society without a spouse is a central theme of the book. Foster does not depict Indian ideals and culture; instead, she focuses on the negative characteristics of Indian women. When he thinks of an Indian lady, he thinks of a wife and a mother. During the introduction ceremony, Mrs. Turton portrays the Indian ladies as objects. Two different types of women, one "shorter" and one "taller," are described side by side. Women in India do not get the dignity they deserve as human beings.

Expressions of anxiety, horror, relief, laughter, guilt, and sadness may be seen on their faces. Mrs. Bhattacharya, for instance, is portrayed as if she were a naïve and oblivious youngster. This is a caricature serving to establish a sense of colonial supremacy.

Events, places, and depictions of characters in the first quarter of the twentieth century reflected the society of the period and the political climate. Imperialism has profoundly affected literature, from the characters to the locations to the encounter between colonizers and the colonized. Second, the narrative first presents the reader with two contrasting settings: There may be an exception or two, but the majority of Chandrapore's English population strongly favors imperial expansion. The colonial divide is reflected in the geography of Chandrapore, which is split in two. That was because "British colonizers realize us that it is not a genuine notion that the colonized and colonizers may develop a nice connection between one another" (Rani & Anila, 2015, p. 1).

Moreover, the educational systems of the countries from which colonists hail make it difficult for them to relate to the people they are tasked with governing. The novel's protagonist, Dr. Aziz, has been shunned by Westerners, Britons, and Christians for having a superficial faith in Islam, which is in keeping with the story's setting. Despite his extensive adaptations to Western ways of life, he has never been seen as a peer by his Western counterparts. To a similar degree, the British characters in the story humiliated him.

In the novel, the two cultures collide when Miss Adela Quested accuses Dr. Aziz of attempting a rape on her in the Marabar Caves. His conviction for rape is based only on his (admittedly simplistic) religious beliefs in Islam. Even when a British lady testified to Dr. Aziz's innocence, no one believed her because of the widespread stereotype that Muslims are inherently aggressive and dishonest (Forster, 1979, p. 55). When Adela realizes that testifying in court would bring back painful memories of her connection with another character, Ronny Heaslop, she decides to drop her charges. What caused her hallucinations in the caverns was not Dr. Aziz, but rather Ronny. The false accusation that ruined Dr. Aziz's career and reputation.

Rather than relying just on the views of his spokeswoman Fielding, we may see Orientalism in Forster's own descriptive language. Forster paints a nuanced portrait of the Europeans living in India, but the Indians and the country itself are reduced to mere

objects of sensory description, things to be smelled, heard, and felt but never understood as fully formed persons. Contrarily, Forster's use of sensual illustrations to distort India's image not only exemplifies the cultural politics of traditional Orientalism, but also brings the theories of Neo-epistemological Orientalism down to a level that can be felt and understood by people of different cultural backgrounds.

Britain's common image paints India as a hostile and primitive land. Comparing the British administrative area from the opening chapter of *A Passage to India* to an Indian household is like comparing apples and oranges. Forster describes the Indian city of Chandrapore as perplexing and unremarkable. It is difficult to tell the difference since it is dirty and “undistinguishable from the garbage” (Foster, 1924, p. 2).

Some of the city's characteristics include “mean” streets and “ineffective” temples (Foster, p. 3). The dusty bazaars and dim lanes along the Ganges are a visible reminder of India's historical backwardness and poverty. Even the wood seems like its “composed of mud” and “inhabited by moving mud creatures” (Foster, p. 3). According to the uninitiated, India is a place where everything seems “so abased [and] boring” (Forster, p. 3). Above Chandrapore, the Anglo-Indian residents add, “On the second rise is set out the tiny civil station, and seen thus Chandrapore appears like a wholly separate town”, “It's a garden city” (Foster, p. 3). Although this is the case, the indigenous people of the area and the English civil station “share nothing save the enveloping sky” (Forster, p. 4).

Forster also notes how the aesthetic differences between Eastern and Western buildings demonstrate underlying cultural differences. India's architecture is dull and unsightly because it blends so poorly with the landscape. The Indian culture is as chaotic as its people's careless approach to logic and form. However, Fielding's descriptions of Venetian architecture show how Western buildings reflect a more general appreciation for proportion and form. In addition, Fielding recognizes the inherent superiority of Western reason inside this structure, something he believes the East to be lacking. By contrasting Western and Eastern landscapes, one can infer that the former is superior. Compared to their Asian neighbors, Westerners are a more advanced people group. As Said argues, “Orientalism” has come to mean European Atlantic dominance in the Middle East (Said, 1997, p. 23).

Conflict between the Western I and the Eastern Other is a constant theme throughout *A Passage to India*. They do not even come close to being human. They are shown as being very slothful and parasitic. Latif, a cousin of Hamidullah's, illustrates this greatly. Since he has never held a job, Latif relies on Hamidullah's generosity to get by in Forster's novel. "So long as any one of his cousins had a house he was guaranteed of a home and it seemed impossible that so big a family would all go bankrupt," Forster writes. Even though she was hundreds of miles away, his wife lived a life not dissimilar to his life (Forster, 1924, p. 7).

The Indians are portrayed as being both embarrassed of their own culture and eager to please English rulers. As stated under "the influence of imperial culture on indigenous culture and identity," this is a prime illustration of the phenomenon in question (Jajja, 2013, p. 41). When the Hindu Bhattacharyas were late to meet two English ladies at their carriage, Dr. Aziz criticized them. He feels bad about his messy house and regrets having the women over, so he tries to change the subject. Nawab Bahadur, an Indian, said of a man who panicked after a minor car accident: "He shouted in Arabic and furiously yanked his beard [...] and his anxiety was excessive and absurd" (p. 37). However, the English "are not affected by the mishap" because of their impeccable manners and upbringing, and they respond with composure and calm (p. 38).

Forster uses the inner workings of his characters throughout the novel to demonstrate the incomprehensibility of India. Fielding is a metaphor for Forster's awakening to the fact that he is caught up in a wave of cultural difference that is beyond his rational comprehensions, as well as a middle-aged British man who seems to have a profound connection with India and its people. Fielding employs "goodwill with culture and intelligence" to clarify the complex situation of Indo-British relations, while Forster relies on analytical intelligence in his writing on India. They both reveal the limitations of their empathy when they give up on the idea of mentally connecting with or comprehending their Indian artifacts.

Thus, the British monarchy and the depiction of India and Indians as inferior Others are thoroughly revealed throughout *A Passage to India*. In his book *Orientalism*, Said uses India as an example of both Oriental backwardness and Western imperialism. As a consequence, the colonial rhetoric often uses India as a metaphor for the superiority of British education and authority.

3. *The Kite Runner*: Tracing the Orientalist

Immigrants usually choose the United States as a place to be their home all over the world. Immigrants come to the United States for a variety of reasons, including education, employment, or to escape political or economic instability, religious strife, or other forms of conflict back home. Immigrants to the United States bring with them their own unique cultural heritage. In the host nation, they encounter a variety of difficulties, including the realization that they are distinct from the local population in terms of their names and appearances as well as their race and religion. After releasing *The Kite Runner*, Khaled Hosseini, an Afghan refugee who studied in Los Angeles, intended to become an established author. *The Kite Runner*, Khaled Hosseini's best-known work, has received a warm reception from the American people. According to Nielsen, his novel was a best-seller in 2005. Isabel Allende (2008), the acclaimed writer who appears on the cover of *The Kite Runner*, also offers her thoughts: "This is one of those tales that will stick with you for a long time; it's a beautiful piece of writing. This extraordinary story weaves all of literature's and life's main themes: love, remorse, and redemption. It impacted me so much that everything I read felt dull for a long time thereafter" (p. 4).

To illustrate her appreciation for Hosseini's themes of love, shame, and redemption, Liona expresses her adoration of Hosseini's writing. The complexity of conflict toward friendship (characters) and other conflicts that occurred in Afghanistan throughout the colonization and post-colonial era is presented in the 2003 novel *The Kite Runner*. On the other hand, other writers are more likely to talk about their own experiences of alienation, culture shock, or sadness. Hosseini has the ability to open the eyes of his readers to the reality of Afghan life, which has been shut off from the outside world for a long time. Hosseini chose to write about the themes that mostly related with Afghanistan prior to the Soviet invasion as it is a time of Afghan history that is largely overlooked. Afghanistan conjures up images of the Cold War and the Taliban for many people in the West. Afghanistan's ability to exist in relative peace and secrecy was important to Hosseini.

A terrible civil war has been raging in Afghanistan since the late 1970s, with foreign interventions such as the 1979 Soviet invasion and the 2001 US invasion bringing down the Taliban government. In addition, a number of conflicts, including internal conflict, ethnic conflict, and inter-religious conflict, have emerged in

Afghanistan. Since the Soviet invasion in 1979 and following battles, the economy has been severely affected by political and military upheaval and a severe drought from 1998 to 2001.

In his first novel, *The Kite Runner*, Hosseini uses this history to guide his work. Because of his personal memories of Afghanistan's pleasant pre-Soviet past and his encounters with the Hazara people of Afghanistan. Amir and Hassan, the two protagonists in *The Kite Runner*, are both racially and ethnically discriminated against in Afghanistan, and their experiences are depicted in the novel. Ethnic conflict and interreligious conflict appear to be other sources of internal turmoil in Amir's life. Ethnic tensions erupted, as we all know, in Afghanistan's civil war. Pashtuns, Tajiks, Hazaras, Uzbeks, Turkmens, and Baluchis are just a few of Afghanistan's many ethnic groups. The major protagonists in this novel, who experienced those conflicts, are Pashtuns and Hazaras. As an ethnic group, the Pashtuns are referred to as possessing a number of favorable traits, including high social position, honorable, high class, good appearance, and successful men. On top of all of that, the Hazara are stigmatized due to their illegitimate status as low-wage workers with jobs like waiter, maid, and beggar. As a result of their disparate cultural upbringings, the difficulties of cultural identity arose for both of them in this situation.

The *Kite Runner*'s protagonist Amir has an internal conflict based on his cultural identity, which the author is interested in analyzing. Two distinct ethnic groups, Hazara and Pashtun, are depicted in this tale. It is via language and symbols that these identities are given significance. An Afghan-American author, Khaled Hosseini depicts the complex Afghan-American identity in his 2003 debut novel, *The Kite Runner*, in which he also attempts to bridge the gap between Western readers' understanding of Eastern culture and theirs of Western culture through the use of Orientalist discourse. Furthermore, this chapter focuses on examining how Hosseini's novel uses Orientalism as a literary device to examine how the western subject is depicted in the novel and how the east is depicted as an object through the use of stereotyping and the importance of discourse in making knowledge as Foucault perspectives.

3.1. *The Kite Runner* through Orientalist Perspective

Western audiences are drawn to *The Kite Runner* by Hosseini's use of a protagonist who is not presented as an alien from the East. Amir's father is a successful businessperson, and as a result, most of Amir's clothes are from high-end foreign and American labels. When he is not reading or playing, he is drinking Coca-Cola and watching Westerns. It is an effort to make the Protagonist palatable to Western readers who may identify with the main character's multifaceted identity, which cannot be separated from his Afghan heritage but also his American heritage. The Kite Runner, according to Alamour. R, (2015) "it is about a motherland that is both strong and vulnerable, in which humans are sometimes good and bad" (p. 24). The protagonist of Khaled Hosseini's novels is not an all-powerful figure who never commits sin or makes mistakes; rather, Hosseini uses fiction to create a flawed character who learns from his mistakes and, as a result, is more relatable to readers in the West because of this characteristic.

Lately, there has been a tendency for the field of cultural and racial relations to be influenced by the idea that race and ethnicity are "primordial" foundations of affiliation that are grounded in "human behaviour." Scholars who argue that while racial identity may seem to be basic attachments, they actually reflect a higher reality, especially class relationships and dynamics, are challenging this idea more and more (Zohdi & Hosseini p. 33). In *Kite Runner*, Hosseini tackles the subject of ethnicity in Afghanistan by the depiction of the characters he has created in his novel. The diversity of ethnicities and religions in Afghanistan make it a fruitful ground to depict the ethnic struggle there. Afghanistan, according to Roshna, is a land where many ideologies can be revealed by the many genocides and violent acts of killing based on ethnicity by the Taliban against Hazara groups (457). Hazara suffering is depicted by the depiction of Hazara Hassan and what happened to him in the story later on. In *The Kite Runner*, Amir describes Hassan of being:

When we were children, Hassan and I used to climb the poplar trees in the driveway of my father's house and annoy our neighbors by reflecting sunlight into their homes with a shard of mirror. We would sit across from each other on a pair of high branches, our naked feet dangling, our trouser pockets filled with dried mulberries and walnuts. We took turns with the mirror as we ate mulberries, pelted each other with them, giggling, laughing; I can still see Hassan up on that tree, sunlight flickering through the leaves on his almost perfectly round face, a face like a Chinese doll chiseled from hardwood: his flat, broad nose and slanting, narrow eyes like bamboo leaves, eyes that looked, depending on the light, gold, green, even sapphire I can still see his tiny low-set ears and that pointed stub of a chin, a meaty appendage

that looked like it was added as a mere afterthought. And the cleft lip, just left of midline, where the Chinese doll maker's instrument may have slipped; or perhaps he had simply grown tired and careless (Hosseini, p. 2).

Hosseini illustrates the dilemma of two ethnicities living in Afghanistan: Pashtun and Hazara through the depiction of his protagonist Amir who is a Pashtun character and directly contacted with his wealthy Pashtun father. In the beginning of the nineteenth century, Amir declares, the community of Hazaras committed many attempts of revaluation against the Pashtuns community. These attempts of revaluation are faced by the Pashtuns by unimaginable savagery. Amir, the protagonist states how his people murmured the Hazards, expelled them from their homes and set fire in their houses. Hazaras the Shi'a Muslims are mistreated by the Sunni Pashtuns. Amir comments "The book taught me a lot of stuff that my instructors had not thought me. Things that baba had not mentioned. It also stated several facts that I already knew, such as the Hazaras are mice-eating, flat nosed" (p. 9). In *Kite Runner*, the community of Pashtuns is presented as powerful and jealous, while the Hazaras are portrayed as feeble and inferior slaves to the Pashtuns. Racism is shown in a variety of forms, including Baba, Amir's father the rich Pashtun character who has illegitimate affair with Sanauber (Ali's wife), later on he has Hassan from this relationship. Ali, on the other hand, is influenced by his oppressive position as a servant in Baba's household, where he adapts Hassan to his own culture.

As a second point, Amir is a Pashtun, a well-off youngster from a wealthy family who symbolizes the nation's most powerful ethnic group. His racism can be seen in the way he treats "Hassan," whom he considers his best friend, and he never look at Hassan as a true friend who is equal to him as he uses to see him as less like a freak who is available for serving him or just like any subject. To round off the list of racist figures, we have Assef, who is shown in various ways, such as being wealthy, powerful, superior, and a sociopath. In the future, when Assef, was a leader in Taliban, he commits savage acts likely he does with Sohrab. Assef has murmured Sohrab's parents in front of his eyes. Then he kidnap the son, abuses, and treats cruelly before raping him with the excuse that they are just Hazara.

Assef is also a figure who is adamant about the Hazara being expelled from Afghanistan. He is a German-Afghan man, just the kind of person John Arthur describes as a bigot. He has "attitudes [that] involve unwarranted hatred against a racial group"

(Arthur, 2007, p. 78). For Assef, the Hazaras are not the eligible race to live in Afghanistan since the Pashtuns are the former inhabitants and better than Hazaras. On the other hand Amir as well as his father supported Hassan. Still, his father is cited by Assef as evidence that they are “a shame to Afghanistan” [14]. As an adult, Assef joins the Taliban, a Pashtun-dominated group, to carry out his purpose. Afghanistan, he explains to Amir, is “like a lovely huge mansion that was filled with junk (Hazaras),” and it is up to him to clean up the mess. All of these led him to slaughter a large number of Hazaras. Assef sees this as an honor, but Amir is seen as a traitor who fled his homeland and joined the Hazaras. Assef does this because he does not consider the Hazara to be equal humans to Pashtuns, so he has the right to mistreat them. When Rahim Khan tells Amir his old love tale, he reveals that he fell for a woman from the ethnic Hazara’ community, but when he told his family, they rejected the idea with a flat refusal.

“You should have seen the look on my father’s face when I told him,” he tells Amir. My mum almost passed out... After he had gone to get his hunting rifle, my father intervened and stopped him (Hosseini, 2013, p. 85).

Terrorism is depicted as associated with danger and bloodshed in *The Kite Runner*, allowing for an examination of Hosseini’s distortion of the Orientalist discourse he constructs. He claims that the Orientalist texts are constructed in the production a bad perception about the Muslims and Arabs. It constructs the image of all Orient. Edward Said states that this image is portrayed by describing and stereotyping Arabs, Muslims, and the Orient in general (Said, 2004. 115). The antagonist “Assef” in *The Kite Runner* paints this bleak vision of the Oriental via a same negative lens:

We went door to door, calling for the men and lads. We’d shoot them in front of their family right there. Allow them to observe. Allow them to recall who they were and where they came from... We busted down their doors and entered their houses on occasion. And ... I’d ... I’d sweep my machine gun’s barrel across the room, firing and firing until the smoke blinded me... You haven’t had liberation until you’ve stood in a room full of targets, let the bullets fly, free of shame and regret, knowing you’re virtuous, nice, and kind. Knowing you’re carrying out God’s will. It’s incredible (Hosseini, p. 241).

His wicked behavior, including kidnapping children from an orphanage and raping them, demonstrates to Western readers how dangerous life in the Islamic world can be, especially for minorities like the Hazara, who are frequently targeted by the Taliban because of their ethnicity. Says Rahim Khan to Amir, “The Taliban moved into the house...” when describing the time of Hassan’s death. A trespasser had been ejected

as the pretext. Killing Hassan and Farzana was written off as an act of self-defense. Nobody mentioned it. Fear of the Taliban, I believe, was the primary motivator. Nobody was willing to take a chance on a few of Hazara servants, however (Hosseini, p. 193). The Orient is depicted and illustrated by the depiction of the antagonist Sunni Assef. Assef kills in cold blood an innocent person and his wife only because they are from Hazara. He stands as a representative to Taliban acts. Assef is a dangerous character in an endless thirst for blood. According to Hosseini, Taliban and Assef are two faces for one coin and both embody the West's fear of the Orient (p.182). Additionally, Hassan has documented the existence of another form of violence in a draft that he has sent to Amir as he discusses the levels of the many battle experiences and the difficult living conditions in Afghanistan: "Agha, Amir Unfortunately, the Afghanistan of our childhood is no longer with us. Kindness has vanished from the country, and the murders are unavoidable. Always the assassinations. Fear is present in Kabul's streets, stadiums, and marketplaces; it is a part of our daily existence here, Amir Agha. Our watan's ruthless rulers are unconcerned about human dignity" (Hosseini, p. 201).

Edward Said attacks Orientalists' portrayal of the Orient as inferior, impoverished, and uncivilized; nevertheless, the latter could be analyzed through the depiction of characters in Hosseini's description of Afghanistan as an example of hot Orient places. Furthermore, for Hassan, he exemplifies the suffering of Hazara in the different stages of his life. Hassan is a thrifty child, then he has been raised up to a servant. Hassan is mistreated only because of his ethnic origin, for which he has no access to education, he is raped, and then he is murdered. Indeed, he has little prospect of success in life merely because he is a poor Hazara from the Taliban and Pashtun's perspective concerning the oppression of Hazara. Following that, "The Kite Runner" describes the deplorable living conditions that Afghans endure as a result of the war; while some have emigrated, the majority continue to endure war-related hardships such as poverty, violence, and murder, among others.

Hosseini depicts horrific situations in Afghanistan. Hunger was a normal situation to the limit that a man was trying to sell his artificial leg just to feed his children (p. 225). In Amir's return to Afghanistan he witnessed by eyes the limit of poverty in the country. Moreover, Amir's visit to the orphanage in order to find Sohrab reveals the plight of the Afghan people; he finds a large number of children who have lost their families and parents by the practices of the Taliban, and the military operations. Moreover, the

orphanage is characterized as untenable. The administration of the orphanage is struggling to feed the children. Also, the men in power under Taliban reign do not participate in their feeding. Women after the killing of their husbands put their children in an orphanage, at least they can get food there. Good that they barely have and usually have not. In Kabul, women are forced to live under certain hard circumstances. The city turned to be as a city of ghosts. Amir continues:

In Kabul, fear is everywhere, in the streets, in the stadium, in the markets, it is a part of our lives here, Amir agha. The savages who rule our watan don't care about human decency. The other day, I accompanied Farzana jan to the bazaar to buy some potatoes and _naan_. She asked the vendor how much the potatoes cost, but he did not hear her, I think he had a deaf ear. So she asked louder and suddenly a young Talib ran over and hit her on the thighs with his wooden stick. He struck her so hard she fell down. He was screaming at her and cursing and saying the Ministry of Vice and Virtue does not allow women to speak loudly (Hosseini , 201)

In the previous quotation, Amir narrates how the situation was taken place in the capital city of Afghanistan, Kabul. Amir focuses on the scene of the woman who was trying to buy potatoes and is treated in a savage way only because she rises her voice on a deaf man. The narrator continues describing the scenes he witnesses and the experiences that the other characters tell him about it: “The streets are full enough already of hungry orphans and every day I thank Allah that I am alive, not because I fear death, but because my wife has a husband and my son is not an orphan” (Hosseini, p. 221)

America is defined as a place where Amir can accomplish his dreams and succeed, and a land of dreams. The story of Amir, a young boy growing up in Kabul, is told by Hosseini. Amir’s belief that his father is not real father to him as he does not love him that much. Still baba is in a need to him as he cannot replace his son by another. These thoughts make Amir has an unstable relationship with his father. These struggles cause rifts in their relationship, but things begin to improve when they move to the United States. In addition, unlike in Afghanistan, Amir discovers his passion for writing in the United States and realizes his childhood dream of becoming a writer. Rather than identifying with his native country, Amir adopts an American identity as a child by dressing in traditional American clothing. Also he drinks Coca-Cola adopting the American lifestyle and watching American films in their accents. As he moves to the United States, Amir has no trouble in fitting in and even prefers it to his previous life in Afghanistan. “Sohrab, I am unable to restore your previous life, though I wish I could,” Amir tells him, revealing Hosseini’s view of the West, and in particular America, as a

civilized and safe haven as long as I can bring you along, of course. It is argued by Hosseini that living in the Orient is dangerous, that the Orient cannot exist peacefully or healthily if the West does not participate in its assistance; For the West, there is only one way for the Orient to be existed which is its existence and conditions as a weak and inferior partner (Maadadi & Boughuerra 2008, p: 36).

Amir is told by Rahim Khan:

Please pay attention. I know an American couple named Thomas and Betty Caldwell who live in Peshawar. They are Christians who run a modest charity organization funded entirely by individual donations. They mostly host and feed Afghan youngsters who have lost both parents. I've seen the location. It's clean and safe, the kids are well looked for, and Mr. and Mrs. Caldwell are lovely people (p. 193).

The writer's portrayal of Rahim Khan and Amir discussing a Pakistani couple who care for Afghan children underscores the fact that the West and America in particular, is a "Savior" and validates Said's argument that the Orient needed the Occident to civilize it.

3.2. Ethnicity and Racism as Aspects of Orientalism in *the Kite Runner*

Said's term "Orientalism" refers to this interaction, in which both Occidental and Oriental qualities are exaggerated for the perception which is an imaginative recapitulation for East and West. However, they are portrayed as being all-powerful and all-good in the minds of Western men. That which best serves as a counterpoint to Western culture is highlighted in Western depictions of Eastern culture: "strange religions and martial arts; bright colors; barbaric practices such as slashing; unusual foods; languages that are difficult to understand; and mystical practices such as magic and necromancy". As a result, Asia is inherently strange, exotic, and ferocious. It is not the West's moral conception of itself that's reinforced in Orientalism, but the West's conception of Asia as an "Otherized" fantasy of all the things the West is not.

Racism is a global problem motivated by specific people's physical qualities like race and nationality. These features render certain people's sense of superiority. The issue of ethnicity and racism seems to be conflated. Racism is a man-made distinction as it developed in the 16th and 19th centuries when people began to distinguish themselves. The American sociologist "Feagin" succinctly expresses this facet of racism.

The roots of post-colonialism can be followed to imperialism in 19th century, when European nations exerted direct authority over broad swaths of Africa and Asia. Imperialism is a term used to describe a country's use of military, economic, and cultural exploitation to gain control over another country's weaker citizens. As a result, Europe's culture and habits had a direct impact on the rest of the world. In spite of the Imperialistic point of view, the conquered nations began to rebel and eventually the colonized countries began to resist. Post-colonialism is the name given to the period that followed colonialism's demise. Postcolonial narration analyzes topics relating to colonized nations' social, cultural, and political contexts. Literature published in response to the empire, but also after the colonial period, is called "post-colonial literature," because the prefix "post" indicates "after." Many works of postcolonial literature have been affected by imperial practices, from colonialism until today. Hosseini illustrates the way of Pashtuns soldiers and Taliban to treat the Hazara by the narration of certain circumstances that Amir and his Hazara friend Hassan has faced. Amir states:

.The way he grinned at us, leered, scared me. "Just keep walking," I muttered to Hassan.

"You! The Hazara! Look at me when I'm talking to you!" the soldier barked. He handed his cigarette to the guy next to him, made a circle with the thumb and index finger of one hand. Poked the middle finger of his other hand through the circle. Poked it in and out. In and out. "I knew your mother, did you know that? I knew her real good. I took her from behind by that creek over there".

The soldiers laughed. One of them made a squealing sound. I told Hassan to keep walking, keep walking" (p. 4)

In the previous sentences, Amir narrates how his friend Hassan is treated only because he is from Hazara. The soldier talks about Hassan's mother in unacceptable way, knowing that his words will hurt Hassan. For Amir, to avoid the coming problems he asked Hassan to move on and behave as he does not hear a thing. Even though the soldiers keep provoke his feelings. Furthermore, the fact of race is an unavoidable fact of life that has persisted through all periods and cultures. Rascism can be subdivided into several subcategories, one of which is ethnicity, which is sometimes used as a controversial alternative for the term racism. In order to be clear, ethnicity might be included or excluded from a race. The term "ethnicity" is used to describe a group of individuals who have common ancestry but may dress differently or practice a different religion or value system. A nation's ethnicity is a result of the cultural differences between its peoples. The term "cultural identity" could be used to describe ethnicity.

People's clothes, customs, and even their values are all shaped by their culture, which is why culture affects the separation of people for different unions. . Nonmaterials like language and conventions are also examples of cultural artefacts.

Therefore, the racist behavior can be understood in two ways: first how colonizer treat the colonized. As well as how ethnicities are treated by colonization and the colonized.. The racist and ethnocentric country of Afghanistan has suffered for decades from foreign interventions, such as the Soviet Union's attack on Afghanistan in 1979, the struggles inside the country in addition to the establishment of the role of Taliban, which resulted in the mass murder of Afghanistan's minority ethnic groups, like the Hazara. Hosseini's Novel explores Afghans' racial, ethnic beliefs, which is an important topic for this research since Afghanistan is such an ethnically diverse country. Feagin's thesis on human diversity and the function of people in society is used to study and understand the text. Feagin rejects the notion that some groups can be separated from others only on the basis of their physical and biological characteristics, and he claims that classifications like these, which purport to be founded on scientific data, are far from accurate. Feagin believes that these definitions of artifacts are founded on popular conceptions that progressively developed between the 16th and the 19th centuries. For a clear understanding of ethnicity attitudes in Afghanistan, the following explanations and analysis should be helpful.

There are various ethnic groups in Afghanistan, including Tajiks, Pashtuns, Uzbeks, Hazaras, Baluchis, and Turkomans, all of whom live in a nation with a population of 28 million. There are many different ethnic and cultural groups in Afghanistan, hence it is referred to as a "nation consisting of many ethnicities with different cultural qualities" in this definition. However, the word "minority" reflects the small number of Hazaras and the lack of economic and social power experienced by particular people of Hazaras with the exception from active participation in community involvement. Amir claims in the story that the Pashtuns persecuted the Hazara people. Their land and houses were taken away from them by Pashtuns, who considered them their slaves. It was written in the Bible that my people had slain the Hazaras, imprisoning them in the country, and mistreated the women as slaves.

There were various reasons why Pashtuns resorted to violence. They used the fact that Pashtuns had controlled Afghanistan since the Durrani Empire was established

in 1747 as one of their grounds. People in southern Afghanistan, the Pashtuns, rebelled against a Persia-issued decree requiring them to convert to Shiism. They finally assaulted Kabul under the leadership of Durrani and took control of the country shortly afterwards. Hazaras, a tiny ethnic minority in central Afghanistan, were supposed to be of Mongolian descent and “looked a bit like Chinese people,” according to Amir. The human rights of Hazaras like education were denied by the Pashtuns in the 19th century when they resisted the Pashtuns’ subjugation of the Hazara community. Amir also touches on this issue in his part of story. . As the following paragraph from the 2012 Afghanistan Country Report illustrates that aggression against Hazara and fatalities remained to be caused by ethnic strife among various communities. “Violence erupted in November at Kabul University after Sunni protesters tried to forbid ethnic Hazara from taking part in Shiite religious rites” (Barfield, 2004, p. 266). The report declares the first emergence of ethnical clashes, explaining the sparks of it.

The Pashtuns used the historical and face differences between themselves and the Hazaras in order to manage and dominate the nation, as outlined in the preceding paragraphs. According to Feagin, “more than 80% of the world’s population was enslaved and exploited by colonial powers between the 1400s and early 1900s. Racism, for example, is a major ideology for Feagin that he sees as “usually formed and codified, but this construction takes place in constant contact with the ideas and activities of ordinary individuals” (Feagin, 2014, 50).

Pashtun’s belief that they were better than Hazaras, leading them to engage in aggressive behavior against them. The story depicts the wealthy, the destitute, Sunnis, Shi'a, Pashtuns, Hazaras, as well as the powerful and the weak. .For Amir and Hassan, the two polar opposites who stand at the center of the same social structure as the two main characters. Furthermore, One of the novel’s most important aspects is that it begins with the protagonist’s declaration of the novel’s central theme: ethnicity and prejudice: “On a cold, rainy day in the winter of 1975, I became the person I am now at the age of twelve. I recall hiding behind a collapsing mud wall, peering into the alley beside the icy brook” (p. 134).

Here, Amir refers to the rape of Hassan by a gang of adolescent Pashtun men who were anti-Hazari. The author reveals the plight of Hazaras in Afghanistan and the hostility they face from Pashtuns by drawing attention to the story’s opening scene of

sexual abuse. Such a start reflects the great role that ethnicity plays in the lives of the characters. “I thought of the life I had led until the winter of 1975 arrived and altered everything,” the author writes at the close of this chapter, reiterating the topic of ethnicity. “And shaped me into the person I am today.” Feagin makes a similar point, noting that the systems of racial interactions alienate both the perpetrators and the beneficiaries of racist acts. Racial discrimination, he says, separates people into two groups, spaming one of the them with the feature of superiority and the other group with inferiority to the rest of their lives. The diversity of perspectives and the racist points of view cause an endless conflict for both protagonists to prove their eligibility and right to be superiors. In *The Kite Runner*, Amir (Pashtun) and Hassan (Hazara) are both tormented by the “torture” of Afghanistan’s “strong racist and ethnic relations”.

3.3. Women as Others in *the Kite Runner*

Muslim women’s portrayal as Other problem is that the technique produces a cultural climate in which a Western audience tends to equate an image of a Muslim woman with an unqualified or vague sense of oppression. There is a sense of exhaustion that comes with such a connection; the issue does not need further explanation since the familiar picture conveys all the information the audience requires. Discussion of the West’s historical role in complicated social, and cultural. Economic and political conditions are likewise prohibited by this kind of reception. Instead, history is omitted and condensed into a narrative that forces the West against the East, with the (metaphorically or literally) veiled woman in the middle.

Muslim women's representation as another issue is that the method creates a cultural environment where the audience of Western culture is more likely to associate an preception of a Muslim woman with an imprecise or generalized sense of oppression. Such a connection results in a feeling of tiredness because the audience does not need any additional information to understand the problem because the well-known image does it.

For these reasons, the plight of Muslim women has received less critical attention in history than that of “dangerous Muslim men” or “civilized Europeans,” respectively, that she has received less critical attention in the past. This symbolic image has actually been promoted rather than deconstructed by many Western feminists, despite being

frequently active actors in deciphering the mythology around portrayals of women in dominant discourse.

Said's Orientalism is characterized by a wide range of complicated stereotypes, and this figure is no exception. Assuming Muslim women are oppressed, the logic of transnational At the same time that it imagines Muslim women as objects or captives who need to be rescued and saved from the local holy men, misogyny also sees these very same Muslim women as a foundation of strength and authority. This is how worldwide feminism is paradoxical.

The lack of female characters in the *Kite Runner* lends itself to an Orientalist-Feminist analysis. This is a novel mostly on the experiences of males, focusing on Baba, Amir, and Hassan, the three main protagonists, who have a significant impact on the lives of women. Women play small or non-existent parts in the plot, or they are completely missing from it. However, Hosseini has arranged the function of the female character to achieve a striking, if not forceful, impression. Violence against women is still prevalent in this narrative, despite the fact that it is missing. Under war and missiles, they are the primary victims, and they bear the enormous costs for the birth of a child in conflict circumstances and their upkeep. Women are the victims of the blind horrific crimes perpetrated by supposedly Muslim forces like Taliban.

A woman's body and fortune are on the line when it comes to this. Finally, it is women who are unable to defend themselves because society has taken away their voices and left them powerless to do so. Men's domination over one other and women is shown in the story of *The Kite Runner*. According to this book, a criminal and totalitarian government is formed via the development of aggressive personalities. There is a common belief that women are the primary victims of violence and control in the interaction between males and women. Dominance affects the lives of both men and women when it is exercised by the wealthy over the poor, by whites over non-whites, by religious majorities over religious minorities, and in many other ways.

The Kite Runner focuses mostly on the role of males in Afghanistan's culture since the majority of the book reflects men, and the tale centers on male characters. The mother of Hassan leaves him after he was born. Also, the mother of Amir died when she was working as a youngster. "Baba looked dapper in the suit, and my mother was a beaming young princess in white," as Amir recounts (2003, p. 5). Amir's mother's photo

is the only thing he has of her left in his mind. Amir and Baba's memories of their mother are clearly seen in this scenario, since she is just a figment of their imaginations. Baba is holding me and looks exhausted and dismal." Amir's interpretation of photographs demonstrates the dominance of males in the traditional family and their crucial role within. I'm in his arms, yet my fingers are coiled around Rahim Khan's pinky" (p. 5). While caring for his little kid, Baba has to work inside and out of his home, which is exhausting. The fact that Amir's mother is nowhere to be seen, despite the fact that she is expected to care for her kid, illustrates how unappreciated women are. Both men and women in the Afghan environment are shown in *The Kite Runner*, a literary work that captures their everyday lives.

Third World women are subjected to the second degree of oppression and experience that may be seen in their health. Afghanistan is a developing country in the Third World. As a result, the level of welfare and health is at its lowest point. Imperialism and the dominance of colonizer nations over Third World countries are mostly to blame for the underdevelopment of these countries. Because of this, all colonized people are affected by the colonists' authority. Because of this exposure to power, women become the victims. "Just one year after the death of my mother while giving birth to me, Hassan was born in the small hut, in the winter of 1964" (p. 6). If Amir's mother's story is any indication, many women in Third World countries might die during childbirth owing to poor sanitation conditions. Most Third World Women deliver their babies in their homes since there aren't enough hospitals or medical facilities for them to give birth in. As with Amir's mother, this might put their lives in jeopardy.

In Baba's case, his marriage to his wife was not founded on love, mutual understanding, or anything else essential for marriage. To prove that he was capable of finding a beautiful and intelligent wife from a well-respected family, Baba married Sofia instead. In the end, Sofia's marriage to Baba was disastrous since she died while giving birth to their son. As a result of this, Sofia has been subjected to tyranny. Men, according to Mohanty, are the ones who perceive women. While not all of these photos are authentic, there are a few that are transmitted to the next generation in this system of patriarchy. Even these women don't have a true sense of who they are as human beings; instead, they have just the images that patriarchal society has given them. As a result of this colonial culture, Sofia, despite her social status and education, is a victim.

Hosseini, on the other hand, emphasizes the importance of women by excluding them. Through his only emphasis on males, he indicates that Afghan women, whether passive or active in society, had no important significance. For their male ancestors, they were nothing more than objects to be utilized, and any action that would give them a voice or existence is seen as disgraceful. The women were forced to pretend they didn't exist as a result. Even though they are living in the West, Afghan women are nonetheless bound by the constraints of their country since their relatives and acquaintances are mostly Afghan. Soraya is a good example of this. It's clear that she's living in a patriarchal culture, with both males from her civilization's colonizer and men from the colonized ruling over her, from the events surrounding her.

Male supremacy in a patriarchal culture must be recognized at all costs since the person who dominates cannot see any other choice than to be dominated in turn. Using oppression as a sign of women's subjugation is a sexist and racist practice that divides people based on their racial or gender identity. In this category, one group is the privileged one, able to enjoy all the perks, while the other is the disadvantaged one, forced to abide by the regulations. Amir reflects on their experiences as two distinct groups in light of these concepts. Because he needs to remain away from his wife, he understands that it was a kind of tyranny for them. Furthermore, he desires Soraya's sex:

"Since we hadn't married yet and hadn't even had a Shirini-khori, it was considered impolite for Soraya and I to go out together alone during the wedding preparations. As a result, I was forced to dine with Baba at the Taheris. At the supper table, sit next to Soraya. Imagine the sensation of her head resting on my chest and the aroma of her hair in my nostrils. Let your lips touch hers. Don't be shy about it" (p. 168).

This is another example of the subjugation of various social groups. Amir and Soraya are unable to spend meaningful time together despite their engagement. It is because their culture does not allow this type of conduct. As a result, the spectator only gets a peek into Amir's mind. Soraya is still a passive character who cannot think or make decisions on her own. Soraya's participation in the book demonstrates the narrative's theme of women's insignificance. To show how insignificant women are, Hosseini illustrates the value of males to each other in a single scenario. Once again, women are relegated to second-class status in society and treated as inferior to males.

Because of his response to the call and his choice to leave his wife behind, Amir demonstrates that Soraya is the Third World woman who is not valued. This section takes precedence when it comes to fraternity and friendliness among men in a community. As Amir's attention is busy with his friends, Hosseini tries to symbolize the lack of communication and the poor status of women. To conclude, the writer provides a story in *The Kite Runner*, where the previous perceptions of the Western readers could be believed. Afghanistan is presented as a beautiful place with a nice landscape that filled with its own citizens and different ethnicities that cannot interact and communicate with each other, a stereotypical image that fits the ideology of the superior culture. An orientalist point of view as the people there are savage, illiterate and barbaric matching Saied explanation of the relationship between East and West.

CONCLUSION

Throughout the umbrella of post colonialism theory, the meaning of othering and orientalism is depicted clearly. In *The Kite Runner*, there is an appeal to Western audiences because Hosseini uses a protagonist who is not stereotyped as an Eastern outsider. Through the portrayal of the characters he has created, Hosseini addresses the issue of ethnicity in Afghanistan in *Kite Runner*. Afghanistan's ethnic and religious variety makes it a useful setting for depicting ethnic conflict. According to Roshna, Afghanistan is a place where diverse ideologies can be seen via the numerous genocides and brutal acts of murdering committed by the Taliban against Hazara groups based on ethnicity. There are two ways to understand racism: first, by looking at how colonizers treat their subjects. Moreover, how colonization and the colonized handle different ethnic groups. The Soviet Union's invasion of Afghanistan in 1979, internal conflicts, the rise of the Taliban, which led to the mass massacre of Afghanistan's minority ethnic groups like the Hazara, and other foreign interventions have all harmed the racist and ethnocentric nation of Afghanistan. The book by Hosseini examines the racial and ethnic ideas of Afghans.

The Kite Runner, published in 2003, depicts the intricacy of interpersonal conflicts between people that took place in Afghanistan during the colonial and post-colonial periods. Other authors, on the other hand, are more prone to discuss their own feelings of grief, cultural shock, or estrangement. Hosseini has the power to help his readers see the truth of Afghan life, which has long been isolated from the outside world. Because this period of Afghan history is usually ignored, Hosseini decided to write about Afghanistan before the Soviet invasion. For many Westerners, Afghanistan brings to mind the Cold War and the Taliban. Although Edward Said criticises Orientalists for portraying the Orient as inferior, underdeveloped, and uncivilised, the latter point can be examined by looking at the characters in Hosseini's description of Afghanistan as an example of a hot Orient location. Amir is a Pashtun, a prosperous child from a prosperous family who represents the country's most dominant ethnic group. His treatment of "Hassan," whom he regards as his best friend, demonstrates his prejudice. He never views Hassan as a true mate who is equal to him; instead, he views him more as a freak who is available for serving him or simply as any topic. Assef, who is depicted in a variety of ways, such as being affluent, powerful, superior, and a sociopath,

completes the list of racist figures. When Assef was a Taliban leader in the future, it's possible that he committed heinous crimes alongside Sohrab.

This person is just one example of the many complex stereotypes that Said's Orientalism is known for. On the assumption that Muslim women are oppressed, multinational Misogyny simultaneously sees these exact same Muslim women as a basis of strength and authority and as objects or captives that must be rescued and saved from the local holy men. Global feminism is paradoxical in this way. An Orientalist-Feminist study of *The Kite Runner* is facilitated by the absence of female characters. The three major protagonists, Baba, Amir, and Hassan, who have a big influence on the lives of women, are the focus of this story, which focuses mostly on the experiences of men.

While In *A Passage to India*, a sense of loneliness is all over the book. The English and Indian gaps are the novel's most notable contrast. Hindus and Muslims are unable to communicate with one another. Forster makes a sharp comment about the increasing isolation of various groups of people. India is frequently depicted in British culture as a hostile, undeveloped country. It would be like comparing apples and oranges to compare the British administrative region from the first chapter of *A Passage to India* to an Indian home. Forster calls Chandrapore, an Indian city, baffling and uninspiring. Given that it is filthy and "undistinguishable from the garbage," it is challenging to discern the difference.

Furthermore, when Miss Adela Quested accuses Dr. Aziz of trying to rape her in the Marabar Caves, the two civilizations clash. He was found guilty of rape solely due to his (admittedly basic) Islamist religious convictions. Because of the common misconception that Muslims are naturally aggressive and dishonest, even when a British woman testified that Dr. Aziz was innocent, no one believed her. Adela decides to abandon her allegations after realizing that giving a testimony in court will trigger unpleasant recollections of her relationship with Ronny Heaslop, a different figure. Dr. Aziz wasn't the one who gave her hallucinations in the caverns; it was Ronny. The unfounded charge that destroyed Dr. Aziz's reputation and career.

The colonial system and orientalism are the two main topics of *A Passage to India*. A few of the various relationships that are shown in the story are those between the British and Indians, the West and the East, Christians and Muslims, and Christians and Hindus. It's also critical to recognise that there is a definite hierarchy in place, with

one individual deferring to another. Events, settings, and character portrayals throughout the first quarter of the 20th century reflected the political and social climate of the time. Literature has been strongly impacted by imperialism, including the characters, settings, and interactions between colonisers and colonised. Second, the story begins by comparing two places for the reader: Although there may be one or two exceptions, the majority of Chandrapore's English residents are strongly in favour of imperial enlargement. The geographical division of Chandrapore, which is in two parts, is a reflection of the colonial separation .

British conquerors acknowledge that it is untrue to think that the colonised and colonists might form friendly relationships. The educational systems of the nations where colonists originally came. Forster also points out how the visual contrasts between Eastern and Western architecture reveal deeper cultural distinctions. India's architecture is ugly and boring since it doesn't fit in with the surroundings very well. The culture of India is as disorganised as its people's disregard for form and logic. Fielding's depictions of Venetian architecture, on the other hand, highlight how Western structures have a more widespread respect for proportion and form. In this structure, Fielding also recognises the fundamental superiority of Western reason, which he believes the East lacks. One can conclude that the Western scenery is preferable by contrasting it with the Eastern landscape. Westerners are a better developed population than their Asian neighbors.

The struggle between the Western I and the Eastern Other permeates every chapter of *A Passage to India*. Westerns are in no way comparable to humans. They are shown as being extremely parasitic and slothful. Latif, a relative of Hamidullah, is a prime example of this. Latif relies on Hamidullah's charity because he has never had a job.

Consequently, throughout *A Passage to India*, the British monarchy and the portrayal of India and Indians as inferior Others are fully exposed. Said offers India as an illustration of both Western imperialism and Asian backwardness in his book *Orientalism*. India is therefore frequently used in colonial discourse to symbolize the supremacy of British authority. The struggle between the Western I and the Eastern Other permeates every chapter of *A Passage to India*. They are in no way comparable to humans. They are shown as being extremely parasitic and slothful. Latif, a relative of

Hamidullah, is a prime example of this. Latif relies on Hamidullah's charity in Forster's book to get by because he has never had a job. "He was guaranteed of a home as long as any one of his relatives had a house, and it seemed unthinkable that such a vast family would all go bankrupt," Forster wrote. Although being thousands of miles away, his wife led a life that was very similar to his life.

Furthermore, the similarity between both *A Passage to India* and *The Kite Runner* lies in their adaptation to the postcolonial perception in the depiction of characters and events. In *A Passage to India*, Forster accurately depicts the situation in which English and Indian people can coexist in harmony. While he does not explicitly tell the British to leave India, he promotes a peaceful coexistence of English and Indians. The author asks God to remove obstacles and forge a bond between two races. The novel examines the effects of blending two cultures. The inability of humans to end prejudice between persons of different races is evident. The writer examines how the English treated Indians unfairly. Indians are not permitted within the Chandrapore club. He also provides information about further English transgressions. The British Raj developed hegemonic behaviors. The English used epistemological strategies to subdue the Indians. To strengthen their empire, they used anthropology, ethnology, and ideology. The author dismisses the Indians' mistrust of the colonial powers. Said's argues that Orientalism is not a true portrayal of the actual east as it represents the exercise of power. It portrays where the European identification as a superior one in comparison with all the non-European peoples and cultures. *A Passage to India* is replete with British ideas of superiority and portrays its colony India as being less than them. The novel thoroughly embodies British hegemonic ideology towards occupied India.

While in *The Kite Runner*, Orientalism can be seen by the depiction of the selected characters and the way they are depicted in their looks and personality. The novel can be regarded as an orientalist novel from the setting the novel was written. The stereotypical old view of the Western individual of being savage and barbaric is shown through the characterization of Husseini to the characters. In *The Kite Runner*, both Assef, the book's antagonist, and Amir, its protagonist, are characterized using Orientalist stereotypes. While Western readers make an effort to cope with Amir's "otherness" by self-recognition, they rely on Orientalist stereotypes to place Assef in a position of inferiority toward people of other cultures. Western readers discover Assef to be a "Demonic Other" who is portrayed as pagan, barbaric, criminal, and in require

of correction rather than seeing a reflection of themselves. The Orient can thus be exploited as a "subject" for an overall Western gain because Oriental characters are always subpar compared to their Western counterparts. Amir's Western identity progresses and develops throughout the course of the novel becoming a more modern, liberal, Western character whereas Assef only develops by becoming an increasingly inferior and villainous "Oriental" character. Thus over the course of the novel, the function of the modern American West and a traditional Muslim world are juxtaposed, creating binary opposition, which in turn inflames the differences between the two opposites and ultimately sustains the dominance of Western power structures over the East.

Both novels show the consequences of melting two cultures in one pot. As in *A Passage to India*, Forster displays an anti-colonial sensibility. He has, in fact, dismantled the binary oppositional pattern of Orientalism by depicting the westernized Indians, the failure of the charge case, and the breakdown of the English essential truths. While readers of Hosseini's *The Kite Runner* are given the impression that there is a "bridge of understanding" between Afghan culture and western audiences, they are actually identifying with a stereotypical understanding of how the East and the West interact. The literary form of the bildungsroman offers Western readers a recognizable framework that helps them comprehend the "otherness" of the Orient and serves as a portal that makes it simple to apply Orientalist prejudices to the protagonists.

The meaning of orientalism is presented in both *The Kite Runner* and *A Passage to India*. Through the depiction of characters, in *The Kite Runner*, Hosseini does not use only the protagonist to convey the representation of otherness but also many other characters in the novel. Emphasizing Said's explanation of orientalism, many characters are stereotyped as Eastern outsiders. Similarly, through the portrayal of the characters that Forster has created in *A Passage to India*. Being stereotyped, isolated and neglected makes anybody an outsider not only in his society but also inside himself like Aziz. The stereotypical image of the East is embodied throughout the representation of otherness by the lens of Postcolonialism.

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