A POSTCOLONIAL STUDY OF TONI MORRISON'S THE SONG OF SOLOMON AND E.M. FORSTER'S *A PASSAGE TO INDIA*

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THESIS APPROVAL PAGE

I certify that, in my opinion, the thesis submitted by Guhdar Khorsheed Rasheed HASSAN titled "A POSTCOLONIAL STUDY OF TONI MORRISON'S THE SONG OF SOLOMON AND E.M. FORSTER'S *A PASSAGE TO INDIA*" postcolonialism approach is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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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, and materials not original to this thesis have been cited and referenced literally.

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Name Surname: Guhdar Khorsheed Rasheed HASSAN

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FOREWORD

First and foremost, I praise and thank Allah for His greatness and for bestowing courage and strength upon me in order for me to complete this thesis. I would like to communicate my great thanks of appreciation to my supervisor Assoc. Prof. Dr. Özkan KIRMIZI offered me the golden opportunity to do this fabulous project, which also helped me in doing much research, and I got to know about so many things.

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ABSTRACT

This thesis is a postcolonial study of Toni Morrison's *The Song of Solomon* and E.M. Forster's A *Passage to India*, based on Edward Said's notion of the other. The study explores how the two novels depict the colonizer-colonized relationship and the complexities of cultural identity formation in a postcolonial context. Through a close reading of the novels, this study demonstrates how Morrison and Forster utilize Said's concept of the Other to reveal the power dynamics and cultural tensions that arise in the context of colonialism. The novels depict characters who are positioned as the Other concerning the dominant colonial culture and who must navigate the complex terrain of identity formation in the face of this Otherness Moreover, this study argues that Morrison and Forster's use of the other highlights the continuing impact of colonialism on individuals and societies. The novels depict how colonialism leaves lasting cultural and psychological scars on colonized people and how these scars continue to shape individuals' experiences and interactions even after colonialism officially ends.

Keywords: Postcolonialism, Passage to India, E.M Forster, Song of Solomon, Toni Morrison, Colonialism, Edward Said

ÖZET

Bu tez, Edward Said'in öteki kavramına dayanan Toni Morrison'ın Song of Solomon ve E.M. Forster'ın A Passage to India'sının sömürgecilik sonrası bir çalışması üzerine yapılmıştır. Çalışmada, iki romanın sömürgeci-sömürgeleştirilmiş ilişkiyi ve kültürel kimlik oluşumunun karmaşıklıklarını sömürge sonrası bir bağlamda nasıl tasvir ettiğini araştırılıyor. Bu çalışmada, her iki roman yakından incelenerek, Morrison ve Forster'ın, Said'in öteki kavramını, sömürgecilik bağlamında oluşan güç dinamiklerini ve kültürel gerilimleri ortaya çıkarmak için nasıl kullanıldıklarını ortaya koyuyor. Romanlar, egemen kolonyal kültürde öteki olarak konumlanan ve bu ötekilik karşısında kimlik oluşumunun karmaşık zemininde gezinmek zorunda kalan karakterleri tasvir eder. Ayrıca bu çalışma, Morrison ve Forster'ın öteki kavramını kullanmasının, sömürgeciliğin bireyler ve toplumlar üzerindeki devam eden etkisini vurguladığını iddia etmektedir. Romanlar, sömürgeciliğin sömürgeleştirilmiş insanlar üzerinde nasıl kalıcı kültürel ve psikolojik yaralar bıraktığını ve bu izlerin, sömürgecilik resmi olarak sona erdikten sonra bile bireylerin deneyimlerini ve etkileşimlerini nasıl şekillendirmeye devam ettiğini anlatıyor.

Anahtar Kelimeler (Keywords in Turkish): Postkolonyalizm, Passage to India, E.M Forster, Song of Solomon, Toni Morrison, sömürgecilik, Edward Said

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ABBREVIATIONS

Etc. **:** Et cetera

ed. **:** Edition

Ed. By **:** Editor

p./pp. **:** Page

Vol. **:** Volume

Vs. **:** Versus

SUBJECT OF THE RESEARCH

The main topic that the current study presents is tackling Foster's *A Passage to India* and Morrison's *Song of Solomon* from a postcolonial perspective. In addition to that, the study presents a survey of the main aspects of the theory of postcolonialism with a focus on Said's notion of Orientalism. This research focuses on examining the postcolonial dimensions of two prominent novels, "The Song of Solomon" by Toni Morrison and "A Passage to India" by E.M. Forster. Both works offer rich narratives that explore the intricate dynamics between colonizers and the colonized, shedding light on the far-reaching effects of imperialism on individual and collective identities.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of the study is to show how of Morrison and Foster depict postcolonialism in their work. The importance of the study lies in the fact that this work combines *A Passage to India* and The Song of Solomon for the first time since these two works have not been combined and discussed in one study. In addition, these two works have not been presented in a single study yet, especially Morrison's Song of Solomon, regarding Orientalism.

METHOD OF THE RESEARCH

This postcolonial study of Toni Morrison's The Song of Solomon and E.M. Forster's A Passage to India is based on Edward Said's notion of the Other. The study employs a qualitative research methodology, specifically a close reading of the two novels, in order to analyze how the authors use the Other to explore the complexities of the colonizer-colonized relationship and the formation of cultural identity in a postcolonial context.

The research process involved a thorough reading and analysis of both novels, paying close attention to the ways in which the authors represent the Other and the power dynamics at play in the colonizer-colonized relationship. The study also involved a review of relevant postcolonial and literary criticism, including Edward Said's

Orientalism, to contextualize the research and provide a theoretical framework for analysis.

HYPOTHESIS OF THE RESEARCH

The postcolonial reading of Morrison's Song of Solomon and Foster's A Passage to India reveals the complexities of the colonizer-colonized relationship. It highlights the ways in which cultural identity and power dynamics shape individuals' experiences and interactions. Through analyzing the two novels, it can be argued that both Morrison and Foster utilize a postcolonial lens to explore the legacies of colonialism and its impact on individuals' cultural identities. The novels demonstrate how the colonizer's presence and influence can continue to be felt even after colonialism officially ends. Moreover, both authors reveal the complicated power dynamics that exist between the colonizer and colonized, which often lead to a loss of agency for the latter. Furthermore, the postcolonial reading of the two novels highlights the complexities of cultural identity formation in a postcolonial context. Both authors depict characters who grapple with questions of identity and belonging as they navigate the intersections of their cultural heritage and their experiences under colonialism.

SCOPE AND LIMITATIONS

The current study focuses mainly on the concept of the other in Morrison's *Song of Solomon* and Foster's *A Passage to India.* However, the study does not deal with the acts of hybridity that appear in the two works. The difficulties that the study may face are related to the way it combines two works that belong to two writers who have different identities, gender, and race. The thesis focuses on the comparative analysis of only two novels, The Song of Solomon and A Passage to India. It does not include other works by Toni Morrison or E.M. Forster ,or other postcolonial literature. The findings and conclusions drawn from this study may not be applicable to a broader range of texts.

PROBLEM STATEMENT

The problem statement for the study entitled "Postcolonial Reading of Forster's A Passage to India and Morrison's Song of Solomon" is to explore how the two novels present postcolonial issues such as identity, power, and cultural conflict in the context of the British colonization of India and the African American experience in the United States. The study aims to analyze the literary techniques used by the authors to convey their messages and examine how these works contribute to the larger discourse on postcolonialism and its impact on society. Additionally, the study investigates how the two novels reflect the historical, political, and social contexts in which they were written and how they continue to resonate with contemporary issues of race, ethnicity, and cultural identity. Ultimately, the study seeks to deepen our understanding of postcolonial literature and its relevance to contemporary global issues.

METHODOLOGY

The research process began with a comprehensive reading of both novels, paying particular attention to how the authors represent the Other and the power dynamics at play in the colonizer-colonized relationship. The study also involved an extensive review of relevant postcolonial and literary criticism, including Edward Said's Orientalism, to provide a theoretical framework for analysis The analysis of the primary texts will be guided by postcolonial literary theory, which examines the relationship between the colonizer and the colonized, the impact of colonization on individuals and societies, and the representation of identity, race, and power. Key concepts and theoretical frameworks within postcolonial theory, such as hybridity, mimicry, otherness, and subalternity, will inform the analysis of the selected novels. The researcher will employ a thematic analysis approach to identify and categorize recurring themes, symbols, and narrative techniques employed by Morrison and Forster to explore postcolonial issues.

1. LITERATURE REVIEW

1.1. Literature Review Related to *A Passage to India*

In the study "*A Passage to India*: A Critique of Imperialism," Hala Salih explains E. M. Forster's criticism of the British rule in colonial India. She states that getting a job in the imperialistic government makes Anglo-Indians so sensitive that they start making assumptions about the Indians' race. This attitude hurts the chances of making friends between the Indians and the British. The novelist also emphasizes that not being able to understand the echo in the caves is another cultural barrier that keeps the East and the West from coming together. The Indians start fighting for freedom because it is hard for them to get along with the British. Salih's study ends by talking about how the British and Indians might be able to get along in the future.

Forster's story is not only an attack on racism among some British in India; it also illustrates how that racism developed because of the power dynamic between the colonizers and the colonized. For this reason, many British feel that Forster's portrayal of them in India is inaccurate and harsh. They go on to say that he does not show their positive sides. For example, H. H. Shipley writes to Forster, accusing him of being "extremely unjust" to English officials (Furbank, 1977, p.117). They are all utter scum; there is not a single nice person in the bunch

In *A Passage to India*, E.M. Foster explores themes of colonialism, racism, and the dynamics between colonizers and colonized people. Together with works like *Heart of Darkness* by Joseph Conrad and Kim by Rudyard Kipling, it is often cited as a cornerstone of postcolonial Orientalist literature. It is different from the usual colonizer/colonized narrative since it does not paint the Orient in the stereotypically romanticized light of mysterious ancient wisdom and exoticism. As the story of A Passage to India unfolds, the backdrop of the 1920s Indian independence movement and the British Raj provides a rich and resonant setting. Titled after Walt Whitman's Leaves of Grass poem "Passage to India," the novel is based on E.M. Forster's time spent on the subcontinent. Though *A Passage to India* did subvert typical perspectives of colonization and colonial rule in India," it "also fell far from explicitly denouncing either nationalist groups in India or imperialism," as Edward Said writes in his seminal books

Culture and Imperialism and Orientalism, referring to the influence of the British empire on the novels of the early 20th century (Said, 1993, p. 24). Further, he claims that the inability of Aziz and Fielding to form a genuine friendship is evidence of the irreconcilable "Otherness" of the Orient, which restricts Western readers' comprehension of the Orient, because of the wide cultural gap between the two regions.

Kavita Patil (2023) looks into David Lean's (English film director) attempt to turn E. M. Forster's (English author) A Passage to India into a movie. This version looks interesting and tries to be "true" to the source material, which is always a plus. Whereas the novel's words prompt the reader to see different facets of the contact between the “native” and the “colonizer,” the film's visuals drive the spectator to not only witness but also interpret these encounters. Although Adela's bike ride is not in the novel, it plays an important role in the film because it shows what the reader of the novel is left to interpret or what they must "read between the lines" to understand. Each film adaptation has its own unique experience that may be described, interpreted, and analyzed independently from other adaptations. However, in academic settings where students and faculty are expected to have read the source material (plays, novels, short stories), adaptations inevitably face the risk of being judged against the original. In this case, it seems that post-colonial theory's concept of “mimicry” (Bhabha, 1994) shed new insights into the adaptation of "A Passage to India."

Mahmoda Khaton (2023) argues that E. M. Forster's *A Passage to India* and Nirad C. Chaudhuri's Travelogue *A Passage to England* both take contrasting views. Yet, they are at odds with one another because of the common belief that England and India are two distinct and opposite countries. In A Passage to India, the binary opposition of Anglo-Indian colonists and Indian colonized leads to another set of binaries, white-colored and civilized-primitive. During the time of British colonial administration in India, these two sets of binary information were at odds with one another, thus creating a third type of binary information that was strictly regulated by an external authority. The novel's conflicting viewpoints, actions, and way of life provide the novel's contrasting structure.

Md. Jakaria Habib (2022) maintains that there is a widespread agreement that A Passage to India, by E. M. Forster, is a masterpiece. Instead of examining larger political issues like colonialism and the supremacy of British forces in India, Forster opts to

explore the dynamics of individual relationships. Although he believes that love, affection, and intimacy are the best vehicles for bringing the native Indian and the Anglo-Indian closer together, he has a hard time depicting the events because the Indian characters in A Passage to India persistently yearn for independence from British dominance and rule. By definition, colonialism is a system of oppression that enslaves one group of people over another. Several areas of Indian life and culture bear the imprint of British colonization.

In another study, Khamis Khalaf Mohammad (2016) explores the possibility of peace between the colonizer (the British) and the colonized (the Indians); two poles have been historically at odds with one another (East). It is based on Edward Said's insistence on a close connection between the struggles of colonizers and colonized, on the one hand, and Jan Mohamed Abdul-Manichean Rahman's allegory, which symbolizes the struggle between the assumed European supremacy and the natives' presumed inferiority, on the other hand. *A Passage to India*, by E.M. Forster, accurately depicts this clash of cultures that establishes a gap between English and Indian societies. Thus, this novel serves as a symbolic narrative that aims to bring the two sides together.

1.2. Literature Review Related to *Song of Solomon*

Miaomiao Wang (2021) argues that it is not uncommon for postmodern compositions to include techniques like montage, parody, and many points of view. Throughout Song of Solomon, we see the narrative traits characteristic of the postmodern era, such as satire, metafiction, and indeterminacy. Toni Morrison uses parody as a tool for subverting conventional narrative modes and destroying the Western biblical narrative and the African mythic framework in this novel. The text also makes use of meta-narratives, which serve to undermine the narrator's status as all-knowing and all-powerful. Morrison's fictional world has enduring indeterminacy and unresolved dilemmas because she questions and criticizes the conventional narrative norms. Wang's study aims to examine Morrison's work on the African-American community and its potential direction through the lens of postmodern narrative characteristics such as parody, metafiction, and uncertainty, as shown in *Song of Solomon*.

Yassmine Boukhalkhal (2021) maintains that the importance of language appropriation may be seen in Toni Morrison's Song of Solomon. Morrison believes that

there is an opportunity for spiritual release inside the medium of language. In this regard, Homi Bhabha argues that Milkman's identity is "spatially fragmented," which describes how the protagonist experiences the world. Milkman is unable to shake the effects of his cultural association, even though his identity needs to catch up to his social reality. Hence, he needs to return to his starting point in order to put the pieces of his reality back together. Along the way, he deciphers the lyrics of Song of Solomon to uncover hidden insights into the past. The song sounds like nonsense while carrying cultural meanings, although the lyrics are written in English and various African dialects. As a result, language can only deal with the signified when it is utilized in a particular context.

Bhattacharya (2016) maintains that African cultural legacy is central to Toni Morrison's novels, which focus on African American women's lives and explore how their search for self is bound up in larger cultural and historical narratives. Consequently, it should come as no surprise that strong, independent women of color play pivotal roles in her novels. Morrison's Song of Solomon is an example of a work in which the protagonist's growth is framed by the stories of the sacrifice of three significant women in the protagonist's life. These women appear to be stuck in hopeless situations where change is nearly hard to bring about. Everything in their lives revolves around what guys want or fancy at the time. Nonetheless, a critical examination of these women reveals that they play a significant part in the male protagonist's reconstruction of cultural memory and demonstration of the significance of the past. Hence, the researcher examines Morrison's *Song of Solomon* critically to show that the loss and sufferings these black women underwent in the name of slavery, racism, and gender are not their ultimate experiences. However, their creative voices that bridge generations are the real indicators of their womanhood's potential.

Khamsa Qasim (2015) studied Morrison's novel Song of Solomon and how it deals with love. Morrison's stories all come back to the same core problem: love. Through her notion of love, we gain perspective on her political and social views as a black woman. There is no comparison between her philosophy of love and the prevailing culture's idealized, conventional view of romantic love. She does not paint love as a selfless passion; rather, she examines its political implications through its various cultural expressions in her novel *Song of Solomon*. In her book, Morrison delves into the dark side of life and offers a new perspective on love. Black women are able to fight the “matrix of oppression” because of her concept of love. Women are oppressed, and their

subjectivity is denied by perpetuating the harmful stereotype of love as a selfless and self-sacrificing passion. According to patriarchal norms, women should put their families and children ahead of their own needs and desires. Traditional notions of love—possession, distortion, and self-annihilation—have a strong impact on most of her black female characters. These girls will not be able to grow up to have a unique black female perspective. As a result, the issue of love and its devastating outcomes is explored in her novel *Song of Solomon*.

1.3. Edward Said's Theory of Orientalism

Knowledge is not innocent but is deeply linked to power activities. This Foucaultian understanding underpins Edward Said's *Orientalism*, which points out how "knowing," as it was made and disseminated in Europe, about "The East" constituted the intellectual accompaniment of colonial "power." This is a book on Western representation and not non-Western cultures, especially the wisdom discipline of Orientalism. This course demonstrates how the subject has been developed in tandem with European penetration of the Near East and how different fields, such as philology, historical sciences, anthropology, philosophy, archeology, and literature, have fostered and encouraged it.

Orientalism re-orders the study of colonialism using the idea of discourse. It explores how, in combination with the formal study of the "Orient" (now known as the Middle East) and important cultural and literary works, certain modes of seeing and of thinking have solidified, which in turn help to make colonial power operate. These are not elements that have been addressed by the conventional analysts of colonialism but which may now be seen as essential to the development of colonial societies by means of both orientalism and changes in ideology and culture, as described above. This also explains that certain books have been granted.

Individual writers are more important to Said than they are to Foucault, but, like Foucault, he wants to link them to thinking systems and the workings of power. As a result, he brings together a diverse range of political thinkers, statesmen, creative writers, philosophers, and philologists who contributed to *Orientalism* as an institution that then provided the lens through which the 'Orient' would be viewed and controlled.

However, this control itself spawned these ways of knowing, studying, believing, and writing. Thus, knowledge of colonized areas and control over colonized lands are intertwined undertakings.

Orientalism is not a new kind of analysis of colonialism; rather, it initiates a whole new way of looking at the subject. Said states that literary and travel literature that depicts the "Orient" in Europe helped contribute to the creation of a divide between Europe and its "others," and such a division was a crucial component of European culture and the preservation and extension of European power throughout the rest of the world. The goal of Said's aim is to reveal how non-Europeans were part of the system of power that was maintained over them; therefore, he unmasks the phenomenon of "knowledge" and muddies the boundaries between ideological thinking and objective analysis. Said indicates that Europeans were not collectively misstating facts or intentionally discriminating against non-Western cultures and peoples.

Said's *Orientalism* has much to say about language and literature in supporting the establishment of colonial power. The study by Peter Hulme on the development of colonial discourse in the sixteenth century is very enlightening when it comes to this particular topic. Clyde Hulme illustrates how two Native American words— ‘cannibal' and ‘hurricane'—were appropriated from their original languages and then used by a variety of other languages to aid in the implementation of an ideological message (Gandhi, 2000). Civility and wildness are terms that are being increasingly used to define the border between Europe and America. Hurricanes, now seen as a distinct type of storm in the Caribbean, started to be called hurricanes. It so symbolized the violent and brutal setting in which it was situated. Similarly, 'cannibalism' is not only human people eating other humans or anthropophagy; rather, 'cannibalism' is also the earlier word anthropophagy. "Cannibalism" alluded to the possibility that the cannibal savages might turn on and consume Europeans, whereas "anthropophagy" referred to savages consuming each other. Hulme further illustrates that the distinction between these two words began to blur: whereas [hurricane] was technically used to refer to a natural event, such as a storm, and it was in common use to describe an aberration or an anomaly that originated from outside. Etymologically, the Latin term Canis (dog) was associated with the word ‘cannibal', thus strengthening the concept that ‘native cannibals of the West Indies acted like wild predators'. The Tempest, rather than being a fable removed from the real world,

In such a view, literature not only mirrors the nature of colonialism but also contributes to the establishment of ways of seeing and forms of articulation that are essential to colonialism. It affects people as individuals in a very critical way, which is essential to colonial discourse creation. The role of literature is not just to fight prevailing ideas but also to contain unyielding aspects that are at odds with dominant ideologies. In this regard. complexity is not always a reflection of the author's purpose.

Postcolonial studies have occupied a major space in the literary field. Therefore, the study tackles Toni Morrison's The *Song of Solomon* and E.M. *Forester's A Passage to India* from a post-colonial perspective. The study benefits from the views of Foucault and Edward Said in this field.

1.4. Edward Said and the Orient

The understanding that Western colonizers developed concerning their properties served to legitimize their enslavement, as examined in Edward Said's *Orientalism*. *Orientalism* analyzes the different fields of study, organizations, and ways of thinking that Europeans used to understand the "Orient" over the course of several centuries. A significant proportion of effort and money was invested by European colonial nations like Britain and France in developing information about the territories they ruled. The link between power and knowledge is Said's main focus. In the course of getting to know them, Orientalism both controls and creates Orientals. Said contends that European travelers to these areas did not make an effort to understand much about the locals they saw. His argument focuses on depictions of the Middle East and Egypt in specifically across a variety of fields. Depending on some preconceived beliefs about the "Orient," they noted their observations. Said's analysis aims to demonstrate how depictions of Europe's "other" civilization have developed over time as a characteristic of its cultural hegemony.

In particular, the metropolitan academy was greatly impacted by the publication of Orientalism. It continues to be a source of debate, admiration, and critique today. The analysis of the different ways in which European ideas for understanding the colonized world also evolved into justifications and institutional attempts to rule that world using Said's research as a model.

Said revealed that Orientalist academics always labored within predetermined parameters, such as the notion that European culture represented the apex of human progress. These presumptions persisted despite the number and diversity of Orientalist studies. These Orientalist studies have always been intended to demonstrate how "degenerate," "inferior," and "primitive" Oriental society and languages are. In this way, it is possible to think of Orientalism as a "discourse," a coherent and sharply defined field of social knowledge.

Michel Foucault had the greatest impact on Said's Orientalism. He developed a theory about how ideology or language can disempower people and cause them to internalize power. Said borrows Foucault's concepts of speech and power:

> In order to define Orientalism, I have found it helpful to use Michel Foucault's concept of discourse from The Archaeology of Knowledge and Discipline and Punish. My argument is that one cannot possibly comprehend the incredibly systematic discipline by which European Culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and creatively during the post-Enlightenment period without first examining Orientalism as a discourse (Said, 1978, p. 4).

A discourse is a collection of claims made to understand the world. What else can be expressed inside a conversation is governed by some unspoken laws. This intellectual habit of speaking and thinking develops into a discourse like orientalism when these principles provide limits inside which knowledge can be created across a range of disciplines. The manner in which something is known determines what is understood; a discipline's norms define the type of information that can be learned from it. Said this Foucauldian understanding influences's critique of Orientalism. Numerous rules that functioned in the realms of custom, expectation, and presumption were part of the Orientalism discourse. Orientalism examines the manner in which formal study of the Orient solidified a particular manner of thinking and seeing, which then turned to help colonial power function. Discourses attempt to generate the world they purport to describe as well as explain and analyze it. Said states that the concept of "Orient" was developed in Orientalist discourse. Something real resulting from circumstances like the ones I just mentioned cannot be easily brushed off. It is attributed to expertise. It may gain the legitimacy of academics, organizations, and governments, enveloping it in far more reputation than its actual success warrants:

> The ability of such books to create knowledge and the very reality they purport to represent is crucial. Such knowledge and actuality eventually give rise to a tradition, or what Michel Foucault refers to as a discourse, whose material presence or weight—rather than a particular discourse's originality—really determines the writings that are generated from it (Said, p. 95).

One of the main premises of Said's book is the claim that Orientalism is a cohesive discursive creation. Said gathers together a variety of authors, public figures, political theorists, and classicists who made contributions to the concept of Orientalism, which later served as the lens via which the Orient might be perceived and governed. Said makes an effort to demonstrate how having knowledge of non-Europeans contributed to the establishment of dominance over them. Said has been able to describe and elaborate on it as one of the tools of cultural dominance and imperial control by focusing on this feature. European civilization was able to preserve power and control over the "Orient" by creating it inside the discursive confines of Orientalism. Since the Orientalist discourse builds and governs Orientals in the act of understanding them, Orientalism, therefore, illustrates the relationship between power and knowledge.

Said's book contains three chapters. Said addresses the breadth and depth of Orientalism in the first chapter. When it comes to political and philosophical subjects, as well as historical periods and experiences, Orientalist discourse is quite diverse and has many different facets. Since the ancient era, there has been Orientalism, and it is still evident today. Said analyzes several recurring patterns in this diversity and uses examples to show how disparate concepts like oriental tyranny, oriental eroticism, and oriental splendor are comparable.

The second chapter makes an effort to track the evolution of modern Orientalism through a historical narrative as well as identify specific devices that prominent poets, artists, and thinkers frequently used in their works. In this passage, Said seeks to clarify how significant philological, historical, and literary scholars built their ideas on a body of knowledge that helped them shape and rule the Orient. The colonial government then utilized this body of information to set up its administrative framework. Said links the origins of this discourse to conflicts between Islam and Christianity in medieval times, to which additions were made from the fields of philology and history, as well as by the writings of scholars.

The third chapter, "Orientalism Now," reveals that the United States has adopted the British and French Orientalism traditions. the present-day Western representations of "Arab" cultures exhibit Orientalism. Orientalist scholarship has developed into views that portray Arab as irrational, threatening, unreliable, and anti-Western. Both the ideology and the policies created by the Occident are believed to be based on these ideas.

According to Said, some Orientalists today feel deceived by modern “disorients,” who are no longer committed to the virtues that the Western cultural synthesis assigned to them (Said, p. 142).

Some academics, like Bernard Lewis, today believe that the Orient is simply a copy of the West that must fully adopt and act in accordance with Western ideals. Berger, Gustav Greenbaum, Halpern, Patai, and numerous more Arab and Muslim professors who attended Western colleges and unknowingly fell prey to brainwashing are among the academics who share this guilt. All of these academics have a tendency to think of Arabs as being obstinate moderns and decrepit in respect of their classical heritage. “We won't be astonished if an Orientalist claims that this demonstrates the irredeemability of Orientals and consequently demonstrates that they cannot be trusted if, in the interim, the Arabs, Muslims, or the Third or Fourth Worlds take unexpected turns” (Said, p. 310).

Despite being well praised, Said's Orientalism contains numerous arguments that are ambivalent in nature. These ambivalences can be principally understood in terms of Said's attempt to merge Foucault's antihumanism with the conventional humanist research embodied by individuals like Auerbach. Said's effort to combine the Marxist tradition of cultural criticism with its practical epistemology and the idea of power with post-structuralist theory, which emphasizes language and discourse as the primary formative aspects of social reality, revealed another set of tensions.

Said frequently makes allusions to a relativistic epistemology. He is frequently prompted to claim that literature or tradition exaggerates or ignores a certain true or genuine aspect of the Orient. However, in other places, he disputes the existence of any “true Orient.” When arguing that the Orientalism-created Orient is not an accurate or reliable portrayal of the “actual” East because it is mostly an imagined or constructed realm, whereby Said occasionally adopts the logic of discourse theory:

> The theoretical shortcomings of Orientalism could be justified by claiming that the real Orient differs from representations of it or that because most Orientalists are Westerners, it is unreasonable to expect them to have an interior understanding of what the Orient is all about. These two statements are untrue. This book's thesis does not assert that there is a real or authentic Orient (Islamic, Arab, or whatever); it also does not claim that an “insider” viewpoint is always preferable to an "outsider," to use Robert K. Merton's helpful difference (Said, p. 321).

Said additionally asserts that the West has continually misrepresented the Orient, leading people to believe that it is a real place that existed independently of and before the West's depiction of it. accordingly, Orientalist speech should be viewed as a conventional kind of ideological knowledge that may be theoretically corrected.

Said defines Orientalism as an epistemological and ontological contrast between the “Orient” and "the Occident," that is the foundation of the school of thought known as Orientalism (Said, p. 3). As a result, a very large group of authors, including poets, novelists, philosophers, political theoreticians, economic experts, and colonial managers, acknowledged the fundamental contrast between the West and the East as the preliminary step for complex hypotheses, classics, works of fiction, social characterizations, and political representations as well as political reports of the Orient, its individuals, traditions and culture, mind, fate, and other topics.

Said’s last definition of Orientalism is even more vivid: Orientalism is described as a commercial entity that dates back to the late 18th century. Orientalism could be examined and discussed as the organizational establishment for trying to deal with the Orient, interacting with it through making declarations about it, authorizing viewpoints of it, explaining it, instructing it, trying to settle it, and reigning over it in a short order. Orientalism could be thought of as the Western fashion for controlling, restructuring, and supervising the Orient (Said, p. 3). The Orient is the subject of Orientalism, whereas, in the second, the Orient only exists as the product of dubious mental processes. It is worth mentioning that this ambivalence influences a significant part of Said's approach.

The terms “Orientalism” and “colonial discourses” are not interchangeable, despite the fact that Said's Orientalism is a widely read and important text in the study of colonial discourses (Sprinker, 1993, p. 18). They cannot be used interchangeably. Compared to Said's paradigm of Orientalism, colonial ideologies are more complicated and changeable. In his book Orientalism, Said examines how, in the late 19th and early 20th centuries, England and France, two Western colonizers, depicted the Middle East and Africa.

One must note right away that Said also draws inspiration from other historical periods. The whole Western portrayal of the Orient is referred to as Orientalism Despite these nations' formal decolonization, Said writes in Orientalism, and Orientalism remains today in the Western media's reporting of eastern, notably Arab regions. This

emphasizes the dual features of the postcolonial predicament: First, the colonial era provided us with the facts as well as the ideas that choose and link them, and second, decolonization does not imply an instant departure from colonial discourse (Said et al., 2000). This supports the idea that even when colonies gain independence, the mechanisms of colonialism remain in place.

The binary distinction made between the Orient and the Occident is essential to the perspective advanced by Orientalism. It is considered that they are mutually exclusive. The idea of the Orient is that it is everything the West is not. However, this is not a contest between equals. A sense of the West's power and superiority is frequently supported by the frequent use of derogatory phrases to disparage the Orient. The Orient is the West's "other" in a subordinate role, whereas the West has a higher rank. Actually, Orientalism exposes more about the individuals who depict the Orient than it does about the individuals and locations being portrayed.

Self-portraits are always displayed as part of the portrayal of other cultures. In the preface to Orientalism, Said emphasizes that the Orient has played a crucial role in shaping the West as “its opposing image, concept, identity, and experience” (Said, p. 2). The West learns about itself through negatively promoting Orientalism. By positioning itself as a sort of proxy self against the Orient, European civilization became stronger and more self-aware.

It is critical to remember that Orientalism is a Western myth. The way the Orient is perceived in the West is not founded on what is seen there. However, it frequently stems from Western illusions. That is, Orientalism is a made-up concept, a collection of pictures that Westerners use to represent the reality of the Orient. It is a human invention, the product of people who seek to control, not an immutable law of nature. Orientalism thereby forces Western perceptions of the Orient's existence upon it. Although Orientalism is the material of fiction and the result of the imagination, it still has a real-world impact. Oriental creations are purely inventions of imagination, but they have an impact on Westerners and are perceived as objective truths by them.

As these delusions find their way into institutional mechanisms where thoughts and opinions about the Orient are disseminated as neutral information and fully verifiable truths, orientalism comes to be seen as an institution. According to Said, the Orient is transformed into a subject “appropriate for investigation in the academy, for

display in the museum, for restructuring in the colonial desk, for conceptual illustrative example in ethnographic, biological, lingual, ethnic, and cultural theses about human civilization and the world, for cases of financial and societal concepts of development, revolution, based on culture personality, the national or religious character" (p. 8). The Western Enlightenment project, which sought to ensure scientific advancement through the advancement of science and other objective knowledge, is found here.

Numerous literary and non-literary works, including language and literature, terminology, historiography, science, economic and political philosophy, novel fiction, and lyrical poems, are influenced by Orientalism. The patterns, presumptions, and prejudices of Orientalism are present in all of these different genres of writing. Orientalism is a vast system of representation, that is tied to a political dominance system. These depictions serve to defend the legitimacy of Western imperialism. An essential and important instrument of the Empire is Orientalism. It legitimizes the exploitation of other persons and the imperialist judicial and political systems that use physical force to uphold colonial control.

Said separates Orientalism into latent and manifest Orientalism to emphasize the relationship between the conceptual presumptions of Orientalism and their tangible implications. Latent Orientalism refers to the thoughts and imaginations that people have about the Orient and how they generally hold these beliefs across time. The term "manifest orientalism" alludes to the various manifestations of orientalist knowledge created at various historical turning points. Due to historical context and individual viewpoint, Manifest Orientalism would be unique. The implicit presupposition, however, will never change.

Said's argument is that the fundamental component of contemporary Orientalist thought and practice can be viewed as a collection of structures that have been passed down through the ages and modified in fields like philology rather than as an abrupt accessibility to factual information about the Orient. The Eastern was made to adapt to these frameworks in the shape of fresh writings and concepts. Said's argument is that Orientalism is not just a collection of factual information about the Orient but a complex web of power relations, representations, and ideologies. It is a system that has been passed down through the ages, shaped by various disciplines and cultural productions.

The East, in turn, has been forced to adapt to these Orientalist frameworks, often being represented and understood through the lens of Western knowledge and discourse.

2. *A PASSAGE TO INDIA*: TRACING THE ORIENTALIST

2.1. Introduction

As a result of the imperial colonization of the "Orient" at the turn of the eighteenth century, the epistemic discourse of Orientalism focused on the study of culture. These societies were portrayed as being unfathomably backward, unthinking, and sensual in such research. More inflammatory depictions of these societies began to emerge when they began to oppose European invasion. While conservative Orientalists increased their objectification of the Orient, progressive writers began to show more sympathy for the region and reveal the cultural politics of past Orientalist ideas in order to cast a critical eye on Orientalism itself, a project Abdel-Malek has dubbed "Neo-Orientalism".

A Passage to India by E.M. Forster, which many Indian critics have hailed as "an emblem of British understanding of the Indian" and "the first successful" representation of Indian culture, is one of the most well-known Neo-Orientalist representations to emerge in the early twentieth century (Lowe, 1991, p. 123). Criticisms regarding the heritage of the Orientalist tradition are at the heart of Forster's novel, according to Lisa Lowe in her new book, Critical Terrains. Critics have also pointed out that "the novel's equivocal link to the earlier attitudes of British orientalism" is illustrated by "the fluctuation [of its] narrative perspective" (Lowe, 1991, p. 114). Furthermore, Forster's work is implicated in the argument it critiques, so we should examine it with a critical eye.

The young Indian Muslim doctor, Dr. Aziz, is called away from dinner with friends by his supervisor, Major Callendar, but he is late. Aziz returns to his favorite mosque out of devastation after realizing that his friend is no longer there with him. Mrs. Moore walks in, and he yells at her to leave because it's a holy site, but they end up talking and shaking hands. Later, when Mrs. Moore tells Ronny about what happened, Ronny is furious at the native for assuming so much about her.

Mr. Turton, the city tax collector, hosts a party for the newcomers since they indicated an interest in meeting Indians. However, the event is marred by the Indians' shyness and the Britons' racism. In addition, there is Cyril Fielding, the principal of the

government-run college for Indians in Chandrapore, who invites Adela and Mrs. Moore to a tea party with himself and a Hindu-Brahmin professor named Narayan Godbole. He is inviting Dr. Aziz because Adela asked him to.

The two strike up a friendship at the party, with Aziz promising to take Mrs. Moore and Adela on a trip to the faraway Marabar Caves. When Ronny arrives, he finds Adela "unaccompanied" by anyone other than Dr. Aziz and Professor Godbole, so he abruptly ends the gathering.

Aziz, thinking the women are hurt because he hasn't kept his word, pays a lot of money to plan a trip to the caves for them. When the expedition's train departs, Fielding and Godbole will not be there to greet them. When they initially enter the cave, Mrs. Moore experiences severe claustrophobia and is frightened by the eerie reverberations. Adela and Aziz, led by a guide, climb the slope to the upper caves when she declines to go any further.

After Adela's direct question about his marital status, Aziz takes refuge in a cave to collect himself. When he emerges, the guide informs him that Adela has disappeared into a cave. Aziz picks up Adela's shattered field glasses off the ground, puts them in his pocket, and then gets into an argument with the guide. Down the hill, he spots Adela chatting with Miss Derek, who has driven up with Fielding in her car. Aziz rushes down to meet Fielding, but he and Mrs. Moore are left behind as Miss Derek and Adela leave in their car to return to Chandrapore.

Upon his arrival, Aziz is taken into custody and accused of sexually abusing Adela. Race relations are strained as his trial approaches. After entering the cave, Adela claims that Aziz followed her, and she fought him off by swinging her field glasses at him. Aziz's possession of a pair of field glasses constitutes the sole piece of evidence. Fielding is shunned and labeled a traitor for proclaiming his faith in Aziz's innocence.

Mrs. Moore develops health concerns while waiting for her trial and decides to take a ship to England, where she tragically passes away while in transit. Later, during the trial, Adela reveals that she, too, was thrown off by the cave's echo. After further investigation, she concluded that she had no idea who or what had attacked her and decided to drop the charges, despite widespread pressure to do otherwise. Heaslop ends his engagement to Adela after the lawsuit is dismissed, and she stays at Fielding's until she can return to England.

Despite being proven right, Aziz still harbors resentment toward Fielding for befriending Adela. Fielding, acting out of what he thought was gentlemanly, persuaded Aziz not to pursue financial revenge. Nonetheless, their friendship suffered, and Fielding eventually returned to England. Aziz is so hurt by his friend's apparent betrayal that he decides he will never trust another white person again. He believes that his friend is departing to marry Adela for her money.

In the intervening two years, Aziz has relocated to the Hindu-ruled state of Mau, where he has become Raja's main physician and is married to Stella, Mrs. Moore's daughter from her second marriage. Fielding returns to Mau with his new wife. despite Aziz's attraction to Fielding and their subsequent meeting, he knows that they cannot be true friends until India is no longer under British rule.

2.2. Indian -English Friendship and Its Challenges

In *A Passage to India*, the question of whether or not an Englishman and an Indian may ever be friends is posed both at the novel's outset and its conclusion within the framework of British colonialism. Forster utilizes this subject as a jumping-off point to examine, through the friendship of Aziz and Fielding, the broader issue of Britain's political domination over India. Since the novel's outset, Aziz looks down on the English and wants nothing more than to laugh at them or ignore them altogether. Aziz's potential friendship with Fielding is boosted by the strong emotional bond he has with Mrs. Moore at the mosque. In the novel's first half, Fielding and Aziz serve as a positive example of liberal humanism, with Forster arguing that the British rule in India can be fruitful and considerate if only the English and Indians treated each other like Fielding and Aziz do: as deserving people who link up through candidness, competence, and decent will.

2.3. Religion

Although most of the novel's characters are Christians or Muslims, Hinduism is a major driving force. Forster is especially interested in the Hindu ideal of the love and unity of all living beings, from the lowest to the highest. Mysticism in this cosmos gives salvation to India by erasing all distinctions between people and creating a harmonious, egalitarian community. Instead of focusing on pointing fingers and backstabbing, people

in this religion focus on the bigger picture and the spiritual. Forster uses Professor Godbole, the novel's most prominent Hindu, to express his views on the interconnectedness of all forms of life. Godbole is the only one who does not get caught up in the action of the plot; he refuses to take sides because he knows they are all complicit in Marabar's evil. Mrs. Moore likewise displays a willingness to learn about and embrace this facet of Hinduism. She identifies as Christian, but her time in India has left her feeling dissatisfied with the limits of her faith. Mrs. Moore clearly has a profound affinity for all forms of life, as evidenced by the reverence she shows the wasp in her bedroom.

2.4. Culture and Race

The story is laced with several remarks on the role of race and culture in colonial India. A Journey to India might be seen as an ethnography or a study of cultural practices from around the world. Several cultural influences shape the English characters. For instance, Ronny is inherently compassionate and empathetic, but he has become cold and indifferent toward Indians as a result of his "public school worldview" and the influence of his English classmates. The other English ex-pats think that Adela is naive for having sympathy for the Indians, despite the fact that they, too, were first sympathetic but afterward learned the "reality." The dominant mindset among the English in India is that one must be racist and arrogant toward Indians if one is to succeed there and that being English automatically confers superiority. Forster also probes the alleged English lack of creativity and the English propensity to be coldly logical without feeling.

The examination of Indian culture receives equal treatment from Forster. At one level, he depicts India's many religious and cultural traditions, which contribute to the country's continued schisms. At the level of the person, Aziz is the most fully realized Indian character, and he, like the English, is bound by cultural expectations. On the whole, Forster paints Indians as more sentimental and creative than the English, with a propensity to let random ideas crystallize into firm convictions without proper consideration. The novel's discussions of isolation, friendship, and colonialism take shape. In the end, Forster demonstrates that no matter how much an individual may wish otherwise, racial and cultural factors are always present and always at work. Forster

places a premium on personal relationships like friendship, but he also acknowledges the persistent impact of societal norms and expectations.

2.5. *A Passage to India*: Postcolonial Reading

Regarding Orientalist discourse, Edward Said's approach is often regarded as relevant for other non-Western countries, including India. In his book Orientalism, Said himself makes only sporadic allusions to the discourse on India in the Orient list. Said cites William Jones (1746–1794), the founder of the Asiatic Society of Bengal, who, according to Said, was the unquestioned pioneer of scholarly Orientalism because of his extensive understanding of the peoples of the East. Jones' goal was to understand more about India more than anybody else in Europe and to dominate, learn, and compare Eastern and Western cultures. Like Jones, many early Orientalists who focused on India were jurisprudents or doctors with a great interest in missionary work. Said thinks it is intriguing. Most Orient lists had a dual objective of improving the lives of Indians and expanding the arts and knowledge of the Empire (Said, p. 79).

According to Said, practically every nineteenth-century British author who wrote about India had the Empire's influence on their work. They all held strong opinions about issues such as race and imperialism. Because Indians were inferior in terms of civilization, if not race, John Stuart Mill concluded that liberalism and representative governance could not be applied to India in accordance with Said (Said, p. 13). Said also asserts that India was not a threat to Europe like the Islamic Orient was. – Indian Orient could be treated with "such proprietary hauteur" because it was less vulnerable to European conquest than the Islamic Orient (Said, p. 74). The Romantic Orientalism described by Said also tried to revitalize Europe's materialistic and mechanistic culture, religion, and spirituality through Indian sources. Bible-inspired themes were incorporated into the project, including the death of frigid Europe, spiritual rebirth and redemption of the continent, and the usage of India for modern Europe. Oriental language masters were revered as spiritual heroes or knights-err-err ants for returning to Europe the lost sacred mission that they had brought to the continent.

Because the so-called foreign influences are not considered fundamentally Indian or have been incorporated into the fundamentally changeless India, the history of India is territorialized. There have been Romantic bridge builders in both Europe and

India, looking for a synthesis that could combine "European rationalism" and "Indian spirituality" to connect the West to the East. India, on the other hand, needs the practicality of Europe. In contrast, the West should embrace an emotional attitude derived from Indian spirituality, and according to this opinion, indeed, all depictions of India and Europe support a binary ontology.

Both colonial and indigenous representations of India in Indo-Orientalism appear to have political power firmly linked. Emancipatory anti-Orientalist approaches, on the other hand, lean on patronizing political ideology of anti-Orientalist charity, a form of imported intellectual guerilla tactics that are trying to paradoxically struggle for the agency of Indian self-representations — on behalf of the Indians. There has been a fetishization of otherness, whether voiced by Westerners or Indians, that has pervaded most methods of researching India.

There were many unforeseen consequences for Indian society from the practice of Orientalism, whether it was a policy position or a research endeavor. Orientalist policies had a considerable impact on Hindu civil law, which was rendered as an image of European case law. His training in English case law, which relied on precedent and allowed for alternative interpretations by judges, prepared William Jones to compile the Digest of Hindu Laws. Jones, on the other hand, viewed Indian rules as eternal and ageless and hence believed any disagreements among the pundits to be the result of venality or stupidity. Hence, Digest's creation was motivated by the goal of saving the "old constitution" of India from oblivion. Unlike English jurisprudence, Hindu jurisprudence relied on commentaries or Samhitas to resolve competing interpretations of the same law rather than relying on precedent. When Colebrooke finished the Digest, he thought that attorneys wrote the numerous Samhitas or commentaries on legal writings and thus reflected the law of the state.

Studying colonized cultures and communities was a major interest for postcolonial writers and critics. In colonial-era literature, Europeans or conquerors are often portrayed as superior to the colonized peoples. To some extent, British writers and commentators have been projecting themselves as superior because of their own race and culture while depicting Indians as either inferior or indifferent. Since its publication in 1924, *A Passage to India* has been widely interpreted as a classic anti-colonial work.

Two years after his return to England, Forster was forty-six when *A Passage to India*, to critical acclaim, was published in 1924. In the context of the British Empire, it is a depiction of the social interactions that took place in India during the period. Thus, this book can be seen as a study of two different races through the eyes of fictional characters. Whereby the author's perspective on the locals is particularly interesting.

A Room with a View and *Where Angels Fear to Tread*, two of E.M. Forster's best-known books, both focus on the English diaspora. The narrative confines itself to an analysis of the English micro-society trapped within Italy, just as Lucy despairs an Italy veiled by a re-creation of English conventions in *A Room with a View*. E.M. Forster's *A Passage to India*, on the surface, is an extension of this research into the British Abroad's relationship with the Indian Other. Even if Forster violates English tradition in his story, the narrative and its characters (both Indian and British) remain confined to it. A good example of how the British deliberately strives to mimic their home society in India is the performance of *Cousin Kate*; the British had attempted to reproduce their own attitude toward life on stage and dressed up as the English middle class that they actually were.

In the city of Chandrapore in British-occupied India at the turn of the twentieth century, Forster's *A Passage to India* depicts a voyage of racially incompatible English colonizers and Indian colonized. Forster portrays himself as a representative of the Raj, anxious for its future. In the novel, he appears to be opposed to both the British presence in India and the justifications offered by the British for their occupation. Anti-colonial or post-colonial texts have been understood in this way. In spite of this, Forster's attempts to challenge the typical Orientalist predisposition toward objectifying India as the Other has significant limitations. It is Foster's intention to portray Chandrapore as a regular Indian town, one that is neither notable nor problematic. As a result, rather than being an outlier, this town serves as a metaphor for India as a whole.

As a prelude to the portrayal of India and Indians as lesser and inferior or other, the initial chapter of the novel is designed to do so. This fictional Indian village, Chandrapore, is shown in an ugly and demeaning manner by Forster's use of words. Despite the novel's seeming affection for India and Indians, the story and vocabulary are filled with hate. As an example, in the towns of "blasted" India, men are unable to return home. Nothing except failure and disappointment follow India's rise to prominence. It

is not just that. As a result, the divine fount of virtue has failed. In India, the sunrise is devoid of any radiance. To put it mildly: India just is not worth it. As a canker spreads passion, so does the Indian heat, and April is no exception. The town's streets are referred to as "mean" and the temples as "ineffective" by locals. Although there are some beautiful homes in the town, according to the author, the filth of the alleys keeps tourists away.

None of the town's buildings are decorated with paintings or carvings of any kind. The terrain and cities of India are described as "abasement" and "monotonous" by the author. As a British colonial city station, it bears no resemblance whatsoever to its indigenous counterpart. They describe India as an everlasting jungle inhabited by rats, bats, wasps, and jackals that do not differentiate between the jungles inside their homes and those outside. "Horrible" describes the state of Indian soil; it is dangerous, unexpected, and untrustworthy. The Muslim mosque's gate has been demolished. The floor of the courtyard is made up of shattered slabs. Even the sky that connects the cliffs in the Marabar caverns is described as dull and sticky. The caves are "horrid" to Mrs. Moor, who is shown as a sympathetic figure by certain critics and is seen as a neo-assimilative imperial tool to preserve the empire. Due to the large number of Indians, the cave has a foul odor. She has the sensation of being suffocated on the inside. Her face is hit by something ugly and bare, which is actually the tender hand of a child. Snakes and worms can be seen in Indian cave paintings. Mrs. Moor becomes cynical and downcast. Besides, India is no longer a place of fantasies for her. In Foster's depiction of India, there is no glory to be found. There is simply a brief mention of the Taj Mahal.

Literature cannot be politically neutral, according to Edward Said (1993). To a certain degree, Forster is anti-colonial. There are still parts of him that believe in an English Empire. It is not just Fielding's comments that betray Forster's colonial mindset; his own descriptive language reveals it, too. Therefore, the goal of this study is to demonstrate that E. M. Forster's work *A Passage to India* is rife with the imperialist ideology of superiority, portraying India, Indians, and their culture as inferior. This was an attempt to prove that the British Raj was still in place in India.

A Passage to India follows a group of middle-class British officials who are completely oblivious to the rich Indian culture that surrounds them. Forster made two

trips to India in 1912 and 1921, respectively. He started writing *A Passage to India* at the end of his first journey, but he could not finish it until he returned. A warning from his close friend Leonard Woolf saved him from abandoning his novel, which he struggled to finish. Woolf warned Forster that leaving it incomplete could leave him unsatisfied for the rest of his life. While there are some Indian individuals in the book, the bulk of the story revolves around India as a world with many distinct ethnicities, cultures, and religions. There are so many mysteries surrounding India that it becomes impossible to comprehend. This is the poem Walt Whitman wrote in 1871, and Forster used it as the title of his novel. There are references to spirituality, human relationships, and intimacy in each of these works' titles.

East Asian postcolonial critics, particularly those from India, have attempted to challenge *A Passage to India*'s intrinsic colonialism. We know how Forster portrays the Imperialists' bizarre worldview. At first glance, it appears that he opposes racism and Eurocentrism. However, this must be scrutinized closely in the essay. The non-European character, on the other hand, causes his worldview to become Eurocentric. They are little more than caricatures depicted by Forster.

Forster's notion that India is incomprehensible is revealed through the narrative portrayal of character psychology in the novel. Fielding, throughout the narrative, appears to be Foster's voice of reason. Because of this, they have many of the same feelings about India and its people, but the cultural differences between them are so great that they cannot comprehend what they are experiencing. Forster, for example, tries to rationalize India by writing a tale about it, whereas Fielding also tries to sort out the facts of the confusing issue in Indo-British ties by "goodwill plus culture and intelligence" (Foster, p. 53). Both, however, come to terms with the limitations of their own sympathies and efforts in the end. Both of them lose faith in their ability to rationally connect with or understand India and Indians.

On the other hand, Westerners tend to be portrayed as rational and analytical, whereas Indians tend to be depicted as illogical. Colonial and reductive are the lenses through which Foster views Indian characters. Tobacco smoke and the "sound of spitting" are common depictions of Indian characters. Native Americans serve as slaves and subjects at Hamidullah's home, where they recall the formal words of civility and occasional everyday kindness spoken by white people toward them. The narrator

reaffirms the subject matter and the Indians' reduced status. As for Professor Godbole, who should be considered bright, the character's "weird little song" (Foster, 1993, p. 117) introduces the two female characters to his "inexplicably profound and unfathomable to Western mind" characterization, which is never properly explained through his presumed sophisticated psychology. Dr. Aziz, the Indian protagonist, is portrayed as a mystery. Despite being an intellectual, Fielding believes that he has "emotions that are never in proportion" (Foster, p. 231). Many people see him as an Oriental who lacks the ability to think rationally about the matter. Hysterically breaking down in tears or fervently expressing feelings through the aesthetic expression of singing songs, he is often described as such.

In Said's depiction of the Oriental, he displays the idea that the Western culture sees the Eastern as inferior to others who lack the ability to think and develop. Said Foster presents an argument through the character of Aziz, who is, despite being a smart man, is seen as another, not because he is unable to think, but because he is not European. Consequently, his identity is already determined as inferior because he is the colonized and not the colonizer.

Forster has a completely different take on the imperial myth. Even though Kipling is considered an advocate for British imperialism, Forster and later George Orwell attempt to dissect the myth of the imperial myth in order to better understand and challenge the assumptions behind it. Among the topics addressed in *A Passage to India* are personal and social issues as well as colonial and imperial concerns. The "pukka sahib code" of the club is a point of contention for Forster. Kipling's "white man's burden" does not sit well with Fielding, who is Forster's closest confidant. Mrs. Moore, for example, has a distinct take on the Anglo-Indian club. Indians and English were unable to communicate because of imperial rules.

In *A Passage to India,* Mrs. Moore has a dual role as a figure who travels on two separate planes. She starts as a literal figure, but as the story goes on, she increasingly takes on a metaphorical role. Mrs. Moore is a nice, devout, old woman with mystical tendencies. Her first few days in India went well because she intuitively connected with the country and its people.

Personal relationships are a recurring element in nearly all of E.M. Forster's works. When it comes down to it, Forster's "tolerance, good temper, and sympathy -

they are what really important" (Foster, 1974, p. 282), and they must be brought to the forefront soon if the human species is to survive. In the present, Forster favors a democratic state over all others. He was able to keep his private life out of the public eye.

At a time when 'Congress abandoned its policy of co-operation with the British Raj to embrace Ghandi's revolutionary demand for nonviolent revolution,' *A Passage to India* was set. The British Raj's status in India is never directly questioned in Forster's work, despite the fact that various individuals in the narrative may supply a voice of opposition. Despite the fact that Forster was interested in cultural India, the recognition of a Colonial Other that underlies the narrative's conflict is contingent on one side of the divide. Kanthapura by Raja Rao, which depicts the Indian independence movement from villagers' perspectives, portrays British agents as Other. Indeed, the British are portrayed as a distant, powerful force, and the voices of ladies can be heard coming from the bamboo cluster, whereas the Sahib, with his cane and pipe, and his enormous heavy coat, is depicted stooping down to inspect the gutters from the top of the hill. Given that E.M. Forster's novels are written only from a British point of view, the Indian will always be the Other in his works.

A Passage to India established Orientalism and colonialism as their main topics. As a result, the story depicts a web of intertwined relationships, such as those between the British and Indians, the West and East, Christians and Muslims, and Christians and Hindus. Another thing to note is that the relationships are not based on equality but rather on supremacy and subservience. Dr. Aziz, the novel's protagonist, is an unorthodox Muslim who has been ignored by Westerners/British/Christians/colonizers because of his religious connection.

Forster's last book introduces a big question that can be answered on both a personal and a social/political level: "Can the English and the Indians be friends?" After visiting the Marabar Caves, Aziz was arrested and tried for trespassing. All of this led to Aziz's disappointment and anti-British feelings, which made him even more angry. Throughout the book. Fielding and Aziz, as well as their friends, see and learn about the barriers to interracial friendship in a colonial setting. Since he has a long-term liberal humanist worldview, Forster places a lot of emphasis on the personal realm. However, the personal and the political cannot be two separate worlds. In other words, it is possible

to read the book as a political story. Because *A Passage to India* is so full of mystery, the author lets the reader look at it from different perspectives, which makes the book more interesting for the reader to read.

E.M. Forster depicts the culturally contrasting journey of both English colonizers and Indian colonized in the city of Chandrapore in British-occupied India around the turn of the twentieth century. With the intention of seeming friendly to the Raj, Forster is critical of the British presence in India and of the manner in which Britain has depicted its position there. “The real India” is the subject of his tale, which he attempts to describe while remaining free of the false idealism that he dramatizes in the character of Adela (Shahane, 1989, p. 15). Despite the fact that Forster gives Indians a sympathetic role and voice as characters in the novel, his efforts to avoid the classic Orientalist impulse to objectify India as another are ultimately unsuccessful. According to the fundamental Orientalist presupposition, India and her people are essentially unintelligible, and they can only be encountered rather than comprehended, much as Europe and Europeans are deemed incomprehensible by Forster's central character and representative, Fielding.

Indians are found to have a talent for fabricating and making up stories that are not true. Besides, Indians are said to be able to conjure up a snake out of a stick and not give a hoot about the truth. The depiction of Dr. Aziz, an Indian doctor, shows that Indians have a tendency to exaggerate. Aziz is depicted informing Mrs. Moor that he knows Heaslop personally, despite the fact that he has no access to the city magistrate. Indians are seen as Western-influenced copycats. When it comes to behavior, lifestyle, and dress, the Indians have completely shed their Indian identity. They like to show their European style, which includes their footwear and clothing. Aside from his interest in Hindu philosophy and mythology, Godbole's portrayal shows him as an imitator of English society. He decides to honor Emperor George the Fifth by naming his school after him. Aziz is portrayed as a social misfit who thinks he can become a real man through his friendship with white government officials. In popular culture, Native Americans are often depicted as people who are ashamed of their heritage and traditions. Dr. Aziz's residence is depicted as being infested by black flies. A man who is embarrassed by his own culture because he has absorbed so much Western culture is defined as him. Because of this, he prefers to host Miss Quested and Mrs. Moor at the Marabar caves rather than at his home. Dr. Aziz is shown by Foster as an immature man who invites his guests to the Marabar caverns, even though he has never been there or

even heard of it himself. Ronny considers Dr. Aziz to be a mimic or a spoiled Westernized type. Foster has portrayed Native Americans as the race most prone to fabricating and making reasons for their misdeeds.

Through the figure of Latif, who refuses to work and relies on the charity of Hamidullah, Foster presents Indians as lazy and unmotivated. His wife, whom Latif rarely sees, lives in similar circumstances somewhere. Someone who cannot support his family by working and living alone is seen obsessing over political and philosophical topics. As a result, Indians are depicted as people who are more interested in chatting than doing. All of the Indian characters are shown to be enamored with their own past greatness and glory.

Forster's portrayal of Indian women as inferior to men is unfair. Male members of the family must eat first before Hamidullah's wife, Purdha. In the novel, her notion that a woman's existence is impossible without a husband is emphasized. Not showing the Indian values and culture, Foster concentrates on the darker aspects of Indian women, rather than highlighting their spirit of sacrifice and devotion. He sees the Indian woman's fate as limited to marriage and motherhood. Mrs. Turton depicts the Indian women as if they were commodities during the introduction ceremony. A "shorter lady" and a "taller lady" are both referred to in the same sentence. Indian women are not treated with the respect they deserve as people. Their facial expressions can range from fearful to frightened to relieved to giggling to little movements of remorse or despair. For example, Mrs. Bhattacharya is depicted as a naive and ignorant child. It is a stereotypical portrayal meant to reinforce the colonial superiority complex.

Foster's public persona portrays him as sympathetic to the plight of colonized Indians, but his words elsewhere cast doubt on that. In 1934, Forster wrote to William Plomer that he had "tried to prove that India is an unexplained mess by introducing an unexplainable muddle" in *A Passage to India* (quoted in P. N. Furbank, xxvi). On June 26, 1924, he wrote to Lowes Dickinson, "I felt justified in using a certain tactic [he] felt justified in trying because of [his] theme: India." In other countries, he "wouldn't have attempted it" because it "sprang straight from [his] subject matter". This obviously demonstrates that he tries to write about India despite his lack of understanding of the subject matter. He ends up repeating the classic Orientalist strategy of approaching the

Orient and then withdrawing from it since he cannot define his subjects other than to remark that India is a mess.

In the first quarter of the twentieth century, such events, settings, and character portrayals were influenced by the actual society in which they took place as well as the political realities of the time. Characters, settings, and the meeting between the colonizers and the colonized have all been heavily influenced by imperialism. Second, there appear to be two distinct worlds at the start of the novel: Except for a handful, the English people of Chandrapore have a fully imperialistic outlook. The topography of Chandrapore, which is separated into two parts because of the colonial separation, reflects this division.

According to Rani and Jamil (2015), "British colonizers realize us that it is not a true concept that the colonized and colonizers might build a pleasant relationship with one another" (Rani & Anila, 2015, p. 2). Due to the way colonists are taught at school and college in their original nations, they are unable to empathize with those they are entrusted to govern. Dr. Aziz, the protagonist of the novel, has been ostracized by Westerners/British/Christians for having a shallow faith in Islam, which is consistent with the narrative's backdrop. The Westerners have never acknowledged him as an equal, although he has conformed to their culture and attitudes to a significant extent. The British characters in the tale humiliated him to the same extent.

When Miss Adela Quested accuses Dr. Aziz in the novel of a rape attempt in the Marabar Caves, the two cultures in the story clash. His belief in Islam, even if rudimentary, serves as the sole basis for his rape conviction. No one was willing to believe Dr. Aziz's innocence simply because a British woman claimed so and because they believed that Muslims are more likely to be violent and steal compared with non-Muslims (Forster, 1979, p. 53). While in court, Adela withdraws her allegations due to the pain she had as a result of her relationship with another character, Ronny Heaslop. Dr. Aziz is not to blame for her hallucinations in the caves, but Ronny is. A single false claim has ruined Dr. Aziz's reputation and career.

Orientalism is clear in Forster's own descriptive language, not simply in the comments of his spokesman, Fielding. While Forster depicts the Europeans in India as psychological beings, his depictions of Indians and India are reduced to objects of sensory description, things to be smelt, heard and touched but never comprehended as

fully formed subjects. On the contrary, Forster's use of sensual illustrations to distort India's image not only exemplifies the cultural politics of traditional Orientalism but also brings Neo-epistemological Orientalism's theories down to a level that can be felt and understood by people from different cultural backgrounds.

According to the British's collective imagination, India is regarded as an inhospitable and savage place. The Indian home in *A Passage to India* stands in stark contrast to the British administrative district in the first chapter. According to Forster, Chandrapore, an Indian city, is "confusing" and "nothing spectacular" in his account. Dirty and "undistinguishable from the trash," it is hard to tell the difference (1924, p. 3).

"Mean" streets and "ineffective" temples characterize the city (p. 3). Along the banks of the Ganges, one can see the traces of India's backwardness and poverty in the dusty bazaars and dark alleys. When you look at it, even the wood appears to be "made of mud" and "moving mud residents" (p. 3). Everything in India appears "so abased [and] monotonous" to the untrained eye (p. 3). "On the second rise is laid out the modest civil station, and viewed thus, Chandrapore looks to be a totally another place," says the Anglo-dwelling Indians above Chandrapore. It's a garden city" (p. 3). Despite this, the English civil station "shares nothing except the encompassing sky" with the region's original population (p. 4).

Furthermore, Forster sees the disparities in the aesthetics of Eastern and Western architectural constructions as evidence of the cultural differences between the two. The buildings in India are drab and ugly because the earth and the buildings merge together. In a manner, India's jumble is reflected in its casual attitude toward logic and shape. However, Fielding's observations of Venetian buildings portray Western architecture as reflective of a universal respect for form and proportion. Fielding sees in this framework the self-evident soundness of Western reason, a merit that the East lacks, which Fielding sees in this arrangement. Western and Eastern landscapes are compared, and this contrast conveys the impression of Occidental dominance over the East. As a race, Westerners are superior to their Asian counterparts. The term "Orientalism" has come to signify the European Atlantic's control over the Middle East, according to Said.

In *A Passage to India*, the Western Self and the Oriental Other are always shown in opposition. They are not real people at all. They are shown to be lazy and have a lot of parasitic tendencies. A good example is Latif, who is a relative of Hamidullah. In

Forster's story, Latif has not worked a day in his life. He lives off the kindness of Hamidullah: “So long as someone of his relatives had a house, he was sure of a home, and it was unlikely that so large a family would all go bankrupt. His wife led a similar existence some hundreds of miles away” (Forster, 1924, p. 7).

Forster's portrayal of India precludes any prospect of understanding it, as he thinks it to be incomprehensible himself. As Forster acknowledged in a 1934 letter to William Plomer, he "tried to prove that India is an undefinable mess by introducing an undefinable muddle" in *A Passage to India*. Lowes Dickinson received a letter from Dickinson on June 26, 1924, in which the author indicated that he felt justified in trying to "mystify" his subject because "his theme was India." In other countries, he "wouldn't have attempted it" because it "sprang straight from [his] subject matter. Although he is unable to comprehend his subject, he continues to write about India, but on his own terms rather than their own. However, he ends up repeating the traditional Orientalist act of approaching the Orient just to escape from it because he is unable to describe his themes other than to remark that India is a mess. We are left with a sense of the sad gap that remains between 'us' and an Oriental that is destined to bear its foreignness as a mark of its eternal estrangement from the West, as Edward Said has noted" (Said, p. 244).

In addition, the Indians are represented as trying to satisfy English officials as well as being ashamed of their own culture. According to "the impact of imperial culture on indigenous culture and Identity," this is a good example (Jajja, 2013, p. 41). Dr. Aziz, on the other hand, slams the Hindu Bhattacharya for failing to show up on time to meet two English women at their carriage. As for his own unkempt home, he feels embarrassed and regrets inviting the ladies to his home, so he diverts their attention to other topics. A small vehicle accident in India reveals the childlike mentality of the Indians: "He shouted in Arabic and furiously yanked his beard [...], and his anxiety was excessive and absurd," said Nawab Bahadur, an Indian (p. 37). The English, on the other hand, react calmly and "are not affected by the mishap" because of their impeccable manners and upbringing (p. 38). As Said in his *Orientalism* argues, “The Oriental is illogical; hence the European is rational; thus, the European is mature; and thus normal” (p. 40).

The way in which the British treat the local Indians reveals the imbalance in their relationship and the binary opposites they embody. Said sees Ronny's account of the Indians as a reiteration of an Orientalist stereotype. Ronny, a representative of the Raj, is "full of distrust for the Indian guest" as the Bridge Party is organized (Jajja, 2013, p. 41). He considers the Indians “seditious at heart” and believes that the Indians are always keeping something from him (Christensen, 2006, p. 161). Ronny's mission is not to "behave well" but rather to "do justice and keep the peace" (Forster, 1924, p. 23). Mr. and Mrs. Turton, a married English couple, are yet another example of Western imperialism in the East. Prejudice permeates Mr. Turton's attitude toward the Indians. There was "bhang, ladies or worse, and the desirables wanted to get something out of him" when they weren't cheating”, he claims (p. 21). “You're superior to them, anyway," Mrs. Turton tells Mrs. Moore as if to prove her point: “Keep that in mind. Except for a few Ranis, you're on an equal footing with everyone else in India” (p. 18). When it comes to the Indians, Mrs. Turton does not treat them like individuals with distinct personalities and histories. She handles them as though they were merely a means of exchange (Jajja, 2013, p. 42). A. J. Balfour's presentation in the House of Commons reveals the British collective's attitude toward India and Indians. There are no signs of self-governance in "broadly speaking" the East, according to Balfour (Said, 1978, p. 32). As a result, "this absolute government should be exerted by us". There can be no doubt that it is beneficial to them as well (Said, 1978, p. 32).

Throughout the story, Forster describes the psychology of his characters in order to show that India is incomprehensible. On top of being a middle-aged British man who appears to have a strong affinity for India and its people, Fielding is also a metaphor for Forster's realization that he is caught up in a wave of cultural differences that is beyond his logical comprehension. Forster uses analytical intellect to write a story about India. Still, Fielding uses "goodwill with culture and intelligence" to sort out the reality of the confusing situation in Indo-British ties. In the end, they both expose the limits of their sympathy, giving up on the prospect of connecting with or understanding their Indian objects through their minds. "Aziz," the Indian protagonist, is unable to be reconciled and connected with Fielding in this narrative because "the temples," tanks, "the jail," "the birds," "the carrion... they didn't want it, they said in their hundred voices, "No," not yet," and the sky said, "No, not there." This means that his Western intellect cannot comprehend or control the magical forces of India. (Foster, p. 293).

Adela Quested, the female protagonist of the story, is intentionally portrayed as having a naively sympathetic view of India in contrast to Forster's condescendingly sympathetic voice through the character of Fielding. On her first day in India, she set out to "see the real India," believing it to be transparent. She was anxious to see Forster's recuperated India, which in his view, is a "muddle" and can never be seen or examined properly. It was Fielding's first impression of Adela that she was a "pathetic [product] of Western education...[trying] ever so hard to understand India, occasionally taking a note" in the story (104). However, unlike Forster's spokesperson Fielding, Adela is not allowed to retreat from her sympathetic links with India from the same rational distance in the novel, even though she eventually conforms to Forster's logical stand that India is genuinely impossible to understand completely. In the Marabar caverns, she is unable to see anything, but she also hears a haunting echo that cannot be heard clearly in her thoughts because of the darkness. It is at this point that she goes from being curious about the mysterious India to being terrified. To challenge the classic Orientalist's naive premise that the Orient can be fully known through their dominant perspectives, Forster makes Adela's hysteria a scapegoat for his criticism, even insinuating that seeking to understand it might drive one insane.

Not only can we see how thoroughly Forster analyzes the psyche of his Western protagonist, but we can also see how he portrays the psychologically flawed Indian protagonist in contrast. "The sound of spitting" (p. 131) and the "smell of tobacco" (p. 131) are used by Forster to depict Indians as a whole, not as a way to express their thoughts. Because of Professor Godbole's "weird little song" (p. 118), which haunts the two female characters throughout their stay and is described as inexplicably deep and unintelligible to the Western mind, we never have a full understanding of his character. No matter how much attention Aziz receives as an Indian protagonist, he is not given the opportunity to be fully understood through his thinking. As an academic, Fielding nonetheless sees him as "strangely sensitive," with emotions "never [seeming to be] in proportion" despite his portrayal (p. 230). Suppose Aziz is confronted with his uncontrollable emotionality, which is commonly assumed to be an ethnic trait of the Oriental in the Orientalist tradition. In that case, he is not given the ability to deal with it completely through his rational mind. Still, he is often shown as hysterically breaking out in tears or eagerly chanting sentiments through aesthetic expressions such as singing songs, reciting pathos, or narrating ancient myths that "[come] from [ones] heart...and [

(91). The Indian characters in Forster's work cannot be totally discerned or rationally understood by the reasonable level of psychology, but rather their "scented...tradition," (209) heard through chants, and the heart touched by emotion can be more clearly smelled through Forster's depiction.

The epistemic constraints that Forster places on his characters' psychology can be seen in his depiction of Indian characters as lacking a fully understood psychology but rather a more complete sensuous identity. A classic binary opposition in traditional Orientalist philosophy states that because of natural differences, the accident can be psychologically studied, but the East can only be described sensually, and the two are unable to interact on the same level of psychology. Forster exhibits, to paraphrase Said, a tragic distance between the East and the West mirrored via Western portrayals of its Oriental subjects by doing so.

Both Forster's sense of smell and hearing are used to depict the country in the novel. Visiting the Marabra caverns is described as "a spiritual silence that assaulted more senses than the ear" by the author of the book (Foster, p. 125). As if hostile, alive, and interacting with the human sense of touch, India's soil is mystically depicted as "either [yielding] and the foot sinks into a depression, or else [being] unexpectedly rigid and sharp, pressing stones or crystals against the tread" (Foster, p. 11). It is lacking a solid form or structure from which concrete understandings can be grounded. Forster describes India as an unintelligible "muddle," "...a frustration of reason and form" (p. 258) that can only be felt and not interpreted by the mind.

On the one hand, he brings the notion of Neo-Orientalism, which has been traditionally considered an epistemic discourse, down to its most basic level through his depiction of India and his female protagonist's attempt at seeing it. Said's Orientalist thesis asserts a power hierarchy between the Occident and the Orient, which may be seen in Forster's portrayals of the senses of hearing, scent, and touch. According to David Spurr, "The look...not only conveys a position of power; it also represents the commanding act" (p. 14). In other words, the ability to choose what, how, and from what distance one sees anything under surveillance is one that one’s own awareness can control. Observers have the ability to differentiate an object, not necessarily as it really is, but in the way they choose. The position itself is another "method of governing India" (p. 278) of discerning it from her chosen perspective and comfortable distance. In

contrast, Adela is on a mission to "see the real India." In order to make it easier for the item to be perceived as a separate entity, it is necessary to separate the observer's mental and physical space from the object itself.

Forster employs the senses of smell, touch, and hearing to show India in contrast to the privileged sense of vision that he portrays his Occidental protagonists as employing under the control of their minds. Because of the order in which Ackerman presents her material on the senses in her book, we can deduce this hierarchy. She begins with the most basic sense of smell, over which no one has any control; she then moves on to the sense of touch, which is more in the control of the imposer than the receiver; she then moves on to the sense of hearing, over which one has some but not complete control; and she concludes with the sense of vision, over which one has the most control. The sophisticated authority of sight allows one to focus one's gaze on what is desired and maintain a conscious distance from the item; yet, one has no complete control over where one's vision is focused and is somewhat impotent in the face of what is to be pierced by one's other senses. Uncontrollability suggests an invasion of one's self-consciousness, which may be seen in the frenzied turn of the two female characters toward India in the Marabar Caves, where these senses are heightened since they are unable to see inside.

During their visit to the Marabar Caves, Mrs. Moore and Adela give up their naivete in understanding India because of the disturbing experience of seeing it through senses that are relatively susceptible and out of one's control rather than through the authority of surveillance. In other words, as Mrs. Moore was searching for Aziz and Adela in the dark, she was also frightened by the crush and stink and a dreadful echo. which was "totally devoid of distinctiveness" (p. 132). Because Ackerman argues that our skin "protects us from invaders"(68) and that losing one's sense of hearing causes one to "[lose] track of life's logic"(p. 175), the unexpected touch and indistinguishable sound that Mrs. Moore experienced in the dark caves may have been taken as an aggressive invasion by the creature she encountered. "[Going] insane," "beating and gasping like a fanatic," and "vilifying the Indian peasants" are all signs of her fragility at this point (p. 131). As a result, Mrs. Moore erupted into hysteria when she lost the ability to see clearly from the distance of one's logical mind.

Adela's frenzied outburst of sympathy is reminiscent of Mrs. Moore's tragic incident. She only ventures into the pitch-black cave on her own after Aziz has held her hand. Physical touch, which is perceived as an invasion beyond the limits of race and gender, also elicits dialogues about their personal lives, making them both uncomfortable. Adela's field glasses fall to the floor as she understands the incomprehensibility of the situation after entering the Marabar caves and hearing the echo. Because of her initial interest and the pleasurable contact, she becomes distraught and returns to the safety of her own people. It is because Adela is trapped in the cave that her sense of hearing is impoverished, and this impoverishment leads to her accusing Aziz of rape, which is a clear violation of the rules of decency and propriety. India and Indian people are perceived as a violation of her sense of distance and equality when she experiences them through hearing and touch.

Using Forster's misrepresentation of India as a sensuous object, he reveals epistemic power politics across civilizations that mirror our own human senses. To put it another way, while in the theories of Neo-Orientalism, the Occident dominates and secures their own sense of identity through their own perspectives and rejects them through a deliberately established distance of Otherness, and human beings can also secure this sense of self-consciousness from their senses, which are vulnerably exposed to the world around them, with their authority to survey the world through their sense of vision. While Forster's descriptions of India, which appear to Orientalize and alienate one culture from the other, may also reveal that power politics are involved in the relationship between East and West, they intersect within the fundamental relationship of a human being and its environment.

Therefore, throughout *A Passage to India*, the British monarchy and the portrayal of India and Indians as inferior to Others are exposed to a large extent. India is seen as an example of Oriental backwardness and Western imperialism in Said's work, Orientalism. As a result, India serves as a colonial metaphor for the triumph of English knowledge and power in the colonial discourse.

3. *THE SONG OF SOLOMON*: POSTCOLONIAL READING

The Song of Solomon is a novel by Toni Morrison, which is widely acclaimed for its unique portrayal of the African American experience. However, the novel is not only about the African American experience but is also an exploration of postcolonial themes that resonate with readers around the world. This chapter aims to examine the Song of Solomon from a postcolonial perspective and explore how it reflects the experiences of marginalized communities (Harris, 1980, p. 23).

Using a postcolonial lens, this chapter examines how the novel portrays the impact of colonization on African Americans and their cultural heritage. It also explores the relationship between African Americans and the African continent, as well as the ways in which African Americans have been influenced by European colonialism. By analyzing Morrison's use of language, symbols, and themes, this chapter aims to uncover the novel's postcolonial themes and how they contribute to a deeper understanding of African American experiences (Blake, 1980, p. 124).

Moreover, this chapter will draw on the works of prominent postcolonial theorists to contextualize the novel's themes and demonstrate how the Song of Solomon is an example of postcolonial literature. By examining the novel through a postcolonial lens, this chapter aims to contribute to the ongoing discourse on postcolonialism and its relevance to a contemporary global issue**.**

The story is laced with several remarks on the role of race and culture in colonial India. A Journey to India might be seen as an ethnography or a study of cultural practices from around the world. Several cultural influences shape the English characters. Ronny is inherently compassionate and empathetic, but he has become cold and indifferent toward Indians because of his "public school worldview" and the influence of his English classmates. The other English ex-pats think Adela is naive for having sympathy for the Indians, despite the fact that they, too, were first sympathetic but afterward learned the reality. The dominant mindset among the English in India is that one must be racist and arrogant toward Indians if one is to succeed there and that being English automatically confers superiority. Forster also probes the alleged English lack of creativity and the English propensity to be coldly logical without feeling.

Finding one's own identity is a central theme in Song of Solomon. Macon "Milkman" Dead is a young man who has become disconnected from himself, his family, his town, and his historical and cultural heritage. His story is based on the African-American folktale about enslaved Africans who escape enslavement by flying back to Africa. With the encouragement of his eccentric aunt Pilate and his best buddy Guitar Bains, Milkman sets off on a physical and spiritual adventure that helps him rediscover his roots and appreciate who he is.

Song of Solomon covers a period of around thirty years. There are two main parts of the story. The events of Part I (Chapters 1-9) take place in an unidentified Michigan City, most likely Detroit. It follows Milkman's life from infancy to middle age, focusing on his spiritual emptiness and lack of direction as a young man torn between his worldly father and his traditionalist grandfather (Pilate). Interspersed among these segments are recollections from a wide range of characters. It turns out that Milkman's dad, Macon, and his sis, Pilate, left the area after witnessing their dad being killed while defending the family farm. In the end, they could not settle their differences and went to their separate ways. Macon and Pilate both wind up in the same nameless Michigan town, but he avoids talking to his sister since she brings shame to the family. Macon is confident that his sister buried some of Milkman's “inheritance”, the illusory wealth, at one of the numerous places she lived before moving to Michigan, and this section concludes with Milkman's decision to leave Michigan in quest of it.

Part II (Chapters 10-15) begins when Milkman visits his paternal grandfather's near-mythical Lincoln's Paradise, a prosperous farm for which he was assassinated, in Danville, Pennsylvania. After failing to locate Pilate's wealth in Danville and being inspired to do so by the enigmatic tales of his ancestors, Milkman travels to the made-up town of Shalimar, Virginia, in search of his father's people, and there he learns the deeper spiritual significance of his inheritance.

3.1. The Importance of the Names

Names are given great importance from the very beginning of the Song of Solomon. Names are powerful symbols that serve to unite people, document history, and reveal shared values. For example, the first prosperous and influential Black resident of the town, Dr. Foster, is honored by the naming of the street after him: Doctor Street. The

town's residents are honoring their hero and showing pride in their heritage by repeatedly chanting his name. Officials realize the significance of titles; therefore, they insist on keeping Mains Street's current moniker rather than the more emancipatory Doctors' Street. The Black community's use of the compromise name, which refers to the street as "Not Doctor Street" instead of its official name, is a manner of mocking government authorities and making obvious white power's efforts to efface Black history while still keeping that history alive. thus, names are not just a bunch of letters strung together to describe nothing in particular. When given careful consideration, a name has the power to transform not only how people perceive its subject but also the object itself.

This novel spends much time demonstrating how a person's name can both free them and hold them captive. Milkman, real name Macon Dead III, is burdened by the legacy of his surname. As a nod to his grandfather, who was given the surname "Dead" by the Freedman's Bureau by mistake, he was named after the deceased. Milkman believes that because he shares the surname "Dead," he is doomed to repeat the footsteps of his forefathers by continuing the family business, settling in the same town, etc. Milkman's displeasure with his name is, in part, a symptom of his resentment at the constraints imposed on him by his family; However, the word itself is a form of confinement in itself. His moniker, Dead, makes him feel "dead," and he has told Guitar many times.

Milkman comes to realize that everyone in his family shares his predicament as he matures. Like his own father before him, Macon gives his children biblical names at random, even strange ones like "First Corinthians." Morrison does not come out and say it, but this sounds a lot like how slave owners gave names to their slaves. While the Dead’s continue to use the naming system established by their slave owners, they are implicitly admitting that slavery has had and will continue to have a profound impact on their culture and way of life.

As Milkman travels to Virginia to claim his share of his aunt Pilate's fortune in gold, he discovers that knowing his ancestors' identities is more valuable to him than any amount of money could ever be. To his delight, he learns that his great-given grandfather's name was Solomon and that other individuals and locations around the country are named after him. This leads him to reflect on the depth and complexity inherent in every name. Milkman lacked a sense of self-awareness and identity for the

better part of his life since he lacked both a past and a culture. As he learned the origins of his name, he felt like nothing could stop him.

Hence, Milkman's path leads him to the epiphany that acquiring a name can be very freeing. As he learns that his family's "actual" name is Solomon, he realizes that his ancestry is something to be proud of and that, like Solomon, he has the ability to travel throughout the country and spread his name and culture to other regions before he had felt small and bound by his family name.it is important to him since he lives in a culture that really pays attention to what men do to protect the heritage of their families.

Morrison also adds complexity to the concept of names having significance. Think about Pilate, who had spent her entire life singing and bringing joy to her family despite the fact that she misunderstood what her dead father's ghost told her when it visited her and said "Sing," as "Sing" was the name of his wife, not an order to keep on singing. Pilate misheard her name, but instead of locking her up, it spurred her on to do better. Even Macon, who refuses to communicate with his sister, admits that she has a beautiful voice.

To sum up, Morrison makes a nuanced argument regarding the significance of names throughout history. She implies that in order to reap the full benefits of one's name, one must go in search of its origin. Names are vehicles that transport the culture and history of the previous era into the current time and act as conduits through which the present can interact with the past, engage it, construct and shift it, and transport that history and culture into the future.

3.2. Racism

It should be noted that the Book of Song of Solomon features no white characters. There is white racism throughout the story, directed at African-American characters, but it is largely unseen and only makes an impact on their thoughts and actions. Morrison is concerned with the internalization of racism, or the ways in which Black people internalize racism from white society.

Racism among Black people can take the form of economic discrimination. A powerful Black businessman named Macon Dead takes advantage of his position to extort money from the town’s underprivileged. He does this because, in many respects,

he holds Black people in low esteem and desires to escape their presence by relocating to the predominantly white neighborhood of Honoré. Hagar feels the same way about her hair and dark skin; they identify her as a Black woman, and for that reason, she hates them. She is envious of Lena and Corinthians and other light-skinned Black women since they do not look so obviously African. In fact, she commits herself after realizing that she will never look as light-skinned as the woman she imagines Milkman adores. Hagar and Macon Dead have a shared desire to appear as white as possible, even if they share little else in common. Although having spent their entire lives around individuals of African descent, they come to despise their own race and identify more with the white oppressors who, ironically, view all Black people as being of the same value.

When it comes to racism in Song of Solomon, the guitar is another symbol. In contrast to Hagar and Macon, who make efforts to appear as white as possible, Guitar hates whiteness just as much as white people loathe him. After his father passed away in a sawmill tragedy owned by a white man, he refuses to accept any form of condolence from the white community. Instead, he holds every white person, starting with the sawmill owner, responsible for his father's death. After learning that Black individuals in the region have been murdered, Milkman learns that Guitar and his group, the Seven Days, are responsible for these killings. Guitar views all white people as bigots deserving of death, regardless of whether they were directly involved in atrocities against Black people. Guitar's blanket indifference to white people demonstrates a racist worldview.

To sum up, the novel shows how white racism against Black people affects Black awareness in two ways. Macon Dead and Hagar's story is an example of how white racism may be internalized almost unconsciously, resulting in irrational hate of Black people and, by extension, of one's own identity. The latter, Guitar's, is an all-encompassing anti-white bigotry. Both of these reactions, which could not be more different from one another, are damaging to both the individual and society. Morrison argues that self-love, the fundamental precondition for loving others, is the actual cure to racism, not greater violence, and prejudice, as Guitar thinks. So, Milkman's metamorphosis from a pampered, myopic child to a mature, caring man may stand as a counterpoint to the external racism that Black people face and the internal racism that many Black people experience.

3.3. Tracing the Orient in *Song of Solomon*

Toni Morrison's writing has been hailed as amazingly high, making her one of the most formally brilliant African-American novelists ever. She has a keen understanding of the life of the blacks, particularly the individuals they are. Toni Morrison is one of the few authors prepared to expose the world's ugliness as ugly. Still, her distinctiveness resides in portraying the beauty and promise that lurk under the surface of black America. She aspires to write work that is unquestionably and irreversibly black by fusing the goals of the Black Freedom Movement with those of the Women's Liberation Movement. Achieve aesthetic brilliance resides in Morrison's ability to write both black literature and global literature at the same time. However, her work transcends rigidly imposed ethnic literary definitions by revealing universal mythological patterns and connotations, despite its deep roots in the cultural history and socioeconomic problems of African Americans (Coleman, 1986, p. 158).

As a writer, Toni Morrison's crowning achievement is her uncanny ability to flip her own manner of literary representation. Her subjects are often those anticipated of naturalist fiction — the weights of history, the deciding societal impacts of race, gender, or class — but they are also the classic themes of lyrical modernism - love, death, betrayal, and the weight of personal responsibility for one's own destiny. As a direct result of being inspired by Afro-American folktales, her works have a fantastical character with Golding's. Like George Eliot, she has a remarkable talent for character development. She may push her readers to learn about themselves by having them experience emotions they would otherwise reject via her characters. Morrison's great difference as a writer also resides in his ability to restore the force of the language black people speak.

Toni Morrison is at the forefront of modern fiction authors, transcending both her racial identity and gender as a consequence of her literary and aesthetic skills and ability. Her works are translated into several languages, which contributes to her widespread renown. Scholars and Ph.D. candidates from all over the globe analyze Morrison's works in an effort to understand her famed complexity. Morrison has garnered the utmost respect and affection from both her fellow authors and the general public for being both a shrewd scholar and a truly imaginative writer. She has also won a number of honorary degrees, literary honors, and domestic recognitions, in addition to

receiving extensive publicity from the popular media, including major national magazines and journals. The countless prizes she has garnered for her unique writing, culminating in the 1993 Nobel Prize, attest to her brilliance as a writer. Morrison has captured both general readers and literary specialists with her compelling storytelling set against historical and mythological backdrops. She now has the distinction of being both a popular author and a distinguished literary personality (Mbalia, 1992, p. 55).

To appreciate Toni Morrison's amazing success as a writer, one must know the black women's literary tradition to which she belongs, as well as the image struggle with which her foremothers had to fight. A variety of other difficult challenges significantly influence the self-expression of African-American women. Toni Morrison, as an acclaimed African American writer, was influenced by and contributed to a rich tradition of black women's literature. This literary tradition encompasses the works of influential black women writers who preceded Morrison, such as Zora Neale Hurston, Maya Angelou, Alice Walker, and others.

In her third book, *Song of Solomon* (1977), Morrison seems to be more cognizant of the dialectical link between capitalism, sexism, and racism. She consequently reduces sexism to capitalism and racism, recognizing that the African man's exploitation of the African woman is a product of his national and social subjugation. besides, sexism is seen as the result of the African's lack of class and racial awareness.

Class in connection to race and gender becomes increasingly prominent in *Song of Solomon* as a consequence. While *Sula'*s protagonist is a woman, Milkman Dead's main character is a man with a strange but extremely meaningful name—Milkman Dead. A key hurdle to Milkman's search for identity is his father's need to buy as much property as possible in order to shield himself from bigotry. This has a profoundly depressing impact on Milkman's journey. In the book, the non-appropriative vision of existence, most commonly represented by women, counters this excessive obsession with possession in its worst aspects.

> As a follow-up to the groundbreaking work of Alex Haley, Song of Solomon demonstrates the critical role that African-Americans' understanding and acceptance of their past play in determining where the continent is headed. It was also published after she had edited Chinweizu's The West and the Rest of Us, a work that condemns these petty-bourgeois Africans who accept individual handouts from their oppressors while the rest of their people languish in poverty, and Song of Solomon highlights the need for knowledge, acceptance, and commitment to help liberate oppressed people (Harris, 1980, p. 71).

An amazing example of how class, race, and gender dynamics play out in a literary work comes from the *Song of Solomon*. That economics is the root cause of all tyranny is reflected in this statement. Recently, it has become clear that patriarchy also has a role to play in maintaining systems of inequality. In "Song of Solomon," Morrison delves into the complexities of identity and the effects of oppression on individuals and communities. The novel explores themes of socioeconomic disparities, racial discrimination, and the ways in which gender norms and patriarchal systems contribute to inequality.

Engels' claim that “the earliest class-oppression corresponds with that of the female sex by the male” and the by-now common association of spouses with the bourgeoisie and wives with the proletariat demonstrate the intricate and nuanced intertwining of class and gender (Engels, 1973, p. 69). Women's oppression is often equated with the oppression of other groups, such as class, race, colonialism, and slavery. In other words, to be black and female is to be deprived at three levels: as blacks in a white racist society, as women in a patriarchal society, and as workers in a capitalist government. In Said’s explanation of the orientalist, he refers to the idea that Others are seen as followers, not equal to those who are superior to them. This can be applied to the case of women in Morrison’s novel, who seem to do nothing but serve men.

An African-American family's story is told in *Song of Solomon* by Macon Dead, Ruth Foster, and their children. Culturally destabilizing subordinate communities is a common goal for capitalist, racist, imperialist, and even patriarchal techniques. The promotion of ideologies based on hierarchical divisions of color, class, gender, caste, and religion creates myths about the superiority of the dominant groups over the oppressed. These ideas subtly destroy the cultural legacy and beliefs of oppressed groups, while the marginalized themselves get only a crippled culture in return. According to Guitar Baines' dialogue with Milkman, the self-destructive character trait is a vital aspect of the black experience:

> Listen, baby; people do funny things. Especially us. The cards are stacked against us, and just trying to stay in the game, stay alive and in the game, makes us do funny things. Things we can’t help. Things that make us hurt one another. We don’t even know why. (Morrison, 1978, p. 38).

This may be considered the beginning of the process of the emergence of native consciousness in the human brain and mind. The family of Macon Dead is

unquestionably an example of black capitalism. Regarding property ownership, Macon is the wealthiest black property owner in the city. To the extent that he is obsessed with money and power, and he is perfectly aligned with the capitalist society that surrounds him. Fearing that Pilate's unhealthy and unmaterialistic ways may have an effect on Milkman, Macon gives his son the following advice: “Let me tell you right now the important thing you’ll ever need to know. Own things” (Morrison, 1987, p. 55).

Ruth, Macon's wife, shares his elitism. As the only daughter of the most influential African-American in the city, Dr. Foster, she has always been used to luxury. Her father is a superb illustration of the black bourgeoisie. As he considers himself superior to his fellow blacks, he does nothing to alleviate their predicament. Later, Macon relates to his son: “Negroes in this town worshipped him. He didn’t give a damn about them though called them cannibals” (Morrison, 1978, p. 71).

Song of Solomon is a substantial jump in Morrison's awareness as an African and as a writer in a variety of other ways. She is now more conscious of the significance of dialectical and historical materialism — the role that capitalism plays in the exploitation and oppression of Africans — as well as the necessity to construct a protagonist who evolves throughout the work. She is also more conscious of the significance of allowing the text's topic to determine its structure.

Morrison knows that African American in the United States is subjected to both national and socioeconomic oppression, which he depicts in his work. When it comes to this oppression, she is aware that it is linked to the African male's exploitation of African females. This foresight allows her to construct a male protagonist for the first time, one who must first become aware of himself in connection to his people and then reject the individualistic, futuristic class goals of his oppressor before enjoying a healthy relationship with a woman.

When it comes to portraying black women as victims or narrators, Morrison does an excellent job. She produces a male hero when it is time to fulfill the narrative, to depict a hero who goes beyond the independence to interact. To what extent she is consciously emphasizing the impact of particulars on the meaning of her words is something unique. Her portrayal of black people in general and black women in specific others is apparent in the novel. Morrison's awareness of the significance of

understanding the root cause of African oppression before suggesting a remedy permits her to put structure ahead of meaning.

To fully understand the big change Morrison makes in *Song of Solomon* about how Africans are treated in the U.S. and how good an artist she is, one can look at her main character's growth as having three distinct but connected stages that lead him to become more aware of his race and class: the pre-liminal stage, the liminal stage, and the post-liminal stage. There are big things about each stage that are different from the others, and there are also small things that show how the main character's awareness has grown.

This preliminary stage is distinguished by Milkman's indifference to his people's racial and social subjugation, expressed in his own name. As his moniker implies, he milks women for their affection, taking what he can and giving nothing back. Though he is thirty-one, he is still clueless about women, as shown by his inability to tell his sisters apart from their mother. As far as women are concerned, he cannot persuade even his own mother "Never had he thought of his mother as a person, a separate individual, with a life apart from allowing or interfering with his own" (Morrison, 1978, p. 75).

The depiction of Milkman as a mature man without the ability to express his ideas and desires draws out attention to Said's definition of the Other. Said in his (1978) *Orientalism*, argues that the main idea about the Orient is his\her incapability to think or act as a civilized European person. Being incapable of thinking then is part of the Orient's identity as the European see it.

Milkman is the center of attention for all women in the narrative, and they go above to support him. Her whole attention is devoted to him. As if he were the son she never had, Pilate treats him as if he were her own. His sweetheart, Hagar, sees him as the center of her world, her body, and her emotions. He is everything to her. Milkman's self-centeredness, heartlessness, and insensitivity are all brought to light because of the attention. He sees himself as a king, and he feels he has entitled to all this attention from women.

Orientalism, according to Said, "can be analyzed and explored as the associated with major for trying to interact with the Orient—dealing with it through trying to make declarations about it, approving viewpoints of it, trying to describe it, by trying to teach it, trying to settle it, and governing over it" (Said, p. 3). When linking the case of the

women in Morrison's work with Said's argument, one can infer that although Milkman is a black Other, the women who try to satisfy him are even lower than him. His identity as a man gives him a powerful position among other black women and makes him feel that he is superior to them.

Women, in general, are only valuable to Milkman as 'need suppliers'. Housewives clean up after him, prepare meals, take care of household duties, and otherwise "shape their lives around his needs". His attitude is one of indifference, not even acknowledging their plight or their hardships. In a fit of fury, Magdalene screams:

> You've been laughing at us all your life.... Using us, ordering us, and judging us:
>
> how we cook your food; how we keep your house… Our girlhood was spent like a found a nickel on you. When you slept, we were quiet; when you were hungry, we cooked; when you wanted to play, we entertained you; and when you got grown enough to know the difference between a woman and a two-toned Ford, everything in this house stopped for you… And to this day, you never asked one of us if we were tired, sad, or wanted a cup of coffee (Morrison, 1978, p. 215).

Ruth and Pilate, Milkman's mother and aunt, are vividly contrasted throughout the narrative, despite Milkman's yearning for his identity. While Pilate's home is located outside the town, Ruth is a well-known member of society. The towering figure of Pilate, who transcends social differences and is still the embodiment of her community's spirit, represents the contrasts Morrison argues between class and community, as well as between autonomy and self-absorption. As Morrison brings Ruth and Pilate together, she appears to argue that women's care for the living may transcend the effects of class disparities and communal disintegration.

Although Orientalism does not examine gender in detail, feminist academics have used Said's work to expose the link between representation and power in Orientalist discourses by reading women and gender into it. Feminists and gender-aware works on orientalism have investigated the effects of gendered orientalism in a colonial setting.

During colonial periods, both men and women developed orientalist images that intended to objectify female colonial subjects. Many British feminists, as well as British colonialists, embraced the concept of "rescuing dark women" (Barksdale, 1978, p. 465). As depicted by the colonial project, the 'civilizing mission' of colonialism would bring freedom and liberation to women who had been enslaved and oppressed.

British colonialists encouraged British women to help free their Indian "sisters," yet colonialism actually weakened the feminist movement. Colonialism itself was

immensely patriarchal and repressive; therefore, feminism's co-option into this agenda eventually damaged the battle for women's rights both at home and abroad. Imperialists did not demonstrate real devotion to feminism (Abu-Lughod, 2001, p. 104).

Morrison does not particularly concentrate on the link between gender and class in *Song of Solomon*, but she integrates that issue into her principal topic instead. There are few people in town who do not know Ruth since she is the daughter of the only black doctor in town. In the narrative, she is shown as the blemish on the face of the perfect Southern woman. A kind father wants to turn her into his girl-doll, whereas a cruel husband marries her because of her social status and subsequently despises and humiliates her for being weak. She is completely shut off from life. Until her kid was born, Ruth's life was an unremarkable one. She did all possibilities to prolong the life of her son, which awaits those women who become the symbol of a man's affluence, and status is symbolized by Ruth in this story.

Orientalism generates gendered assumptions. Similar caricatures of popular gay people, like the exotic, sexually deviant Oriental woman, also circulated. In hundreds of Western works of art created during the colonial era, the exoticized Oriental woman was frequently shown naked or only half-clothed. She was portrayed as an immodest, sexually active who held the secret to a wide range of enigmatic sensuous pleasures. Ruth, in Morrison’s novel, although she is straight with high status, is depicted as Other, in comparison with her husband and her father, who, because of her identity as a woman, take advantage of her. Thus, they play the role of the colonizer who humiliates and consume the welfare of the colonized because of their genetic difference and racial supremacy.

When it comes to normalization and regulation, gender serves as a standard of reference. Analyzing information in terms of gendered identities is possible thanks to the analytical category of gender. Racism and ethnicity are connected with gender identity and must be considered in order to comprehend the hierarchical organization of identities.

Pilate, in contrast to Ruth, epitomizes the antithesis of the stereotypical Southern woman. As a character in the story, she serves as an emissary for the reader to discover the deeper meanings of life. In addition, Pilate serves as the Pilot for Milkman's essential

voyage back in time since she is the embodiment of her family's tradition. In a brilliant paragraph, Morrison compares and contrasts the two women:

> They were so different, these two women. One black, the other lemony. One corseted, the other buck naked under her dress. It is well-read but ill-traveled. The other had read only a geography book but had been from one end of the country to another. One is wholly dependent on money for life, the other indifferent to it. But those were meaningless things. Their similarities were profound. Both were vitally interested in Macon's dead son, and both had close and supportive posthumous communication with their fathers. (Morrison, 1978, p. 139)

Milkman is a sign of continuity between the upper-middle-class woman and the conjure woman in this work. Milkman gets a lot of attention from Pilate, who is quite fond of him. For "the first time in his life that he remembers being absolutely joyful," Milkiftan loses himself in it (Morrison, p. 12). Most importantly, it was because of Pilate that he was able to drive on a path that he was consciously aware of. Milkman's first lesson in race and class awareness comes from her realization of her dignity and pride in her Africanness, despite her lack of financial affluence. The two women are a real depiction of the Other, who has no identity but to serve others.

In Said's discussion of the Orient, he argues that Occident's counterpart, the Orient, is thought to possess all of the Occident's opposite attributes and stand in opposition to the Occident. The Orient was hardly ever seen or regarded; they have been seen through and studied not as individuals, even humans, but as issues to be addressed or controlled (Said, p. 283). Pilate and Ruth are not looked at as citizens who are equal to others. Not only do white people see them as inferior, but also black men are depicted with the feeling of supremacy when compared with these women.

Said's Orientalism originated from an imagined border that was less about physical geography and more an expression of a human fabrication of an Oriental world that was at odds with an equally manufactured West. What came out of it was an ideology that allowed the West to "acquiesce to an elevated position of superiority" as "Christian, civilized, moral, and civilized" while "conceptualizing [the Orient as] seductive, exotic, and feral" (Said, p. 277). Therefore, Pilate's intention in showing her pride for being an African black woman makes her an Other in the eyes of those who surround her. Although she does not have a problem with being a black woman, she is not seen by others as a civilized person. Her pursuit for equality always faces the fact that she is an Other.

However, historians disagree on the full extent to which Orientalist Western writers and artists impacted Western colonialism by producing works that devalued the East in comparison to the West. Most historians agree that many Western Orientalist writers and artists contributed to colonial and imperial discourse in this way. Consequently, one may consider these women who appear in Morrison's novel as Others, just like Western women who live and die in the shade.

Milkman, like Pilate, must come to terms with the fact that money does not guarantee happiness. After confronting his identity as the walking dead who drains his people of their vital power, she teaches him about the very core of existence. She receives the murder of her daughter and the theft of her father's property from Milkman in exchange for her eternal life.

In Oriental discourse, native women are created in terms of recognizable roles, images, models, and labels. It is necessary to look for the conditions of such construction in the prevalent ideologies (colonialism, patriarchy, and capitalism). Therefore, one can bring Said's view into an argument when discussing Pilate, and her image is determined by those surrounding her. She accepts whatever is imposed on her.

Milkman, on the other hand, is more interested in exploiting Hagar. Though she really cares for Milkman, he sees her as nothing more than a "private honey pot" into which he may vent his passion. The reader sees Milkman as a despicable figure because of how he treats Hagar. Milkman's sweetheart and the granddaughter of Pilate. Even though Milkman does not want her and refuses her regularly, Hagar devotes herself to him. Hagar is abused and discarded, just like her biblical counterpart, a servant who, after giving birth to Abraham's son, was kicked out of the house by his infertile wife, Sarah.

> She tells herself that he will one day marry her, and she offers him all of her affection. Milkman treats her like a chewing gum wad. Hagar is devastated. She had a near-death experience before eventually succumbing to her injuries. He is blind to the sadness and sacrifice that come with Hagar's untimely demise. Because Milkman views her as "the third beer," all of this has occurred. Thus, we deduce that "After more than a dozen years, he was getting tired of her. Her eccentricities were no longer provocative. There was no excitement, no galloping of blood in his neck or his heart at the thought of her". (Morrison, 1978, p. 91)

Gender roles are being emphasized more and more in postcolonialism, particularly when discussing how the colonial experience affected women. It is commonly known that both the colonial and indigenous power structures abuse women

in colonized cultures. The issue for women was that patriarchal exploitation structures were prevalent both in colonial power and indigenous cultures, which placed the opponents of the nationalist cause on the same side and contributed to the circumstances under which they were fighting. Thus, women had to battle patriarchal colonialism in both its local and imperial manifestations. Said places the Orient as inferior to the Western individual or as the colonizer wants to depict. According to Said, when the colonized confesses the supremacy of the colonizer, he is ready to be exploited. This situation is applicable to Hagar, who is a pure depiction of the Other. She sees herself as inferior to Milkman since he refuses her many times, and she keeps trying to satisfy him. He is not looking for a long-term relationship with Hagar so much as he is for a one-night stand. Hagar, on the other hand, sees Milkman's connection with her as a long-term one and devotes herself to him. Milkman, on the other hand, is aware of committing himself to her care.

When it comes to Milkman's racial and class awareness, the women in the story serve as a yardstick. Dialectically, Pilate's function in the story is linked to Milkman's emergence as a fully developed person. Dialectically, Pilate's function in the story is linked to Milkman's emergence as a conscious being. She was seated with one foot pointing east and the other pointing west when Milkman first saw her. Milkman's history may be traced to Africa and its culture, but his presence can be traced back to the West. Pilate serves as a metaphor for the link between the two. Milkman's racial and class awareness is built on the foundation of his relationship with her.

The Eastern female is portrayed as a symbol of licentiousness and the wants of Western heterosexual men. Said demonstrates how the objectification of the Other as exotic beings who embodied and promised the presumptuous extravagant sexual pleasures of the Orient occurred during the 18th and 19th centuries. He demonstrates how, when reading these depictions, we must be conscious of the ways in which colonialism and patriarchy work together to eroticize Eastern women. Therefore, to bring Said’s views into an argument, it appears that Hagar is the Other who is sexually exploited and abused by the colonizer.

> Milkman's low degree of awareness may also be seen in his general state of perplexity and his connection with objects in the background. He is apprehensive about the future since he does not know his past: “Infinite possibilities and enormous responsibilities stretched out before him, but he was not prepared to take advantage of the former or accept the burden of the latter”. (Morrison, 1978, p. 68)

Unaware of the reality that life comes with obligations, Milkman goes through the motions of the undead, never quite deciding whether to go ahead or go backward. It is clear by the look on his face that he is befuddled. Confusion will persist until he is fully immersed in his people's way of life. His obsession with the past, despite his lack of awareness, suggests that Milkman has an instinctual understanding of the relevance of the past. despite this, he is not yet ready to transform his innate knowledge into a deliberate quest for his history.

However, the overall qualities of Milkman in the opening of the narrative serve as important clues to his racial and class awareness." How well Milkman understands the African-American community and national issues might be a good indicator of his racial consciousness. Because he is so separated from his people, he is unaware of Henry Porter's connection with his sister. This shows Milkman's utter isolation from the rest of the population. Till's murder has drawn international outrage, and Milkman responds by saying: I'm sorry for what happened to this young man. “Yeah, well fuck Till. I am the one in trouble”. (Morrison, p. 87) In order to perceive himself and other Africans as one, having a single identity, a common past, and the same fight, the milkman made the remark.

As with his understanding of race, Milkman's class consciousness is nonexistent. Milkman shows little care for society since he adheres to his father's capitalist worldview, which says that the objective of life is to create money. As a result, he is shunned by the populace. Macon Dead attitude must be abandoned for Milkman to build strong bonds with the community like Pilate, who gave up any care in table manners or cleanliness but developed a great concern for and interest in human relationships instead. Milkman, on the other hand, has been associated with the St. Honore small bourgeois crowd until now, except for Guitar.

When Milkman starts to question the people and events around him, he enters a liminal period of discovery and development. He not only confronts "everyone" but also learns the answers to fundamental concerns about his own identity along the way. His death desire is also an effort by him to give up all the information he has gained so far in CasDnuch since this knowledge entails an acceptance of the responsibilities that come with being an adult in general and an African in particular. Above all, he wanted to flee what he was aware of, the consequences of what had been spoken. His only knowledge

of the world came from other people's stories. He had the distinct impression of being a trash bucket for the misdeeds and venom of others. He has nothing to do with it. He had never acted on his own, except for the one time he attacked his father, and that act had brought unwelcome information and some responsibility for that knowledge, as well.

According to Edward Said, the binary distinction made between the Orient and the Occident is fundamental to the perspective advanced by Orientalism (p. 212). It is considered that they are mutually exclusive. The idea of the Orient is that it is everything the West is not. However, this is not a contest between equals. A sense of the West's superiority and power is frequently supported by the frequent use of derogatory phrases to disparage the Orient. As an Orient, Milkman is deceived about the world since he does not depend on his own knowledge but on others' views about the world. The Orient, in Said's view, is determined to acknowledge the information that the colonizer imposes on them, which is the same case of Milkman in Morrison's novel.

One way to track Milkman's transitional stage is to look at his growing concern for and understanding of race and class in his writing. In light of his encounter with the police, he has a greater understanding of race. Milkman, like millions of other African men throughout the globe, has been stripped of his self-confidence and emasculated. Shame at being spread-eagled, fingered, and handcuffed… "But nothing was like the shame he felt as he watched and listened to Pilate. Not just her Aunt Jemica act, but the fact that she was both adept at it and willing to do it—for him". (Morrison, 1978, pp. 210-211) Milkman is pleased with Pilate, who sacrifices her dignity to liberate him from prison, even though he was prepared to beat her down if she had entered the room when he was stealing from him. While he feels embarrassed of his father for buckling before the police, Milkman is proud of Pilate. Due to Milkman's increased awareness of social strata, he prefers impoverished Pilate, who exhibits more dignity and vitality, than wealthy Macon.

The encounter with the police is Milkman's second opportunity to establish an awareness of his social status. First, the white peacock, which symbolizes both the riches and the race of the United States ruling elite, appears. The peacock shows up just as Guitar and Milkman are about to steal Pilate's riches, which is ironic. Milkman is the first one to notice it "poised on the

Milkman talks loudly to Guitar about why a peacock cannot fly, associating both flight and money with freedom. However, even if Milkman is not quite aware of it yet, the peacock's diamond-like tail and the wealth he intends to snatch from Pilate will only slow down his quest for identity. Milkman's increasing awareness of his social position is in large part due to this occurrence.

His introduction into a new society marks Milkman's post-liminal stage, the society of the Shalimar hunters, which represents the height of his awareness. As with the pre-liminal and liminal phases, linguistic, psychological, and bodily alterations represent this stage. Before being accepted into a new community, one must complete a series of initiation ceremonies. To begin, the initiate must be cleansed of all traces of his former civilization, both mentally and physically. The second need is that the initiate is familiar with the customs of the new community. As a last step, the initiate must participate in the new society's rituals and put his newly acquired humanistic knowledge into action via his own actions. It is essential for Milkman to understand that he cannot take advantage of others. He is unable to express or accept thanks in any form other than money. In this regard, humanism is a classic African ideal that is more highly esteemed by the African masses than by the African petty bourgeois and is appreciated more highly by the African masses than by them. If the Shalimar community feels insulted by Milkman's commercial behavior, it is understandable: “They looked at his skin and saw it was as black as theirs, but they knew he had the heart of the white men who came to pick them up in the trucks when they need anonymous, faceless laborers. (Morrison, 1978, p. 269)

He has ceased avoiding things, sliding through, over, and around challenges as a consequence of his introduction into a new civilization, and Milkman embraces the responsibilities of maturity and Africanhood. To become a Psychologically balanced person, Milkman has learned the importance of valuing the natural environment above all and the capacity to laugh at oneself.

> There was nothing here (on the Shalimar hunt) to help him — not his money, his car, his father’s reputation, his suit, or his shoes. In fact, they hampered him… They (the Shalimar hunters) hooted and laughed all the way back to the car, teasing Milkman, egging him on to tell more about how scared he was. And he told them Laughing too, hard, loud, and long. Really laughing. (Morrison, p. 282).

When he hears of his grandfather's death and when he joins in the Shalimar hunt, Milkman's high degree of racial awareness is shown. Pilate informs Milkman about his

grandfather's murder at a moment when Milkman's racial awareness is at its lowest. The second time he learns about the murder, he is enraged. He questions why the African-Americans of Danville did not seek vengeance: “And nobody did anything? Milkman wondered at his own anger; he hadn’t felt angry when he first heard about it. Why now? (Morrison, p. 11)

In this instance, he is enraged because of his heightened awareness of himself and other Africans. Eventually, his awareness materializes as a genuine affection for his people. During the quest for Shalimar, Milkman's class awareness also intensifies. Milkman commits class suicide after realizing the insignificance of wealth and prestige in comparison to a genuine bond with Africans. While it is true that when he first meets Pilate, the roots of his determination to connect with the African people instead of those with money and rank are sown, his deliberate decision to do so germinates from his Shalimar encounters.

Regarding gender, Milkman does not abandon his hottest notions of women until after he has had a change in his awareness regarding racial injustice and economic exploitation. Before this heightened knowledge, Milkman had been exploiting women for their vitality. The fact that Milkman urinated on Lena, squealed on Corinthians, spied on Ruth, stole from Pilate, and murdered Hagar is proof of his low level of awareness. At the moment he conducts these crimes, he is unaware of the unity that unites Africans. As the prophetic Pilate reveals to Hagar, every act of self-hatred is identical **“**How can he not love your hair? It’s the same hair that grows out of his own armpits. The same hair that crawls up out his crotch on up his stomach” (Morrison, p. 318).

In addition, Milkman is only able to recognize women as equals and comprehends the reciprocal nature of human interactions once he has discarded the ruling class's beliefs of racial and social supremacy. For, as instilled by his father, money and everything that it can purchase is the sole lesson that must be learned. Milkman has never taken the time to value personal connections. Milkman's willingness to direct Pilate to Shalimar to bury her father's bones, just as she had led him to bury the Dead in him, is the most telling indication of his grasp of the concept of reciprocity as it relates to women. Milkman's transformed awareness transforms him into the Pilot, the source of life. Thus, the word 'Milkman' is converted to mean something nice rather than bad.

The protagonist transforms into a milkman who can provide the source of life to anyone in need. In conclusion, Milkman rejects Macon's materialism and embraces Pilate's aestheticism after first being captivated by his father's financial acumen and the pursuit of riches. He recognizes the significance of family and ancestral relationships and the relative futility of a life in which every aspect is commercialized.

Milkman's maturation and initiation are firmly rooted in his travel to the South, a trip that opens his eyes and mind. During this voyage, he finds, with two exceptions, that everyone he was close to appeared to wish he were dead. Besides, the two exceptions were both female, black, and elderly His mother and Pilate had battled for his life from the start, and he had never even given them a cup of tea.

With this realization, Milkman recognizes that he has been a fool for not appreciating what he has had. With self-awareness comes enlightenment. He starts to comprehend what his female relatives endured for him. He sees that Hagar's sacrificial sacrifice and Pilate's seemingly far-reaching knowledge have made his maturation into a man possible. Once Milkman recognizes his own frailty, he is firmly on the path to rehabilitation and enlightenment. His knowledge emancipates him, and he comes to admire the impoverished blacks around him as well as the kind women who have consistently assisted him.

The way that colonialism functioned for men and women was quite distinct, and an understanding of colonial exploitation must take into consideration the "double colonization" that occurred when women were subjected to both generalized discrimination as colonial possessions and special discrimination as women. Some postcolonial thinkers see third-world women as victims par excellence. Women in Morrison’s novel were subjected twice, one by the society in which they live and another time by the individuals who belong to their same race.

Thus, Milkman must go far to comprehend the importance of life, its superficiality, artificiality, and false values. Before he stretches the nothingness of his previous existence, Shalimar educates him on the breadth of human interactions and introduces him to a non-commodified manner of life he has never encountered before. The women had nothing in their hands. “You don't have a wallet, keys, or a change purse. Nothing is in their possession. Milkman had never before seen a woman without a handbag hung over her shoulder, clutched tightly in her fists”. (Morrison, p. 262).

As a result, Milkman is immersed in the rich history of African-Americans in the United States, which he learns about via the experiences of his own ancestors. Finally, the history of his family becomes his legacy when the underlying and major themes are brought together. In the conclusion of mmm&L, we witness a new Milkman – a man who has grown spiritually and emotionally as a result of his physical and geographical adventure. As a result, he has come to terms with his faults, omissions, and immense ignorance and has become a better person. Even though Pilate is no longer with us, her legacy of honesty, knowledge, and foresight lives on through Milkman. As a result, he realizes that Pilate's prediction has come true: “He doesn’t know what he loves, but he’ll come around one of these days. (Morrison, p. 55). In contrast to Danville, Shalimar is maintained by folk myth and primal reaction, but there is little evidence to suggest that the inhabitants of Shalimar may utilize this narrative, which they mostly dismiss as superstition, to develop and improve their lot in life. That Shalimar can rise beyond the level at which Milkman discovers it is not certain.

Isolated, impractical, and pointless, one may think of Milkman's escape. Because “he is now outside the community and his deed is unintelligible to others,” it may be freeing for him, but it is meaningless for the community. Due to the one-off nature of Milkman's action, the situation for the African-American community remains just as terrible as it was before Milkman departed Michigan. As a result, the reader concludes that Morrison might have done a better job of portraying the black community as a whole in the book instead of focusing on the emergence of a single individual.

In Said’s view, the binary distinction made between the Orient and the Occident is essential to the perspective advanced by Orientalism. It is considered that they are mutually exclusive. The idea of the Orient is that it is everything the West is not. However, this is not a contest between equals. A sense of the West's power and supremacy is typically supported by the frequent use of derogatory phrases to disparage the Orient. Therefore, the depiction of the black community as Other is apparent in Morrison’s novel. The black community is depicted in a terrible way in the novel so that it appears that the Other is always unable to create a developed society that can stand on its own.

However, we do not have to accept that Milkman's actions are self-contained and pointless to the community since it is the person who must first come to terms with their

own existence. Otherwise, rather than being the result of conscious decisions, change is reduced to the realm of chance and accident. What Milkman gives back to the community is the very core of what it means to be a member of this community. Milkman's transcendence can only be fully appreciated by looking at it through the lens of community: “Community... is closely related to individuality, for it depends on individual relationships, which in turn both produce and measure decency in individuals. (Morrison, p. 17).

Prior to adopting an egalitarian and humanistic vision of women, Morrison created a character who had to learn about race and class to understand the link between the African male's nation-class oppression and the exploitation of African women. She is able to organize the Song of Solomon because of her capacity to analyze capitalism in a new way. Morrison's comprehension of the dialectical interaction between African men and women in white America is evidently enhanced by her insight that an awareness of the special form of African oppression must come before the construction of a feasible remedy.

The fact that Milkman is aware of the racial issue is, in any case, a critical part of the puzzle in his search. To him, the subject of white supremacy's morality is an important one. "White people want us dead or silent, which is the same as death," he says Guitar. Like that white lady, they want us to be a 'universal' person, with no 'race awareness' in our minds. In bed, he is docile but not tame. In the bedroom, they like wearing a racial loincloth. When we get out of bed, they want us to be our own people.

Milkman's search is fueled by his isolation from the social context. He sets off on his journey with a deep grasp of the black mind and a conscience. He has a deep understanding of the struggles of the black community and is sympathetic to their plight. As he grows up, he is forced to choose between following his father's footsteps and following the footsteps of his ancestor Pilate. A greater awareness of the plight of the many blacks living in a white society has been developed in him by his knowledge of their plight.

Thus, Milkman realizes that to get out of his current crisis, he must first understand how he got into it in the first place, which means that he must first know his own history. He also learns to identify himself with the African masses rather than separating himself from them, and it is crucial to note that this kind of knowledge alone

is not enough. A person's knowledge of African people's history and present-day oppression may be useful only if it is utilized to fight back against the root causes of such oppression. Milkman, on the other hand, views himself as an African who is both exploited by capitalism and oppressed by racism, but he provides no remedy. It is possible for him to cure his own race and class awareness, but he never progresses beyond self-healing to help others.

In conclusion, despite the improvement shown in her writing of Song of Solomon, Morrison lacks the maturity to comprehend that while the African is exploited both racially and economically, his economic exploitation serves as the foundation for his national subjugation.

4. SIMILARITIES AND DIFFERENCES BETWEEN THE TWO NOVELS

As we have evolved beyond a concentration on the chronological telling of events and onto a concentration on the effect and cause of past events, the connection between literature and history in the postcolonial era is no longer dictated by the literary application of conventional historical methodology. The marginalized's texts, those that often fall outside the ideal range of the center that is essentially extremely oppressive, are now the primary focus. It is possible to interpret history beyond the simple details of occurrences and into the forces and concepts that form the discourse when history serves as the foundation of fiction and allows for fictionality. Postcolonial literature focuses mostly on attempts to rewrite the past through the revision of established historical methods. To counter the master's account of historical experience, there is an ongoing debate challenging the imperialists' interpretation of the past.

Both novelists wanted to depict the colonial history of their own country and race. Therefore, the readers of the two novels can witness some similarities and differences between the two novels. Besides, both novelists portray the inferiority of their people in comparison with white people, who are assumed to be colonialists. However, each writer depicts his ideas in a way that suits his origin. Forster's portrayal of the colonialist belief of the dominance of the white race and its heritage and the artificial inadequacy of the Indians in *A Passage to India* is informed by the pervasive Western cultural thought of Orientalism. At the same time, he links his sophisticated ideas and methodical approach to fighting imperialist power to the work, which has effectively undermined the dominant discourse portrayed in Orientalism.

Song of Solomon explores the experiences of African Americans in the United States from the mid-20th century back to the era of slavery. The novel can be interpreted through the lens of postcolonialism, which is a theoretical framework that examines the legacy of colonialism and imperialism on the societies that were colonized.

One of the key themes in *Song of Solomon* is the search for identity and the struggle for self-discovery. This theme can be seen as a response to the legacy of colonialism and slavery, which disrupted the cultural and social practices of African American communities and forced them to adopt the cultural and social norms of the

dominant society. The novel explores the tension between the African American desire to reclaim their cultural heritage and the pressure to assimilate into the dominant culture.

Another important theme in the novel is the idea of cultural hybridity, which is the blending of different cultural practices and beliefs. This theme can be seen in the character of Milkman, the protagonist of the novel, who is caught between the traditions of his African American community and the modernity of the dominant culture. Milkman's journey of self-discovery involves embracing his cultural heritage and recognizing the value of his community's traditions while also recognizing the need to adapt to the changing world around him.

Despite these differences, there are some similarities between the two novels. Both works address the issues of racism and oppression, although they do so in different contexts. They also explore the complexities of human relationships and the difficulties of communication between people from different cultural backgrounds. In conclusion, while both *The Song of Solomon* and *A Passage to India* deal with important themes, they are distinct works that differ in setting, narrative structure, and focus.

Moreover, In *The Song of Solomon,* Morrison examines the legacy of racism and oppression that has characterized the history of African Americans in the United States. One of the ways in which this legacy manifests itself is through the use of Orientalist stereotypes to dehumanize and marginalize black people. For example, the character of Pilate is often portrayed as exotic and primitive, with her unconventional appearance and behavior serving to reinforce the idea that black people are inherently different and inferior to white people.

Similarly, in *A Passage to India*, Forster depicts the way in which British colonialism in India is built upon a foundation of Orientalist assumptions and stereotypes. The novel's British characters view the Indian people as exotic and mysterious, and they are often unable to understand or empathize with the cultural traditions and beliefs of the Indian characters. This leads to a profound sense of alienation and misunderstanding between the two groups, ultimately culminating in the tragic events that take place at the end of the novel.

Overall, both *The Song of Solomon* and *A Passage to India* provide powerful critiques of Orientalism and its effects on the relationship between the West and the East. Through their respective portrayals of marginalized communities and colonial

subjects, Morrison and Forster demonstrate the dangers of reducing other cultures and peoples to simplistic stereotypes and call for a more nuanced and respectful approach to cross-cultural understanding.

The identity crisis that African People face in the United States is at the heart of *The Song of Solomon*. All through the book, the protagonists and antagonists grapple with the societal and cultural constraints that strive to strip them of their humanity as they try to discover and define who they are. The novel delves into the complex journey of self-discovery and self-definition undertaken by its characters as they navigate the societal and cultural constraints imposed upon them.

The protagonist of Milkman Dead sets out on an adventure to learn more about his roots and his role in the world. From his hometown in Michigan, he travels to the rural South, where he learns about his family's past and the ways in which racism and persecution have influenced it. The more Milkman discovers about his family history, the more he is empowered to forge his own unique identity, unencumbered by the limiting norms and expectations that had previously served as his defining characteristics.

The story also focuses on how one's social group may have a significant impact on who one becomes as a person. People in *The Song of Solomon* have strong links to their loved ones and their neighborhoods, and these affiliations shape who they are as individuals. As an example, Pilate's unique physical appearance becomes a symbol of her connection to her family and people, just as her role as a member of her community helps define who she is.

Morrison's story implies, ultimately, that one's genuine identity defies easy categorization. Identity, on the other hand, is not a simple or singular concept; rather, it is influenced by several things, including one's upbringing, social group, and geographical location. Morrison's work is a powerful critique of the ways in which dominant cultural narratives seek to erase or marginalize certain groups of people, and a call for a more nuanced and respectful approach to understanding the diversity of human experience, by exploring the experiences of her characters and the complex web of factors that shape their identities.

One of the central characters in the novel, Dr. Aziz, is an Indian Muslim who struggles with his identity in the context of British colonialism. He is torn between his

Indian heritage and his desire to assimilate into British culture, which he believes will bring him social and economic success. However, he is constantly reminded of his racial and cultural inferiority by the British colonizers, which causes him to feel a deep sense of frustration and resentment.

On the other hand, the British characters in the novel, such as Mrs. Moore and Adela Quested, also struggle with their identities in the context of India. They are outsiders in a foreign land, and their attempts to understand and relate to the Indian culture are often met with confusion and misunderstanding. Mrs. Moore, in particular, experiences a sense of disorientation and detachment from her own identity as she becomes increasingly immersed in Indian culture.

The theme of identity in *A Passage to India* is closely linked to the larger themes of cultural and racial prejudice, power dynamics, and the clash of cultures. The novel ultimately suggests that true understanding and empathy between different cultures can only be achieved through recognition and acceptance of the complexity and diversity of individual identities

CONCLUSIONS

Edward Said, a Palestinian-American philosopher, invented the term “orientalism” to describe the Western habit of viewing the “Orient” (meaning the East, or more precisely, the Middle East, Asia, and North Africa) as a fixed and exotic Other. By depicting the British conquerors and their views of India and its inhabitants, E.M. Forster's *A Passage to India* explores the issue of Orientalism.

The story demonstrates how the British conquerors viewed India and its people through the lens of Orientalist prejudices and assumptions. India is viewed as a foreign and exotic place with inferior traditions and unusual customs. The novel's British protagonists express this viewpoint through their interactions with and descriptions of the Indian characters. They treat Indians as if they were less evolved and less sophisticated than themselves.

As a counterpoint to this orientalism, Cyril Fielding, a British teacher in India, provides a useful character study. In this telling, Fielding is a more nuanced and sympathetic figure who makes an effort to lessen tensions between the British and Indian civilizations. By treating Indians as people rather than a generic Other, he is able to develop true friendships with some of the fictional Indians in the book.

Reflecting the way the British colonial effort in India was founded on a foundation of cultural and racial superiority, Forster's representation of Orientalism in *A Passage to India* is complicated and multifaceted. The story argues that tolerance and understanding among people of diverse cultural backgrounds can only be attained when people overcome the prejudices and preconceptions that have been held about them over time.

On the other hand, Pilate Dead, a main character in *Song of Solomon* by Toni Morrison, is a mixed-race person who possesses a distinct cultural identity and whose portrayal exemplifies the novel's Orientalism concept. Some of Pilate's distinguishing characteristics from the other characters in the novel are her slanted eyes and her straight hair, both of which are characteristics typically associated with people from the East. Her given name, Pilate, is a reference to Pontius Pilate, the Roman ruler who ordered the death of Jesus Christ. More so than before, the contrast between Pilate's cultural

identity and the novel's dominant culture is emphasized by this relationship with Christianity and the West.

Pilate is portrayed as a mystical figure throughout the narrative, possessing secrets and abilities that are beyond the comprehension of the other characters. This mystical, otherworldly interpretation of her is characteristic of Orientalist representations of the Far East. Her work as a midwife and healer contributes to the idea that the East is a source of mystical abilities and antiquity.

Nonetheless, Morrison's novel also subverts and questions these Orientalist depictions. Pilate's agency and resilience identify her as a person, not her ethnicity or looks. She is a fierce and self-reliant protagonist, unconstrained by the preconceptions and norms of the novel's other characters. It is important to reclaim and celebrate one's cultural identity, as her narrative shows, but so are the injustices and oppression that might befall one if one does not adhere to the majority society.

Thus, while Orientalism is a central element in Morrison's *Song of Solomon*, the novel also questions and subverts these prejudices through the figure of Pilate Dead. Morrison emphasizes the significance of acknowledging and celebrating diversity rather than propagating stereotypes and myths by offering a nuanced and multifaceted representation of a character who is of mixed race and has a unique cultural identity.

It has been shown that the two novels share some points of similarities and differ in others. The novels *Song of Solomon* by Toni Morrison and *A Passage to India* by E.M. Forster both deal with issues of race, ethnicity, and colonialism. The novels' settings may be vastly diverse, but they share many themes, styles, and structures.

Identity and racial prejudice are key topics in both novels. Morrison uses *Song of Solomon* to investigate the causes and consequences of racial stereotyping. Forster does something similar in *A Passage to India*, which is a novel about the struggles of British colonizers and Indian colonized, focusing on how differences in race and culture contribute to the development of resentment and hostility between the two groups.

However, both novels' times and places are unique. While both stories take place in the twentieth century, *Song of Solomon* is set in modern-day America, while *A Passage to India* is set in early twentieth-century India under British colonial control. Even the novels' stories are structured differently. When comparing the two novels, *Song*

of Solomon is a straightforward story about the protagonist Milkman's life. In contrast, A *Passage to India* has a more intricate structure, with several narrators and a non-chronological timeline.

The novels also have a wide range of writing styles. In contrast to Forster's use of irony and social commentary, Morrison's writing is celebrated for its lyrical and poetic nature. Both books deal with serious issues, but they do it in different ways because of their respective locales, plots, and authors' voices.

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RESUME

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