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REPRESENTATION OF THE COLONIZED IN A *PASSAGE TO INDIA* AND *TWILIGHT IN DELHI*: A POSTCOLONIAL CRITIQUE

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ABSTRACT

The undertaken study is a comparative analysis of the representation of the colonized in E.M. Forster's novel *A Passage to India* and Ahmed Ali's novel *Twilight in Delhi*. The colonizers employed the Eurocentric historical construct, the English education system and the Anglo-Indian literature to justify the act of the colonization. The Anglo-Indian novels stereotyped the colonized as uncivilized, uncultured, incapable, sycophant and superstitious; the native writers rebutted this version of interpretation and strove to present the actual state of the affairs, which makes this literature postcolonial and the postcolonial literary discourse provides rationale for its analysis. The study in nature is qualitative, the data are descriptive and the comparative textual analysis has been done to draw the conclusion. The study focuses that how both novelists have presented the colonized, prevailing beliefs and superstitions among the natives, the lack of unity and organization, their practices and priorities, the conduct of the Muslims and the Hindus, the status of the Indian woman, the anti-British feelings and attitude of the colonizers towards the colonized. Forster does not present the colonized as caricatures, yet his presentation of natives is fallacious, whereas Ahmed Ali presents the old as anti-British while the young seem attracted towards the English culture. Both novelists present that superstition and sex are common traits among natives and the women are without entity and role. Forster shows the natives develop anti-British feelings after enduring oppressive and inhumane treatment of the colonizers, whereas Ahmed Ali traces the consequences of such treatment. Forster implies that Macaulay's conviction about English Education system seems working upon the Hindus whereas the Muslims remain unmoulded. The Muslims are portrayed as fatalist, the Hindus are shown opportunist, whereas the English are exploiter and racist. Forster shows the divide between the Hindus and the Muslim when Ahmed Ali does not refer to such polarization. Neither of the novelist is pro race, nor do they stereotype the natives, both present the collective life with certain limitations.

Keywords: *A Passage to India*, *Twilight in Delhi*, Colonized, Representation, Postcolonial Critique

1. INTRODUCTION

It is a glaring fact that about 84% of the globe was under the political dominance and colonial rule of the European empire in 1921. The western nations started attacking, invading and colonizing the globe in the 16th century and brought the remote regions of Caribbean countries, African States, Canada, Australia, New Zealand, South Asia, Middle East and beyond under their direct or indirect rule. There were about 168 European colonies around the globe. The Indian subcontinent was affected economically, politically, socially, culturally, religiously and psychologically in the wake of the European colonialism. With the advent of the British rule, western knowledge, English language, propagation of Christianity and alien culture in the Indian subcontinent, some natives were hybridized culturally whereas the other protested intensively. The English rulers by employing Colonial Discourse and Eurocentric Historical Construct tried to justify the act of colonization as indispensable for the uplift and development of ignorant, superstitious, uncouth, uncultured and uncivilized natives; moreover, the colonial construct was incorporated and inculcated in English Literature produced in and out of the colonized land. When the natives revolted against the foreign rule, alien culture, transplanted values, economic exploitation, there emerged a counter narrative called Postcolonial Literary Discourse, which indeed was the natural consequence of the Colonial and Eurocentric Historical Construct. Therefore, the comparative study of the literature produced by the colonizers and colonized provides a rationale to estimate, analyze and evaluate the theme like presentation of the colonizers and the colonized in the literature produced by both of the parties. The undertaken study is carried out by comparing E.M. Forster's novel: *A Passage to India* (1924) and Ahmed Ali's novel: *Twilight in Delhi* (1940) in the perspective of Postcolonial Literary Theory. The both novels were produced during the period of the colonial rule in the Indian subcontinent. There are two parties involved in the act of colonialism: the colonizers – the British – and the colonized

– the Hindus and Muslims. E. M. Forster (1879-1970) is an English writer, whereas Ahmed Ali (1910-1994) is the writer of the then British-India. The undertaken study critically analyzes that how do E.M. Forster, belonging to the race of the colonizers, and Ahmed Ali, the indigenous novelist, portray and delineate the characters of the colonized i.e. the Hindus and the Muslims in their aforementioned novels. The research study is carried out by employing comparative textual-narrative analysis of both of the novels in accordance with the tenants of Postcolonial Literary Discourse.

2. RESEARCH QUESTION

How have E. M. Forster and Ahmed Ali presented the colonized in their novels: *A Passage to India* and *Twilight in Delhi*?

3. METHODOLOGY

3.1. DESCRIPTIVE QUALITATIVE RESEARCH

The study in its nature is qualitative and employs comparative textual-narrative analysis of both of the novels from the vantage point of Postcolonial Literary Discourse. As the collected data are descriptive and narrative, therefore, the qualitative tools like definition, explanation, interpretation and comparative analysis are employed to analyze the data and draw generalization and conclusion.

Kothari maintains, “The major purpose of descriptive research is description of the state of affairs as it exists at present” and the research can report “what has happened or what is happening” (Kothari, 2008, p.3). Furthermore, Calmorin et al. (2007) postulate that the purpose of the Descriptive Research “is to find new truth. The truth may have different forms such as increased quality of knowledge, a new generalization or a new ‘law’, an increased insight into factors which are operating the discovery of new causal relationship, a more accurate formulation of the problem to be solved and many others” (p. 70).

Elaine and Linda postulate, “Qualitative Research generates narrative data – that is, data described in words instead of numbers. A variety of techniques are suitable for securing qualitative data” and “content analysis” is one of those techniques (Elaine and Linda, 2008, p.5). The study, at hand, is based on the content analysis of the text of the undertaken novels. Elaine and Linda (2008) maintain, “Methods for analyzing, unitizing, coding and comparing qualitative data are currently used to interpret the qualitative data” (p.5). “Qualitative approach to research is concerned with subjective assessment of attitudes, opinions and behaviours. Such an approach to research generates results either in non-qualitative forms or in the form which are not subjected to rigorous quantitative analysis” (Kothari, 2008, p.3). Best and Kahn (2008) also support the argument that the “qualitative research is based on the phenomenological paradigm, which uses a variety of interpretive research methodologies” (p. 246).

3.2. THE COMPARATIVE RESEARCH DESIGN

The researcher has employed comparative research design to compare and analyze the data collected from the selected novels for drawing conclusion. Caramani (2009) maintains, “Comparative research design can either focus on similarities, or focus on differences. Sometimes we ask questions about similar outcomes” and “to explain similar outcomes we look for common factors” (p.14). He further argues, “Sometimes, however, we use the Method of Agreement (or Most Different System Design) in which we ask questions about different outcomes” (ibid, p.14).

The undertaken study deals with both the questions of similar and different outcomes: how both of the novelists have presented the colonized subject in their novels: *A Passage to India* and *Twilight in Delhi*? Hence, the researcher sought to both the questions of similar and different outcomes and after comparing and contrasting the data collected from the text of the undertaken novels drew conclusions, using Postcolonial Literary Discourse as the frame of references for this study.

3.3. POSTCOLONIAL LITERARY DISCOURSE RESEARCH METHOD

Ashcroft et al. (1989) establish the very momentous aspect of this discourse that the literature in former colonies has assumed present form after having undergone the experience of colonization to foreground their tension and strain with the colonizers. The colonized writers used the language of centre to launch a creative resistance against the imperial power; hence, these aspects of the literature make it truly postcolonial. Homi Bhabha further maintains, “The term postcolonial is used to describe that form of social criticism that bears witness to those unequal and uneven processes of representation by which the historical experience of the once colonized Third World comes

to be framed in the West” (Bhabha in P. Mongia, 1997, p. ix). Thus, Postcolonial Literary Discourse critically deals with the treatment of the act of colonization and its impact and ramification or residue the previous colonies still carry forward even after their formal independence in the literary works of both the colonizers and the colonized; besides, the delineation of the characters belonging to the colonized and the colonizers, the issues of presentation and representation of either party, the treatment of “other” and “otherness” depiction of inevitable state of hybridity, homogeneity and heterogeneity and foreseeing the possibility of postcolonial hope of peaceful coexistence, prevalence of diversity and ultimate reconciliation between both the cultures of the colonizers and of the colonized. The above aspects of postcolonial literary discourse are very much relevant to the comparative textual study of the novels: *A Passage to India* by E. M. Forster and *Twilight in Delhi* by Ahmed Ali – the former novelist belongs to the colonizers i.e. the English, the latter is from the colonized i.e. the Muslim writer of the Indian subcontinent.

Lynes (2010) maintains that postcolonial research helps to understand historical process and the residues of colonization for better understanding “the continuing deleterious effects of violence discrimination, and subjugation that have been so consistently integral to colonizing practices and attitudes. Responding to this oppression, postcolonial research includes the examination of various forms of resistance these practices have engendered, in particular on the part of indigenous inhabitants of colonized land” (p. 687). He further argues that Edward Said also believed that the scholars of the West portrayed the people from the East as imbued or occupied with the idea of religion and culture therefore the sort of perception developed about them was that they were “mysterious, exotic, and vaguely dangerous” (ibid, p. 692). “Postcolonialism is a complex and contested project (Kavoori, 1998; Shome, 1998) that has emerged around a major upheaval that defined twentieth-century global society” (quoted by Lindlof and Taylor, 2010, p. 60-61).

Briggs et al. (2012) add that Postcolonial Theory was the outcome of the criticism done on “Eurocentric colonial practices and policies” that affected and changed the shape of the colonized society. The discourse has historical perspective that refers to the act of “the Western colonization that spread across the world in the wake of the Industrial Revolution” (ibid, p. 38). Prasad takes the argument further that the theory questioned the practices that were contrived to maintain hegemonic dominance and authority “not only politically militarily and economically, but also culturally and ideologically” (Prasad, 2003. p. 5). However, Briggs et al. (2012) quotes Prasad that “The theory offers researchers opportunities to understand more fully how Western culture, knowledge and epistemology profoundly affect non-Western societies, and how the complex dynamics of Western hegemony contribute to the continued international regime of exploitation and deprivation” (p. 38). Hence, the undertaken study focuses the presentation of the colonized in both of the novels from the vantage point of Postcolonial Literary Discourse and the conclusions and generalization are made in the light of the tenets or postulates of the discourse.

3. DATA ANALYSIS / DISCUSSION

E. M. Forster portrays both sections of the colonized natives i.e. the Hindus and the Muslims in his novel *A Passage to India*. However, he succeeds in dissecting the Muslim mind and the transformation of the English after coming to India but remains inadequate in the delineation of the Hindu characters. Forster portrays his character as a type and class but with great subtlety and swiftness. His presentation of the Indian society is sincere and impartial, yet its depth and scope are debatable. As Boris Ford (1983) maintains that Forster in his novel began “the tradition of using Indian life as an image of personal experiences” (p. 319) which hitherto had been presented as a commodity. Unlike his predecessors, where “stereotypes of the Other as indolent malingerers, shirkers, good for nothings, layabouts, degenerate versions of the pastoral idler, were the stock-in-trade of colonialist writing” (Boehmer, 1995, p. 39). E.M. Forster does not demonize the natives as “others” or villains indispensable. Forster portrays Indians as human beings, not caricatures, but he is not an Indophile. He neither offers solution nor does become a moralist. He perceives and then presents Indians obsessed with intrigues and shrunk at mutual suspicion; they keep high hopes and expect miraculous solutions of their problems. On the contrary, Ahmed Ali portrays only Muslim natives in his novel whereas no Hindu character has been drawn. Therefore, it is the Muslim colonized natives that are analyzed and evaluated to draw the conclusion.

4.1. TREATMENT OF ANTI-BRITISH FEELINGS AMONG THE NATIVES

Forster shows natives especially the Muslims with ambivalent anti-British feelings; some Muslims are sycophants; they eulogize the British India Government and pay lip-service to the British public officers. Conversely, the Hindus have been portrayed as opportunist, cunning, hand-and-glove with the British India Government and engaged in odd and low collar jobs. Whereas, Ahmed Ali presents the divide in the old and young Muslim generations: the old generation is conscious of the socio-economic degeneration, historical downfall, moral decadence in the wake of British colonization and subsequent economic exploitation and cultural invasion. They have lost their historical past, land, language and culture; whereas the young Muslims are attracted towards the English

culture. Mir Nihal embodies the historical past of India and Asghar, his son, represents the hybrid generation which is the outcome of cultural intercourse and colonial impact. Both the writers show the anti-British feelings prevailing among the natives, yet the intensity and the ways employed to manifest such discontentment and hatred vary with both of the writers. Forster presents that the natives develop anti-British feelings in their hearts, but after enduring odd, oppressive, discriminatory and insulting treatment of the colonizers, the feelings of hatred and abhorrence get intensified.

In *A Passage to India*, the native characters viz. Hamidullah, Muhammad Ali and Dr. Aziz sit to discuss the possibility of friendship with the English, but there is a difference of opinion: Muhammad Ali and Dr. Aziz are of the views that there is neither reason nor possibility of friendship, whereas Hamidullah opines that it is possible if there exists no clash of interest (Forster, 1985, p. 32). The educated natives are not satisfied with the rule of the colonizers; they make plans to get rid of imperial powers: "the educated Indians visited one another constantly, and were weaving, however painfully, a new social fabric" (ibid, p. 66). Though owing to his wife's anniversary day, Dr. Aziz refuses to join the Bridge Party, organized by the colonizers, yet it is innate "aversion" against the English and their inhumanely treatment, which in fact stops him to join the party. He has strong feelings that the English women "mock him to their husbands" (ibid, p. 68). The natives have different opinions and feelings regarding the Bridge Party: Nawab Bahadur feels that he was not greeted with the due respect he deserved, Hamidullah took it as a play well performed by the Collector, Mohammad Ali was gnawed up by the "impotent rage" and he had unflinching conviction that the party was organized at the instructions of high-ups, otherwise, Mr. Turton had never been so conciliatory in his public dealings (ibid, p. 59). Nawab Bahadur appears to be sycophant and pro-English in the beginning of the novel, but he becomes anti-English after Aziz's case. In the beginning, he is very much anxious to attend the Bridge Party and offers his car to Ronny for evening trip. Ronny introduces him with Adela by calling him the "real loyalist" (ibid, p. 93), and his conduct endorses his loyalty, when he happily holds the dog of Miss Derek in his lap. He prefers the English rulers to the Hindu rajahs but later on, when Aziz is arrested his attitude changes; he, in collaboration with Hamidullah and Mahmood Ali, gets the top anti-English advocate, Amritrao, hired for Aziz's case and "financed the defence" (ibid, p. 198). He denounces the title of "Nawab" the British Government conferred upon him and announces to be called as "plain Mr. Zulfiqar" (ibid, p. 216).

Hamidullah attended a meeting of the "Committee of Notables, nationalist in tendency" (ibid, p. 108) to launch a freedom movement against the British rule. Though Forster regards it useless yet the fact remains that it brought awareness among natives and they started to question the legitimacy of foreign rule and sanctity of their rights. "He (the Collector) longed for the good old days when an Englishman could satisfy his own honour and no questions asked afterwards" (ibid, p. 173). The nationalist movements induced awareness among natives, as a result, the English had to be careful and prudent in their conduct and refrained from treating the natives with highhandedness and prejudice.

In the beginning Hamidullah was glad that Aziz did not join the politics, as it ruined both character and career but after the arrest of Aziz, he became diehard antagonist of the English rule. Aziz also developed anti-English feelings and the Marabar case invoked the love of land in him: "He was without natural affection for the land of his birth, but the Marabar Hills drove him to it. Half closing his eyes, he attempted to love India. She must imitate Japan. Not until she is a nation will her sons be treated with respect. The English, whom he had laughed at or ignored, persecuted him everywhere; they had even thrown nets over his dreams" (ibid, p. 242). Besides, the youth and students seemed very much angry at the preposterous arrest of Aziz. To condemn it, they organized a protest against the English rulers; the students boycotted classes and kept their college closed. When Aziz was acquitted "without one stain on his character" (ibid, p. 211), the natives became happy and garlanded Dr. Aziz, Fielding, Mohammed Ali, Nawab Bahadur with flowers. Fielding and Aziz are good friends, even then Aziz considers Fielding as an intruder and foreigner: "My mother's father was also a poet, and fought against you in the Mutiny. I might equal him if there was another mutiny" (ibid, p. 249).

The natives are not indifferent to all English persons: they respect the English who are not hostile towards them. The natives respect Mr. Fielding, the Principal of Government College and are very much happy at the polite and respectful behaviour of Mrs. Moore and Adela Quedsted. India and Indians reveal themselves upon others only after they are treated with respect and grace. Therefore, Fielding says to Adela that one cannot see India without Indians; ignoring latter is tantamount to losing the former. Fielding adds that as she tried to see India without Indians, therefore, she ended up in a muddle because "Indians know whether they are liked or not – they cannot be fooled here. Justice never satisfies them, and that is why the British Empire rests on sand" (ibid, p. 236).

In *Twilight in Delhi*, Ahmed Ali shows that the old generation is anti-British, whereas the youth are very much impressed by the English rulers. Ashgar complains against his father, "He is always shouting at me and getting angry. I must not wear pumps or English shirts; I must not grow my hair in the English fashion. If I had stayed in Delhi, he

wouldn't have even allowed me to learn English" (Ali, 2007, p. 48-49). Mir Nihal does not permit his son Asghar to seek education in the Aligarh University, because he believes: "It is all the evil-doing of the Farangis who want to make Christians and atheists of all of us" (ibid, p. 50). Asghar wears the English shoes and a shirt under the *Sherwani*, the long Indian coat; on seeing this, Mir Nihal reacts furiously: "You are again wearing those dirty English boots! I don't like them. I will have no aping of the Farangis in my house. Throw them away!" (ibid, p. 13) Asghar embodies the new generation that has been impressed and influenced by the foreign culture and feels pride in wearing the English clothes and shoes, whereas the old generation of Mir Nihal, that is conscious of its historical past and glory, strongly dislikes everything that is alien and belongs to the culture of the colonizers. Mir Nihal (old generation) is deadly against the germination of other culture in his country.

4.2. THE ATTITUDE OF THE COLONIZERS TOWARDS THE COLONIZED

E.M. Forster shows that how the natives are treated by the colonizers, whereas Ahmed Ali traces the consequences of such treatment and presents that the act of colonization has deeply affected the life of the colonized natives. Forster (1985) shows that the English officials consider natives incompetent and for them "Indians are incapable of responsibility" (p. 132). Mr. McBryde had devised a theory about the natives and the climatic zones: "All unfortunate natives are criminals at heart, for the simple reason that they live south of latitude 30. They are not to blame, they have not a dog's chance, we should be like them if we settled here" (ibid, p. 160). He further adds, "When an Indian goes bad, he goes not only very bad, but very queer" (ibid, p. 161). They believe the natives are irresponsible and careless; if any English person gets mixed with them he is affected by laziness, irresponsibility and betrayal – the common social rampant and malaise essentially prevailing among natives. Fielding, who was supposed to accompany Adela and Mrs. Moore on the day of their visit to the Marabar Caves, was late and could not escort the ladies; in the wake of Aziz's case, Fielding's laziness and carelessness were associated with his intimacy with the natives: Major Callendar says, "it was what is to be expected when a man mixes himself up with natives; always ends in some indignity" (ibid, p. 176). The Collector says to Fielding, "You have sunk to the level of your associates; you are weak, weak, that is what is wrong with you" (ibid, p. 179).

On the other side, Ahmed Ali draws the logical consequences of such treatment; he establishes that the natives, after living in deliberately-ignored state for long time, have become escapist and they seek refuge in futile and nonproductive activities like keeping concubines, flying pigeons, indulging in short-cuts to success or solution like alchemy for producing gold and trying to have miraculous solutions of their problems. Mir Nihal has liaison with Babban Jan, a young dancing girl (Ali, 2007, p. 38). He has rented a house for her, and she entertains him with songs, dance, body and charm. Mir Nihal sought refuge in Babban Jan to get momentary escape from the mundane and boring state of domestic life. The worsening state of life in Delhi, the downfall of civilization, the cultural hybridity, inclination of the youth towards foreign culture, alien rule, exploitation of the land made Mir. Nihal worried and unhappy. His family life, his business and social status could not provide him peace of mind as the socio-political situation of his land was chaotic and ever-deteriorating. In his domestic life: "there was no beauty in it and no love. Here, at Babban Jan's, he has built a quiet corner for himself where he could always retire and forget his sorrows in its secluded peace" (ibid, p. 108). The disappointment of Mir Nihal is the disheartenedness of the colonized natives, who have become alien in their own land; they have lost their identification; their cities are laden with foreign goods and their culture is adversely affected. The youth are mesmerized by everything that comes from abroad: whether clothes, ideas or information. The prevailing decadence, disintegration and downfall of the society in the wake of colonization have upset the old generation that had witnessed the splendid culture of Delhi. Mir Nihal becomes paralyzed and Begum Nihal is almost on the verge of blindness (ibid, p. 241). For them, life has become burden, and time is standstill. The problems relating social, political, economic areas are not solved, the natives are left in unending distress, their grievances are unheard, their rights are violated and they are left at the mercy of circumstances. Their voice is unheard, the government turns deaf ear to them yet continues to exploit and extend its empire being ignorant of the subjects; eventually, the natives become hopeless and melancholic, as a result, they seek refuge in the activities like drug-use, alchemy, mistress-keeping and pigeon-flying; moreover, they resort to supernatural powers for the miraculous solution of their problems.

4.3. THE NATIVES ARE DEVOID OF THE SENSE OF UNITY AND ORGANIZATION

Forster (1985) portrays that the natives are unorganized against the British rule; they are sycophants, superstitious, eccentric, jealous, irresponsible, morally corrupt, and divided from within. The "impotent rage" (p. 59) of Mohammad Ali refers to the ineffective struggle of the natives against the colonizers as it was devoid of substantial strategy and unity within the rank and file. Moreover, they had no clear line of action. Just speaking ill words, cherishing the glorious past and boiling from within could not liberate them from the imperial clutches. Aziz, being in retrospective mood, imagines himself with his wife, who in fact is dead, in a "quiet Hindu jungle Native State, far away from foreigners" (ibid, p. 250). To outclass and drive out the colonizers, the colonized needed wise strategic planning

and able leadership rather than merely imagining of living in a place away from the foreigners; whereas the India, portrayed in the novel, is imbued with sycophant rajahs, cheater servants, and dependent educated class; Fielding adds: "You will never kick us out, you know, until you cease employing M.L.s and such" (ibid, p. 155). M. L. stands for Muhammad Latif, who is a servant and very much dependent on Hamidullah, owing to train fare, he rarely visits his wife. He pilfers and misappropriates when Dr. Aziz appoints for making arrangements for the English guests while picnicking at the Marabar Caves. The servant at Mr. Callendar's house does not respond until Aziz bribes him then he informs Aziz that he has heard Mr. Callendar saying "Damn Aziz" while departing without leaving any instruction for him (ibid, p. 37). In addition to the cheating servants, the educated youth are also shown least concerned about the foreign rule. Aziz, while discussing with Fielding, says why he should struggle for expelling the colonizers out of the land; for him, it is the responsibility of the "politician" (ibid, p. 155). This attitude is highly fatal for the perpetuity, progress and prevalence of any nation. Fielding clarifies that Indians are not coward "but they are bad starters and occasionally jib" (ibid, p. 165). This leads to Eurocentric narrative that the Asian in general and Indian in particular are devoid of reason and intellect, as Hegel presented, "The British, or rather the East India Company, are the masters of India because it is the fatal destiny of Asian empires to subject themselves to the Europeans" (Hoffmeister, 1962).

The natives also seem to conform this perception. When Mr. Ram Chand says, "No Indian gentleman approves chucking out as a proper thing. Here we differ from those other nations. We are spiritual" (Forster, 1985, p. 113). Mr. Haq disagrees to the notion that Indians are spiritual; he is of the views: "We (Indian) can't co-ordinate, we can't co-ordinate, it only comes to that. We can't keep engagements, we can't catch trains. What more that this is the so-called spirituality of India? You and I ought to be at the Committee of Notables, we're not; our friend Dr. Lal ought to be with his patients, he isn't. So we go on, and so we shall continue to go, I think, until the end of time" (ibid, p. 113). Forster portrays that natives' interest in science is temporary whereas they are naturally inclined towards poetry and art. It is an underestimation of the Indian intellect and flair for science and technology. However, the textual references refute his point of view that all natives are irresponsible, incapable, unorganized and professionally incompetent: Aziz is an expert doctor and Amritrao is highly successful barrister. Nawab Bahadur controls the ragged procession after the acquittal of Aziz and "he began a speech about Justice, Courage, Liberty and Prudence. He further announced that he should give up his British-conferred title, and live as a private gentleman, plain Mr. Zulfiqar" (ibid, p. 216).

On the other hand, Ali (2007) presents the natives as fatalist, superstitious, over indulgent, regardless of future and lacking action. The young are involved in kiting, whereas the old are obsessed with pigeon-flying. However, sex is common lure among the young and the old male natives. Most Indians like Saeed Hassan are predominantly fatalists and leave their matters to God and pray for better change without taking significant endeavours (p. 253). Though Mir Nihal is staunch anti-British, yet his two sons are civil servants in the British India government. The name of his shop "Haji Noor Elahi & Sons, Lacer Dealers" shows how much is derived from the culture of the colonizers. Mir Nihal "had some property, no doubt, a bit of land in village nearby and some houses in Delhi" (ibid, p. 38); but his living style is feudalistic, he is fond of pigeon flying, collecting old China, alchemy and medicine. He stopped working after the death of his concubine. He becomes cynic and cares little for values and traditions he has been advocating through the whole course of his life: "why withhold consent? It mattered little whether Asghar married a low-born or a girl with blue blood in her veins" (ibid, p. 119). Shams, the son of Mir Nihal, mostly remains absorbed in his wife; from the central elevated part of the house, his wife often whispers in angry tone: "Please, what are you doing? You never see the time nor the opportunity (ibid, p. 13)". Molvi Nisar Ahmed, who calls the Muslims for pray through *azaan*, appears to be the man of piety, but the ghee he sells to earn his living is adulterated one. Hakim Bashir, forty, with long beard is very much fond of "Kabuli" pigeons that fly high in the sky, he does not like the type of pigeons called "golays" which fly low, required much training and hullabaloo for flying. Khwaja Ashraf Ali is a neighbouring rival pigeon-flier of Mir Nihal. Molvi Dulhan wears red sari and bangles, puts collyrium in his eyes, keeps long hair and scents it with oil and dedicated his life to God; therefore, he is called Molvi Dulhan, but he is much interested in Alchemy. Mir Sangi, a very rich and opulent person, is also interested in Alchemy and wasted all of his money on unsuccessful experiments of Alchemy and desperate attempts of converting metal into gold (ibid, p. 120). Wasting money for such irrational pursuits is nothing but foolhardy and the natives resort to such miraculous ways for the solution of their problems and over-night change in the face of utter hopelessness, socio-political chaos and disintegration in the wake of the British colonialism in India.

4.4. PREVALENCE OF SUPERSTITIOUS BELIEFS AMONG NATIVES

Superstition is the common trait both of the novelists associate with the natives. In *A Passage to India* Nawab Bahadur had an accident with his car nine years back, "he had driven it over a drunken man and killed him, and the man had been waiting for him ever since" (Forster, 1985, p. 102); though he paid the compensation and set himself doubly-free in the court of law and the Lord, but he believes that the man continued waiting him till that day came when he struck against his car, but the Englishpersons did not know the secret nor did he share with them

because, "It was a racial secret communicable more by blood than speech" (ibid, p. 102). Despite superstitious obsession, Nawab Bahadur is aware "we Moslems simply must get rid of these superstitions, or India will never advance" (ibid, p. 102). Dr. Aziz idealizes King Babur and admires him for his hospitality. He narrates the death of Babur rather mysteriously, "He laid down his life for his son. A death far more difficult than battle. They were caught in heat. They should have gone back to Kabul for the bad weather, but could not for reasons of state and at Agra Humayun fell sick. Babur walked round the bed three times, and said, 'I have borne it away' and he did bear it away; the fever left his son and came to him instead, and he died" (ibid, p. 142). A legend was associated with the "Tank of Dagger" built at the Marabar hills: "a Hindu rajah who had slain his own sister's son, and the dagger with which he performed the deed remained clamped to his hand until in the course of years he came to the Marabar Hills, where he was thirsty and wanted to drink but saw a thirsty cow and ordered the water to be offered to her first, which when done, dagger fell from his hand, and to commemorate miracle he built Tank" (ibid, p. 170). Professor Godbole, who narrated this story to Fielding, often ends his conversation with cow. "Miss Quested was so loathed in Chandrapore that her recantation was discredited, and the rumour ran that she had been stricken by the Deity in the middle of her lies" (ibid, p. 213); it was believed that because of this admonition, she withdrew from fake charges she leveled against Dr. Aziz. In Mau, a famous tale was associated with a saint, who came there to rescue the prisoners, confined in a prison on the top of the hill. He went up, fought and killed the guards and came back after releasing the prisoners; however, during fight his head was chopped off but his body came down along with the released prisoners. Later on, two shrines were constructed: one for the head on the plateau and the other for the body in the lower part of the land. The Hindu and the Muslim pilgrims equally paid their homage at the shrine, where the "inner angles of the screen were cumbered with bees' nest" (ibid, p. 268) and it was believed that "they will not hurt us, whose lives are chaste" (ibid, p. 269). In the court, Mrs. Moore became goddess and she had been Indianized as "Esmis Esmoor".

On the other hand, Ali (2007) also portrays the natives obsessed with superstitious and supernatural ideas in his novel *Twilight in Delhi*. Bari advises Asghar to apply charm on his father for getting his consent for his marriage (p. 34). When Mir Nihal had an illegitimate child from his extramarital relationship with Dilchanin, the maidservant, his wife underwent a heavy nervous breakdown and had hysterical fits. Kambal Shah, the fakir, suggested that she should be kept at some deserted place for her recovery hence she was made to live in a deserted house near a graveyard. Hameed, the friend and class fellow of Asghar, became mad when his parents decided to marry him. The people held different opinions: some believed that as he was very beautiful therefore "some fairy or Jinn had fallen in love with him" whereas the others were of the views "it was some evil spirit which had possessed him" (ibid, p. 51). Molvis were called upon for his treatment and he was led to the tomb of different saints for his restoration but to no avail. Thereafter, some suggested that his cure lies in *qawwalis* (a pattern of music), so the *qawwals* (those who sing *qawwalis*) are invited at home to soothe Hameed. The actual reason lying behind the madness of Hameed was failure in love. He loved Budho, the daughter of Durgi Chamari, but perhaps owing to class differences, her infidelity or some other reasons could not marry her.

As Asghar insists on marrying Bilqeece and has warned that if his marriage is not arranged in accordance with his choice and wishes, he would commit suicide. To which Begum Nihal concludes: "Begam Shahbaz has cast some spell on my boy" (ibid, p. 59). Three days before the marriage of Ashgar and Bilqeece, the clothes were sent to the bride's house: "they were tucked together and strewn over with parched fluffy rice as a good omen" (ibid, p. 154). The bridegroom's mouth was filled up with sweet things like paan, crystallized sugar and sweets; because many good omens were associated with eating sweet things viz. the couple would remain blessed, happy and with great harmony and understanding. When Asghar reached home after marrying Bilqeece, Dilchain threw water at the feet of the horse and Begum Waheed "pulled out the legs of the bride from the palanquin and washed her feet with milk, then she put silver bangles round her feet for good luck" (ibid, p. 173). When Asghar becomes indifferent to Bilqeece, and she associates the change with the hectic office routine, her mother refutes the arguments: "No, daughter, you are young and do not understand man. I will get some charm from Pirji to soften his heart" (ibid, p. 202). Later on, when Bilqeece fell ill, Begum Shahbaz brought amulet and charms for her with the conviction that she was ill because of some magical spells.

When there strikes a dust storm, a broom is put under the leg of bed, they believed that by doing so the storm would abate. If the children enquired of the cause of dust-storm, they were informed that when jinns celebrated their marriages it caused dust-storm. Young girls are advised to cover their heads lest evil spirit should harm them. And sons are not allowed to go out lest evil spirit should cast their haunting shadow upon them. Jinns are described as creature made of fire and are divided into good, bad and pious individuals (ibid, p. 62-64).

When Habibuddin fell ill, many hakims were called in but to no avail. Begum Nihal concluded that he was under the influence of some jinns, therefore, medicines did not work. His friends brought hakims and molvis from different areas and localities for his treatment. One of his friends brought Bekhud, the poet and devil warder, who claimed that within 40 days, he would control the Jinns (ibid, p. 264-65). The appointed time lapsed but state of

Habibuddin did not improve; as the last resort, Dr. Mitra was called to treat him, who was rather money-monger. Aakhooonji Saheb, another evil-warder, wrote verses on "snow-white plates in saffron water" (ibid, p. 266); the water after washing these plates was used for twenty-one days. However, there was no improvement. Nazrul Hassan brought another Molvi with long hair, who wore "red pajama of silk, velvet sherwani and golden conical cap (ibid, p. 267). The Molvi "read something and blew his breath at a butcher's knife and passed it over Habibuddin from head to toe seven times, then wrapped it up in dark cloak" (ibid, p. 267). He continued doing this activity to ward-off evil spirit for seven days. While leaving, he advised to sacrifice a snow white rooster, and give seven rupees for prayers of dead and two and half seer sweets; despite doing this all, his charm did not work (ibid, p. 268-69). Shafullah brought a magician for treatment. It was claimed that to learn the art of magic, the magician had fed himself on human excrement, and he dug out the dead body of a stillborn child and got control over its spirit. "He made a doll of dough, pierced it with pins and needles, read out charms and incantations. Then he asked Habibuddin to cut it into two. The effect of magic was destroyed!" (ibid, p. 268). The women, who came to visit ailing Habibuddin, suggested different ways and recommended different hakims and pirs for cure. One suggested "you must give him water from the well at Hazrat Nizamuddin's tomb" (ibid, p. 267). The other mentioned "It (water) has magical qualities and has worked miracles. My husband had once fallen ill like yours and he got cured through the kind intercession of the Saint. [...]" (ibid, p. 267). Dilchian has found an "earthen doll buried under the oven"; in the wake of this peculiar discovery, it was deduced that the ailment of Habibuddin in fact was the implication of the spell of witchcraft. Besides, Dilchian saw cooked cereal under the henna tree, where, a knife passed whizzing in the night and a strange bowl struck against the date tree. "All this was seen by Dilcahin who was once a Hindu and had long ago been converted to Islam. Yet with the simple credulity peculiar to the people of India, all these things were believed and taken for granted (ibid, p. 267).

When Mir Nihal, Habibuddin and Kambal Shah were discussing the causes and reasons of downfall of Mughal Empire; Kambal Shah, being in conformity with the other interlocutors, gives his version of arguments that the elders of the Mughal committed a great mistake of separating two lovers "by burying Mohammad Shah between the graves of Hazrat Mahboob Elahi (Nizamuddin) and Hazrat Amir Khusro" (ibid, p. 142). Because Mehboob Elahi (beloved of God) once mentioned that if there had not been restriction in Islam, he would have loved to be buried in the same grave with Hazrat Amir Khusro. The grave blunder the Mughal kings ever did was the separation between these two eternal lovers by burying Mohammad Shah between the tombs of them which caused the downfall of the greatest empire.

4.5. SEXUAL INDULGENCE AND MORAL LAPSES AMONG NATIVES

In both the novels, the natives are involved in sexual activities, extramarital relationship; they have moral lapses in their characters. Dr. Aziz is a widower, unwilling to remarry. He is portrayed as sexually perturb, "yes, he did want to spend an evening with some girls, singing and all that, the vague jollity that would culminate in voluptuousness" (Forster, 1985, p. 104). McBryde shows Fielding the contents of Aziz's pocket-case and says, "Here is a letter from a friend who apparently keeps a brothel.... He (Aziz) was fixing up to see women at Calcutta" (ibid, p. 162). Dr. Aziz, during his conversation with Fielding, mentions, "She (Miss Quedsted) has practically no breasts ... for the City Magistrate they shall be sufficient perhaps", but he proposes to Fielding, "For you I shall arrange a lady with breast like mangoes ..." (ibid, p. 120). Mrs. Turton told Miss Quedsted "Mohammedans always insist on their full four" means they like to marry four wives (ibid, p. 148).

Ali (2007) also presents natives subject to moral lapses and sexual indulgence. Mir Nihal had extra marital relationship with Dilchain, the maidservant, who bore an illegitimate child (p. 46). Besides, Mir Nihal keeps Baban Jan as a mistress. Hameed went mad after the love of Budho, daughter of Durgi Chamari. Ahmed Wazir, the family barber, has two wives; his second wife is quite young and requires him to give her love and attention, but he has turned old and always remains under the pressure of earning livelihood. Ghafoor, the male servant of Mir Nihal family, is also involved with prostitutes and claims that he can keep four women. Ashgar has extramarital relationship with Mushtari Bai, a cultured prostitute, who loved Asghar from the core of her heart, but when Asghar's interest shifted from Mushtari Bai to Bilqeece then he deserted her, for that Asghar was conscience-stricken but he could not help liking Bilqeece. Asghar married Bilqeece but with the lapse of time his interest in Bilqeece deteriorated and he became very much cold and callous towards her, yet he was very much interested in the maid servant. After few years, Asghar started caring Bilqeece to some extent; nonetheless, he continued his relationship with other women. When Bilqeece died, after six months, Asghar was inclined to marry Zahra, the younger sister of Bilqeece. He was least concerned about the state of affairs in the country; his prime concern was his personal life and matter of remarriage. Shams mostly remains absorbed in his wife. Though apparently Shams pretended to be pious and religious person, he flirted with different maidservants. It shows that the Muslim are sexist and strongly obsessed with sensual desires and its intensity drives them mad and they can surpass all the bounds of decency and prudence.

4.6. THE NATIVE WOMEN: THEIR STATUS AND ROLE

Neither Forster nor Ali draws a native woman character playing any significant role in the socio-political affairs of the colonized land. Both of the novelists portray the native women confined within the boundaries of home. Moreover, they are called after their husbands' names. Ali (2007) depicts women observing strict purdah, living in the monotonous life of *Zenana* altogether detached from the outer world. Forster, through Hamidullah Begum, briefly defines the cyclic life of the Indian women in three stages: "wedlock, motherhood and power in the house" (p. 34). Moreover, she is worried about those women who are not married and hence are deprived of this opportunity. Forster presents that natives regard Indian women as passive, unreceptive and unmanageable; she has no inclination towards change and improvement. Hamidullah, while discussing Indian women with Aziz, reiterates that he has been arguing with his wife for about fifteen years but to no avail. He pinpoints, "yet the missionaries inform us our women are downtrodden" (Forster, 1985, p. 244).

Whereas Ali (2007) mentions, "For though women hold a subordinate position in the Indian life yet in certain matters they can take the law in their hands, and marriage is one of them (p. 71). Women are called after the names of their husbands like Begum Nihal, Begum Jamal, Begum Waheed; only Bi Anjum is referred with her name because her husband has died. They do not have their own identity and individuality. The unmarried women blush and get annoyed when their husbands' name are mentioned before them, like Mehro, who loses her tempers when Masroor utters the name of her fiancé, Meraj. Her inner vistas get relieved and she likes that name but perhaps she cannot express her long repressed emotions so openly in such a stagnant and arid society therefore she projects diametrically to realize that she does not like that name. It is the tragedy of every Indian woman who was confined within house and whose emotion had remained long repressed and never found expression and ventilation.

The women lived in *Zenana* (the portion of house reserved for female), and "things went on with the monotonous sameness of Indian life. No one went out anywhere" (ibid, p. 39); only some female relatives visited them once in a month or on the days of festivals. The life is confined, social interaction is forbidden, female has no choice in their life. "The time passed mostly between eating, talking, cooking, sewing or doing nothing" (ibid, p. 39). There is quarrel over petty issues. Talking, cutting and chewing areca nut are common with ladies along with *paan*. Whenever a male entered house, especially Mir Nihal, he cleared his throat at the vestibule to announce his arrival and the women in *Zenana* covered their heads with veils and put-aside all their petty fights or bickering, and the house ruled placidness and devised serenity. The observance of *purdah* with strangers was also common in the Muslim women: Bilqees's mother spoke to Asghar behind *purdah*.

4.8. THE FALLACY OF REPRESENTATION AND DELINEATION OF THE CHARACTERS

E.M. Forster makes mistakes in the representation of the life of club and judicial system of the British India (Stallybrass, 1985, p. 20). Forster in his conversation with Singh (1964) mentioned that he modeled the character of Aziz after Masood, his best Indian friend and the character of "Godbole is also modeled on a friend" (p. xii). Whereas, in an interview with Das, Forster mentioned, "I never met anyone like him" (1968). However, P.N. Furbank, the autobiographer of Forster, associates the character of the Ralph Moore with the author but the most of the critics regard Fielding as the mouth piece of Forster in the novel. The Maharajah of Dewas Senior helped Forster in the delineation of the characters of Nawab Bahadur and some attributions were also associated with the Nawab of Chattarpur (Stallybrass, 1985, p. 21). Aziz is a good person and can play the role of intermediary between English and Indians. However, if we look back at the model of education presented by Macaulay, he wished to produce a class of Indians that could play role of intermediary between the rulers and the subjects. Dr. Aziz is schooled in the western education system, he is doctor by profession; but he is treated with disgust, racial prejudice and discrimination. It shows that the colonizers with all their intent and strategy remain confined within the ambit of their race and fail to transcend beyond it. Forster is "critical of English racialism. Because his skin is the wrong colour, Dr. Aziz is excluded from the club to which his intelligence and skill give him every right to belong, and the moment an accusation is made about him, the European immediately believe it on the slenderest of evidence" (Thody, 1996, p. 243). Suleri (1992) mentions that Aziz is delineated as a less attractive dark man and the way he behaves is how Forster "perceives Indian". Forster is rash, irrational, emotional rather than rational in his delineation of the natives. It is the feelings rather than reason that remain his guiding principles. Besides, Godbole's excessive indulgence in Hindu mythology and Nawab Bahadur's frail whims and eccentricities coupled with feudalistic trait make the Indians as caricatures – moulded in accordance with Eurocentric and the Anglo Indian propensities. The character sketches of Indians are not genuine; they however are in line of Forster's forerunner Rudyard Kipling who classified Indian as "inscrutable". Suleri adds "... over Forster, the discursive ghosts of Burke and Kipling shake hands" (Suleri, 1992, p. 132).

4. CONCLUSION

Ahmed Ali has delineated only Muslim natives in his novel *Twilight in Delhi*, whereas E. M. Forster portrays both sections of the colonized natives i.e. the Hindus and the Muslims in his novel *A Passage to India*. Unlike his predecessors, E. M. Forster's presentation of the Indian society is sincere and impartial to the extent of his being the English; he does not demonize the natives as "others", caricatures and villains indispensable. He presents them as suspicious, unreasonably hopeful and they are waiting for the miraculous solution of their problems. They lack unity and organization. The Muslims lack prudence, the Hindus are superstitious and cunning, some faction among them is of the untouchable. On the contrary, Ahmed Ali presents that the old Muslim generation is conscious of the socio-economic degeneration, historical downfall, moral decadence, economic exploitation and cultural invasion in the wake of the British colonization, whereas the young ones are attracted towards the English culture.

Forster shows that how the natives are treated by the colonizers, whereas, Ahmed Ali traces the consequences of such treatment and presents that how the act of colonization has deeply affected the life of the indigenous people. Forster portrays that for the colonizers the natives are incapable of holding responsibility, innate evil-doer because of climatic zone, superstitious, devoid of reason, sexually perverted, involved in pilfering and misappropriation; they can only be managed by strict measures and severe punishment. However, textual references suggest that the natives are professionally competent like Dr. Aziz and Barrister Amritrao. On the other hand, Ahmed Ali presents that the natives have become deadly fatalist, diehard superstitious, over indulgent, regardless of future and believers of fate rather than action; the young are involved in merry-making activities like kiting, whereas the old are obsessed with pigeon-flying and alchemy; however, sex is common lure among the young and old males, but he develops the perception that all these evils prevailing and permeating among natives are but the inevitable consequences of the British colonial rule in the Indian subcontinent.

Both Forster and Ahmed Ali portray the Muslim male characters as sexually and sensually pervert, they develop extramarital relationships and lack prudence especially when driven by their carnal desires. In addition, superstition is the common trait both of the novelists associates with the native characters.

Neither Forster nor Ahmed Ali draws native woman character playing any significant role in the socio-political affairs of the colonized land. Both the novelists portray the native women confined within the boundaries of home. Ahmed Ali depicts women observing strict purdah, living in the monotonous life of zenana altogether detached from the outer world. Forster presents that natives regard Indian women as passive, unreceptive and unmanageable; she has no inclination towards change and improvement. Whereas, Ahmed Ali wants Indian women to change in order to keep pace with the ever changing world.

Forster presents the Muslim characters as fatalist, the Hindus superstitious and the English usurper and exploiters barring the few positive Englishpersons like Mrs. Moore, Adela and Fielding. The natives, he portrays, are not the true representatives of India. In addition, Forster implicitly establishes that Macaulay's conviction about the English education system seems working on the Hindus but it does not mould the Muslims. Whereas, Ahmed Ali's characters are also fatalist, especially the old generation, whereas the young are somehow free of superstitious ideologies. Both novels present the collective life, the characters are not individual; they represent whole class, their actions relate to the specific time and place in historical perspective; in addition, the cultural outlook, they keep, and the mindset, they collectively own, get reflected through the conscious actions of these characters. Mir Nihal's family is the representative of the colonized, whereas the perception and priorities, the colonizers set during their rule in the Indian subcontinent, receive vivid reflection through the life of the English Club.

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