

EMPIRE ADVENTURE STORIES IN BRITISH LITERATURE: JOSEPH CONRAD (1857-1924), RUDYARD KIPLING (1865-1936) AND E.M FORSTER (1879-1970)

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Abstract: Britain in the 18th century was more deeply involved with the world beyond its shores than ever before. The motives of this expansion included a desire to enhance national prestige, to guarantee access to raw materials and markets for industrial goods. India and Africa for example offered to Europe prospects of employment, adventure, Christian endeavor, and personal gain. Therefore, by the end of 19th century the empire is no longer merely a shadowy presence, or embodied merely in the unwelcome appearance of a fugitive convict but, in the works of some writers like Joseph Conrad, Rudyard Kipling and E.M Forster who have played an inestimable role in the imagination and social fabric of the British society, a central area of concern. Joseph Conrad, Rudyard Kipling and E.M as many writers during the colonial era were somehow engaged in imperialism as a great work of art by supporting, elaborating and consolidating the practice of empire. The purpose of our article is to analyze the empire adventure stories and to reflect on how writers like Joseph Conrad, Rudyard Kipling or E.M. Forster depicted British imperialism and what effects do their works produce. In our study of empire adventure stories in British literature, we will show that there are elements of racism in the depiction of the characters of Conrad, Kipling and E.M. Forster.

Keywords: Imperialism, myth of superiority, Kipling, E.M. Forster, Conrad.

LES RECITS D'AVEVENTURE DE L'IMPERIALISME DANS LA LITTERATURE BRITANNIQUE : JOSEPH CONRAD (1857-1924), RUDYARD KIPLING (1865-1936) ET E.M FORSTER (1879-1970)

Résumé : Au XVIII^e siècle, la Grande-Bretagne était plus que jamais attirée par le monde extérieur au-delà de ses frontières. Cette expansion a pour cause le désir d'accroître le prestige national, de garantir l'accès aux matières premières et aux marchés des produits industriels. L'Inde et l'Afrique, par exemple, offraient à l'Europe des perspectives d'emploi, d'aventure, d'évangélisation et de gain personnel. Par conséquent, à la fin du XIX^e siècle, l'empire n'est plus simplement une présence d'ombre, ou incarné simplement dans l'apparence importune d'un condamné fugitif mais, dans les œuvres de certains écrivains comme Joseph Conrad, Rudyard Kipling et E.M Forster qui ont joué un rôle inestimable dans l'imaginaire et le tissu social de la société britannique, une préoccupation majeure. Joseph Conrad, Rudyard Kipling et E.M. Forster comme de nombreux écrivains à l'époque coloniale se sont en quelque sorte engagés

dans l'impérialisme en tant que grande œuvre d'art en soutenant, en élaborant et en consolidant la pratique de l'empire. Le but de notre article est d'analyser les récits d'aventures de l'empire et de réfléchir à la manière dont des écrivains comme Joseph Conrad, Rudyard Kipling ou E.M. Forster ont dépeint l'impérialisme britannique et quels effets leurs œuvres ont produits. Dans notre étude des récits d'aventures d'empire dans la littérature britannique, nous allons montrer qu'il y a des éléments de racisme dans la représentation des personnages de Conrad, Kipling et E.M. Forster.

Mots-clés : Impérialisme, mythe de supériorité, Kipling, E.M. Forster, Conrad.

Introduction

Michael W. Doyle (1986, p.45) defines Empire as “a relationship, formal or informal, in which one state controls the effective political sovereignty of another political society. It can be achieved by force, by political collaboration, by economic, social, or cultural dependence. Imperialism is simply the process or policy of establishing or maintaining an empire. For Bush Barbara imperialism is one of the most powerful forces to have shaped our world and our everyday lives (*Imperialism and Postcolonialism*, 2006). The main motive for imperialism was to obtain and control a supply of raw materials for industries. This meant that a weaker country with abundant natural resources would be colonized. According to Andrew Bennet and Nicholas Royle, imperial is first of all motivated by what they call the concept of “Externality” that is to say:

The idea that there is an environment elsewhere, outside of our immediate habitat available for exploitation – another village, town or region, another country or, best of all, another continent even another planet. The concept of externality links with questions of colonialism and postcolonialism in particular since this ‘elsewhere’ is typically a colony whose natural resources can be exploited for the economic benefit of the colonizers regardless of the effect on the indigenous population; whether human or not.

Andrew Bennet and Nicholas Royle (2016, p.164)

In fact, many countries in the world experienced imperialism when they were taken over and ruled by a more powerful country. Imperialists were often brutal in the way they treated the indigenous population. Generally, colonial states relied on array of coercive bodies, notably armies and police forces to impose control. Sometimes they chose a less aggressive approach, obtaining the co-operation of the local people like Dr. Aziz in E.M. Forster’s *A Passage To India* or working with their traditional rulers. According to William Burns:

Imperialism also promoted racism, as the native inhabitants of various British colonies were presented as barbarous or comic figures, in need of British guidance. Rudyard Kipling (1865-1936), a poet and short-story

writer, was particularly well-known for his writing on the empire, which glamorized – and sometimes mocked – British soldiers and administrators as well as those colonial subjects, like the fictional water bearer Gunga Din, who supported British rule.

William Burns (2010, pp.158-159)

British Empire was an extension of Britain and one of the empire's important roles in British culture was to provide a vehicle for British identity. William Blake (1954, p.447) states: "The Foundation of Empire is Art and Science. Remove them or Degrade them and the Empire is No more. Empire follows Art and not vice versa as Englishmen suppose." Likewise, the glory of the empire was presented as something that Britons could be proud of, and to do so British sought to distinguish themselves as the dominant race, the ruling caste. In the same way, Cottret Bernard asserted : « Il n'est rien de si bien ni rien de si mal que vous ne trouviez un Anglais dans son tort. Il fait tout par principe. Il vous combat pour des principes patriotiques; il vous vole pour des principes commerciaux; il fait de vous un esclave pour des principes impériaux » (2007, pp.199-200). Many British colonial writers like Conrad, Kipling, E.M. Forster, George Orwell served in the colonial army or administration and have played an inestimable roles in the imagination and the social fabric of British society. Terry Eagleton in *Literary Theory* (2008, p.23) comments: "If you do not have the money and leisure to visit the Far East, except perhaps as a soldier in the pay of British imperialism, then you can always "experience" it at second hand by reading Conrad or Kipling. Consequently, these novels fed the imaginations of western readers who would likely never see Africa, Asia or the Pacific – and yet felt that through these stories they had a connection with them. Why Joseph Conrad's *Heart of Darkness* (1899), Rudyard Kipling's *Kim* (1901) and E.M. Forster's *A Passage To India* (1924) were immensely important in the formation of imperial attitudes, references and experiences? Does the notion of bringing civilization to primitive or barbaric peoples such as manifested in Joseph Conrad's *Heart of Darkness* (1899), Rudyard Kipling's *Kim* (1901) and E.M. Forster's *A Passage To India* (1924) a success or failure? To answer to these questions, I will focus on the problematic relationship between the coloniser and the colonised and such as presented in these novels in the contexts of colonial dominance in all its form: the territorial, economic and political conquest and exploitation

1. Conrad: bringing civilization to Africa

Conrad, whose name was Josef Teodor Konrad Nalecz Korzeniowski, was the son of an exiled Polish patriot and was born at Berdyczew, in Ukraine, where he spent the first thirteen years of his life. He was educated at Cracow, and was intended for the university, but, as he was determined to go to sea, he went to Marseilles in 1874 and there joined the French Mercantile Marine. In 1886 became a British subject and later on joined the British merchant service. On this occasion Conrad served a long apprenticeship at sea before he became, not just another writer about the sea, but an author who knew his subject. The *Heart of Darkness* one of Conrad's best work, written in 1902 for instance was

based on his own experience of commanding a river steamer in 1889 in the Belgian Congo. The novel talks about a man employed in the ivory trade who sails up the Congo River and witnesses the terrible effects of colonization and imperialism.

Heart of Darkness is the story of an English seaman, Charles Marlow, who is hired by a Belgian company to captain a river steamer in the recently established Congo Free State. Almost as soon as he arrives in the Congo, Marlow begins to hear rumours about another company employee, Kurtz, who is stationed deep in the interior of the country, hundreds of miles up the Congo River. Preceded by his reputation as a brilliant emissary of progress, Kurtz has now established himself as a god among the natives in "one of the darkest places on earth."

I left in a French steamer, and she called in every blamed port they have out there, for, as far as I could see, the sole purpose of landing soldiers and custom-house officers. I watched the coast. Watching a coast as it slips by the ship is like thinking about an enigma. There it is before you – smiling, frowning, inviting, grand, mean, insipid, or savage, and always mute with an air of whispering, 'Come and find out.' This one was almost featureless, as if still in the making, with an aspect of monotonous grimness. The edge of a colossal jungle, so dark-green as to be almost black, fringed with white surf, ran straight, like a ruled line, far, far away along a blue sea whose glitter was blurred by a creeping mist. The sun was fierce, the land seemed to glisten and drip with steam.

Conrad (2010, pp.21-22)

Conrad's major visions of imperialism concern Africa in *Heart of Darkness*. Conrad sought his subjects wherever he could expect to find adventure in an unusual or exotic setting. His own experience of the sea and, in particular, of Malayan waters, was of immense value to him as a writer, and most of his best work is in one or both of these settings.

Every day the coast looked the same, as though we had not moved; but we passed various places – trading places – with names like Gran' Bassam, Little Popo; names that seemed to belong to some sordid farce acted in front of a sinister back-cloth. The idleness of a passenger, my isolation amongst all these men with whom I had no point of contact, the oily and languid sea, the uniform sombreness of the coast, seemed to keep me away from the truth of things, within the toil of a mournful and senseless delusion. The voice of the surf heard now and then was a positive pleasure, like the speech of a brother. It was something natural, that had its reason, that had a meaning. Now and then a boat from the shore gave one a momentary contact with reality.

Conrad (2010, pp.22-23)

The *Heart of Darkness* is full of references to the *mission civilisatrice*, to benevolent as well as cruel schemes to bring light to dark places and peoples of this world by acts of will and deployments of power. The novel shows

Europeans performing acts of imperial mastery and will in Africa where the black people the narrator encounters are rarely portrayed as fully human.

You could see from afar the white of their eyeballs glistening. They shouted, sang; their bodies streamed with perspiration; they had faces like grotesque masks – these chaps; but they had bone, muscle, a wild vitality, an intense energy of movement, that was as natural and true as the surf along their coast. They wanted no excuse for being there. They were a great comfort to look at.

Conrad (2010, p.23)

Almost everything that Conrad wrote originated in his own experiences, and it was his life between the ages of seventeen and thirty-six, when he was at sea, which he most often drew upon in illuminating the whole world of nature, men and action. For Martin Stephen “His novels show that his knowledge of the sea, and his service in Africa, were a lasting influence” (1986, p.224).

According to the analysis of Christopher Harvie, the novel *Heart of Darkness* mainly concerned with the impact of a primitive culture on the European mind, this novel reveals the brutal side of European commercial expansion into Africa” (1970, p.404). In the extract below for example, the narrator describes his journey along the African coast and upriver to the chief trading station of the colonial power. Though Conrad’s novel is critical of the ivory trade, his focus is on the emotional and psychological effects colonization has on the colonizers themselves.

On the basis of imperialism, there is this feeling of superiority. Conrad’s novel is both historically specific because it illuminates the barbarity of European colonialism in Africa and pervasively dreamlike since at once timeless and primordial. On the one hand, there is a clear and irrefutable historical context for the narrative: it is a novel about the European (especially Belgian and British) colonial exploitation of Africa (especially the Congo) in the late nineteenth century. On the other hand, however, and at the same time, the novel conveys a particularly strong sense of this journey to the colonial heart of darkness into another time. As Marlow recounts:

Going up that river was like travelling back to the earliest beginnings of the world [...] The boarding waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off for ever from everything you had once known – somewhere – far away – in another existence perhaps.

Conrad (2010, p.48)

However, *Heart of Darkness* contains a bitter critique of imperialism in the Congo, which Conrad condemns as “rapacious and pitiless folly”. The striking idea in this novel is that there is little difference between the so-called civilized people/ nations and those who have been described and portrayed in the works of many European writers as savages.

They were dying slowly - it was very clear. It was very clear. They were not enemies, they were not criminals, they were nothing earthly now - nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom.

Conrad (2010, p.29-30)

The backlash against the systematic abuse and exploitation of Congo's indigenous inhabitants did not really get underway until the first decade of the 20th century, so that the anti-imperialist theme was ahead of its time, if only by a few years. Nor does Conrad have any patience with complacent European beliefs about racial superiority. Surprisingly, Conrad's narrators do not simply accept what goes on in the name of the imperial idea: they think about it a lot, they worry about it, they are actually quite anxious about whether they can make it seem like a routine thing. Yet the whole point of what Kurtz and Marlow talk about is in fact imperial mastery, white European over black Africans, and their ivory, civilization over the primitive Dark Continent. As Kurtz and Marlow, there was an admirable and honest civil service, clergy or missionaries abroad as at home said Edward Said (*Culture and Imperialism*, 1994) who did not approve the idea of imperialism and called attention to other values because the Empire was a great field for exploitation by the capitalists, while for the younger sons of the better-fed classes it offered a great opportunity for service.

2. Kipling, an imperial agent

Rudyard Kipling was born in Bombay but soon moved to Lahore, when his father, a professor of archaeological sculpture, was appointed curator of the Government Museum there. At the age of six he was sent to England to school, and two years later he entered United Services College, Devon, the life of which he was to immortalize in *Stalky & Co.* (1899). On his return to India he was a reporter for the Lahore Civil and Military Gazette and the *Allahabad Pioneer* (1882-87), before beginning a two years 'voyage to England which took him through China, Japan and the United States, and led to the articles which were collected as *From Sea to Sea* (1900).

Kipling's achievement in revitalizing literature in the 1890 brought him many honours, including the Noble Prize for Literature in 1907. Edward Albert (1979, p.455) observes that Kipling's "insistent proclamation of the superiority of the white races, of Britain's undoubted mission to extend through her imperial policy the benefits of civilization to the rest of the world, his belief in progress and the value of the machine, found an echo in the hearts of many of his readers". Above all, as said Jonah Raskin (1971, p.26) "Kipling wanted literature to incite men to action, to participate in Empire".

Kipling not only wrote about India, but was of it because he is both a product of the colonial power, being British born, and a product of the colonized, having lived in India. His painting of Anglo-Indian and of native life is extremely good: his portraits of soldiers, natives, and of children are also vividly drawn, though the characterization is not deep. Rudyard was born there

in 1865, and during the first years of his life he spoke Hindustani and lived a life very much like Kim's, a Sahib in native clothes. In addition, Kipling's father, Lockwood, a refined scholar, teacher, and artist (the model for the kindly curator of the Lahore Museum in chapter one of *Kim*), was a teacher in British India.

Kim appeared in 1901, twelve years after Kipling had left India, the place of his birth and the country which his name will be always associated. *Kim* is at once spy story, coming-of-age tale, picaresque novel, adventure and a slice of Indian society at the end of the 19th century. Set in India at the time of the British Raj, it contrasts, through the relationship between Kim and the lama, the exotic Indian landscape and its colourful people with the colonial experience. A brief summary of the novel's plot may be rehearsed here.

O'Hara is the orphaned son of a sergeant in the Indian army; his mother is also white. He has grown up as a child of the Lahore bazaars, carrying with him an amulet and some papers attesting to his origins. He meets up with a saintly Tibetan monk who is in search of the River where he supposes he will be cleansed of his sins. Kim becomes his chela, or disciple, and the two wander as adventurous mendicants through India, using some help from the English curator of the Lahore Museum. In the meantime Kim becomes involved in a British Secret Service plan to defeat a Russian-inspired conspiracy whose aim is to stir up insurrection in one of the northern Punjabi provinces. Kim is used as a messenger between Mahahub Ali, an Afghan horse dealer who works for the British, and colonel Creighton, head of the service, a scholarly ethnographer.

Later Kim meets with the other members of Creighton's team in the Great Game, Lurgan Sahib and Hurree Babu, also an ethnographer. By the time that Kim meets Creighton, it is discovered that the boy is white (albeit Irish) and not a native, as he appears, and he is sent to school at St. Xavier's, where his education as a white boy is to be completed. The guru manages to get the money for Kim's tuition, and during the holidays the old man and his young disciple resume their peregrinations. Kim and the old man meet the Russian spies, from whom the boy somehow steals incriminating papers, but not before the "foreigners" strike the holy man. Although the plot has been found out and ended, both the chela and his mentor are disconsolate and ill. They are healed by Kim's restorative powers and a renewed contact with the earth, the old man understands that through Kim he has found the River. As the novel ends Kim returns to the Great Game, and in effect enters the British colonial service full-time.

Kipling believes in the British great imperial mission. Jonah Raskin emphasizes that Kipling's racism was apparent not only in his writings but in his day-to-day relations with Indians and Africans. "He was no part-time imperialist; it was a twenty-four-hour-a day job" (1971:4). In his novel *Kim*, he portrays the Indians as inferior or somehow equal but different. A discourse which Indians need the presence of British tutelage, since without Britain India would disappear into its own corruption and underdevelopment. Everything was done to elevate rulers above the ruled, to establish them as a separate order of beings. Each according to his place in the imperial hierarchy enjoyed a

portion of the divine authority supposed to flow down from a theocratic king as to quote E.M. Forster's one of his characters "Englishmen like posing as gods"

Kim reveals a genuine love and sympathy for India but remains a jingoistic product of its time and place because of the division between white and non-white, in India and elsewhere, was absolute, and is alluded to throughout *Kim* as well as the rest of Kipling's work; a Sahib is a Sahib, and no amount of friendship or camaraderie can change the rudiments of racial difference. The will, self-confidence, even arrogance necessary to maintain such a state of affairs can only be guessed at, but, as we shall see in the texts of *A Passage to India* and *Kim*, these attitudes are at least as significant as the number of people in the army or civil service, or the millions of pounds derived from India. As Kipling put it: "here is a country which is not a country but a longish strip of market-garden, nominally in charge of a government which is not a government but the disconnected satrapy of a half-dead empire, controlled pecksniffingly by a Power which is not a Power but an Agency" (Piers Brendon, 2010, p.179).

We must not forget that there was very little domestic resistance to these empires, although they were very frequently established and maintained under adverse and even disadvantageous conditions. Not only were immense hardships endured by the colonizers, but, there was always the tremendously risky physical disparity between a small number of Europeans at a very great distance from home and the much larger number of natives on their home territory. In India, for instance, by the 1930 « a mere 4,000 British civil servants assisted by 60,000 soldiers and 90,000 civilians (businessmen and clergy for the most part) had billeted themselves upon a country of 300 millions persons" (Tony Smith, 1981, p.52). The 60th anniversary of Queen Victoria's accession to the throne - her Diamond jubilee - was a great state occasion and opportunity for Britons to celebrate the British Empire, then at its zenith. Rudyard Kipling, a firm supporter of the empire, took the occasion in his poem "Recessional" to remind his fellow British citizens of the transitoriness of earthly glory and power and the importance of humility before God.

God of our fathers, known of old - Lord of our far-flung battle-line
Beneath whose awful Hand we hold
Dominion over palm and pine -
Lord God of Hosts, be with us yet,
Lest we forget - lest we forget!

The tumult and the shouting dies -
The Captains and the Kings depart -
Still stands Thine ancient sacrifice,
And humble and a contrite heart,
Lord God of Hosts, be with us yet,
Lest we forget - lest we forget!

Far-called, our navies melt away -
On dune and headland sinks the fire -

Lo, all our pomp of yesterday
 Is one with Nineveh and Tyre!
 Judge of the Nations, spare us yet,
 Lest we forget – lest we forget!

If, drunk with sight of power, we loose
 Wild tongues that have not Thee in awe –
 Such boastings as the Gentiles use,
 Or lesser breeds without the Law –
 Lord God of Hosts, be with us yet,
 Lest we forget – lest we forget!

For heathen heart that puts her trust
 In reeking tube and iron shard –
 All valiant dust that builds on dust,
 Sand guarding calls not Thee to guard
 For frantic boast and foolish word
 Thy Merci on Thy People, Lord!

Amen.

Rudyard Kipling, *Recessional*, 1897,
 (in Great Britain, 2010, pp.158-159, William Burns)

3. EM. Forster's *A Passage to India* and colonial dominance

In *A Passage To India*, Forster depicted British imperialism in India with the exploitation of Indians in all its form: territorial, economic and sexual conquest and exploitation. The novel begins with a description of Indian bazaars, which are then compared with Chandrapore where the English live. In contrast to the "the houses where the Indians live" which "are mean and muddy by the Ganges", Chandrapore (API,1986, p.1) is "a city of gardens. There is the river, a long hospital, and a railway station". In *A Passage to India* the natives and the Raj inhabit differently ordained spaces. Chandrapore is divided into two parts: the city itself, which "presents nothing extraordinary", is plain, dirty and stagnant, and the civil station, "a city of gardens" above the filth of the land along the river Ganges. This is most explicit in the narrative of the club, where the exclusion of Indians seem to create a private oasis for the English and so enables Adele Quested to exclaim: "I want to see the real India". She continues by stating 'I've scarcely spoken to an Indian since landing and so affirms the separation of the races. (API,1986, p.16)

The first image in *A Passage to India* is of the landscape. According to Edward Said (1994, p.78), "The actual geographical possession of land is what empire in the final analysis is all about". The race barrier, indeed, had always been present, even among admirers of the East. A handful of Britons felt that Hindu civilization was not inferior to that of Europe and had « many native friends ». but most Indians, even those « who imitated the English by manners and rivalled them in literary attainments », were kept out of white society. Often the excuse was that their habits were incompatible with those of Europeans. In particular, their notions and customs in respect to women must

for ever exclude them from that intimate association with the ruling race in their domestic and private relations.

“*A Passage to India* deals with the misunderstandings which arise in relationships, between individuals in the one case, and between races in the other. Edward Albert (1979, p.519) explains: “Basically a moralist, concerned with the importance of the individual personality, the adjustments it must make and the problems it must solve when it comes into contact with a set of values different from its own, he is the advocate of culture, tolerance, and civilization against Barbary and provincialism”.

The passage to India is a passage to the unmeasured, to the infinite. India is flat - a vast, flat land, a wasteland, where nothing seems more significant than anything else. Everything except the extraordinary Marabar Caves. They stick up, stick out, higher than the rest; especially important. Mostly, life slumbers. It is like being in the larval stage of a cocoon forever, or like waiting for sunrise, for the glorious sun to appear on a summer morning. But in India when the cocoon bursts an ugly crawling creature emerges. When the sun rises there is no glory, just unbearable heat, glare, dryness, lifelessness. The sun king is mercilessly cruel. India always promising, always hinting, always failing to fulfill the promise or reveal the secret.

If the British community could not isolate itself topographically, however, it increasingly accomplished a degree of racial segregation. The race barrier, indeed, had always been present, even among admirers of the East. A handful of Britons felt that Hindu civilization was not inferior to that of Europe and had « many native friends ». but most Indians, even those « who imitated the English by manners and rivaled them in literary attainments », were kept out of white society. Often the excuse was that their habits were incompatible with those of Europeans. In particular, their notions and customs in respect to women must for ever exclude them from that intimate association with the ruling race in their domestic and private relations. “Why can’t we be friends now?” said the other, holding him like a brother. ‘It’s what I want. It’s what you want.’ But the horses didn’t want it - they pulled apart. The earth didn’t want it - it sent up rocks which separated them. The lake, the birds, the trees, the Guest House that came into view: they didn’t want it. They said in their hundred voices: ‘No, not yet,’ and the sky said: ‘No, not there.’ (API, 1986, p.106.). Kipling says east and west are incompatible.

As shown above, every colony entails the imposition of codes of law, justice and punishment from elsewhere, from back ‘home’ or from foreign country. Forster’s *A Passage to India*, for example, turns on the question of justice and the law, culminating in the drama of the trial scene and the attempt to have Dr Aziz found guilty of attempted rape. Thus it is significant that the relationship between Britain and India has been described, fairly consistently, as a “rape”. Perhaps the metaphor is effective for delineating the psychology of imperialism, if only because this metaphor points to the assertion, with the use of force, of one nations’ will over another’s. But this definition, as it stands, is inadequate, for it only conveys the idea that a “rape is merely a violation; it is a simplistic way of labelling and explaining a rather perplexing phenomenon of

human relationships, or even, in a larger context, the relationships between nations. This definition must be broadened so that it not only includes this concept of power and involuntary submission to that power, but that it could also involve a complicated range of emotions and beliefs--the "cunning passages, contrived corridors and issues"--which may lurk behind this phenomenon.

The colonial order is where indians were denied economic and political advancement. "In *A Passage to India* he can admire the Hindu attitude with its emphasis on mental and physical freedom, at the same time spotting that the inflexible approach of the British at least has a virtue of producing decisions and a grip on power. He refuses to idealise. His heroine in *A Passage to India* recognizes the freedom in India, but her response to it brings trouble and disaster in its train. Life is rarely simple in Forster's novels". Talking about the way the Europeans behave in India, Ronny said. "We are not out here for the purpose of behaving pleasantly. We are out here to do justice and keep the peace" (API, 1986, p.15).

Forster sees Indians with imperial eyes and shows in *A Passage to India* shows how "officialism" tries to impose sense on India. There are orders of precedence, clubs with rules, restrictions, military hierarchies, and, standing above and informing it all, British power. India "is not a tea-party," says Ronny Heaslop (API, 1986, p.164). "I have never known anything but disaster result when English people and Indians attempt to be intimate socially. Intercourse, yes. Courtesy, by all means. Intimacy - never, never." No wonder that Dr. Aziz is so surprised when Mrs. Moore takes off her shoes to enter a mosque, a gesture that suggests deference and establishes friendship in a manner forbidden by the code. Forster and George Orwell denounce colonisation yet they simultaneously gain privilege from it, and this explains the contradiction in their attitudes towards colonization. In writing *A Passage to India* Forster surely faced a dilemma of his own. *A passage to India* is at a loss, partly because Forster's commitment to the novel form exposes him to difficulties in India he cannot deal with.

Forster was once memorably described as 'a guerilla. He has an urbane, intellectual and ironic style that blends interestingly with a rebellious attitude to Christianity and European inhibition. His homosexuality, only recently openly admitted to, may well have spawned some of his feelings about English inflexibility. Forster is something of a puzzle for those who seek easy answers. There is a reforming passion in his work, but also a shrewd capacity to observe and to be detached. Though Forster is sympathetic to India and Indians in the novel, his overwhelming depiction of India as a muddle matches the manner in which many Western writers of his day treated the East in their works.

Conclusion

Historians generally agree that the practice of slavery in the Americas was rooted in economics: Slaves from Africa were used because that was the least-costly source of labor for New World plantations. But, neither imperialism nor colonialism is a simple act of accumulation and acquisition. In fact, Empire

adventure stories provided a vast, exotic, canvas, far from increasingly safe and conventional Britain, on which to recast old familiar plots: quests, struggles with evil, tests of strength, and exciting encounters with the unfamiliar. And the vocabulary of classic nineteenth-century imperial culture used by Joseph Conrad, Rudyard Kipling and E.M Forster in their novels is plentiful with words and concepts like inferior” or “subject races,” “subordinate peoples,” “dependency,” “expansion,” and “authority.”

Finally, Joseph Conrad, Rudyard Kipling and E.M. Forster have contributed to the formation of a colonial actuality existing at the heart of metropolitan life and their works were little more than ideological justifications of colonial aggression. “Pen is mightier than words” as said Shakespeare, even though “The age of empire” is more or less ended with the dismantling of the great colonial structures after World War Two, it has in one way or another continued to exert considerable cultural influence in the present through the North-South relationships

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