

India in English Literature: Reading *Kim* (1901), *A Passage to India* (1924) and *Midnight's Children* (1981)

Azimur Rashid Kanak

Student ID: 12263013

Department of English and Humanities

December 2014



BRAC University, Dhaka, Bangladesh

India in English Literature: Reading *Kim* (1901), *A Passage to India* (1924) and *Midnight's Children* (1981)

A Thesis Submitted to
The Department of English and Humanities
of
BRAC University
by
Azimur Rashid Kanak
Student ID: 12263013

In Partial Fulfilment of the Requirements
for the Degree of
Masters of Arts in English



December 2014

Acknowledgements

First of all I would like to express my heartfelt gratitude to my supervisor Professor Firdous Azim who has guided me throughout my thesis period. I am also grateful to her because she showed the right path to me when I was in distress due to some personal loss. She acted more like a mother than only a teacher.

Also, it was impossible to complete my masters without my parents' support. Specially my mother supported me throughout my masters without which it would be impossible to do my masters in this institution.

I am also grateful to my teachers Mr. Shahid Shams, Mr. Zillur Rahman and Mr. Shibly Azad for supporting me by giving their books and valuable advice.

Table of Contents

Abstract	v
Introduction	1
Chapter 1	3
Chapter 2	15
Chapter 3	30
Conclusion	49
Works Cited	51

Abstract

The concept of identity is complex and complicated, especially in people of those countries which once were colonized. People of such countries have to go through three levels in the development of their national and cultural identity. This thesis focuses only on India. This thesis looks at first, the search of national identity of an individual (both colonizers and colonized) during and after the colonial period; second, the biased and stereotypical representation of the Indian culture and education; third, the problems that were created by these prejudices which kept intact the distance between colonizers and colonized; fourth, the conflicts within post- colonial nations and societies and conflicts and differences which define Indian politics. Besides, this thesis deals with three novels by three different authors. Each of them has tried to portray the crisis of an individual in terms of his national identity in different ways. They have also associated the problems faced in a country during and after colonization. These books are- first, *Kim* by Rudyard Kipling (1901); second, *A Passage to India* by E. M. Forster (1924) and third, *Midnight's Children* by Salman Rushdie (1981).

Introduction

What are the cultural grounds on which both natives and liberal Europeans lived and understood each other? How much could they grant each other? How, within the circle of imperial domination, could they deal with each other before radical change occurred?

Edward W. Said, *Culture and Imperialism*

The domination of the colonial power during the colonial period created problems for both the colonizers and colonized. These problems pertain to a complex and difficult process of identity formation. In their attempt to colonize the minds of the colonized people, colonizers insisted on the superiority of their civilization. Homi Bhabha writes, ‘The effect of mimicry on the authority of colonial discourse is profound and disturbing’ (126).¹ Colonized people met conflict of their “colonial” and national or cultural identity. Colonial domination created new cultural spaces for those who adopted the ways of the colonizers. This resulted in an ambivalence which was a product of colonization. After the colonizers had left, there arose another ruling class who were endowed with European knowledge. Therefore within the independent nation in the post-colonial phase class conflicts arose. In this phase colonizers would be driven away from the country, but these new colonizers belonged to that nation and therefore could not be driven away. These new problems in the social and political arena disturbed all the efforts to develop a truly free and independent nation. This paper will focus on such problems.

The three novels that are chosen to work on represent India in three different timeframes. The first novel *Kim* represents the time when India was under colonization, and where the forces of colonization could govern without question. . There seemed to be a complete submission on the part of the Indians to the colonizers, with whom they seemed to be completely in agreement. There was a total collusion with colonizing forces, and there was a general agreement regarding the superiority of colonial culture and governance, and even their educational system. The second novel *A Passage to India* represents the time when colonization was questioned by itself. The characters of this novel seem to be dissatisfied with the colonizers. An urge to drive them

¹ Bhabha, Homi, *Of Mimicry and Man: The ambivalence of Colonial Discourse* (126)

out of India is noticeable. The rejection of friendship with the colonizers by the Indian is also a point to notice. Finally the third novel, *Midnight's Children* represents post- independent India. Expectations of the Indians and the destruction of their dreams due to the political conflicts are portrayed here. Thus these three novels represent India during and after colonization.

The first chapter deals with *Kim* by Rudyard Kipling. Variety and hybridity in colonial India as portrayed in this novel will be analyzed here. Crisis of both the colonizers and colonized regarding their national and cultural identity will also be portrayed in this chapter. Another important point that will be elaborated here is the imperialist attitudes towards Indian history and education, and the participation of both Indians and the British in its shaping. In doing so, it will follow Kim, through his journey, and his exploration of India and its people.

The second chapter deals with *A Passage to India* by E. M. Forster. Cultural differences that lay in the path of a mutual relationship between the colonizers and colonized will be analyzed here in the light of this book. Besides, the ambivalent relationship between the colonizers and the colonized and portrayal of religion in this novel will also be brought in. Major characters and their actions and statements will be examined in this chapter.

The third chapter deals with *Midnight's Children* by Salman Rushdie. Saleem Sinai's account of his personal history and its connection to national history will be examined. The parallelism between these two levels of history will be initially analyzed in this chapter. Besides, the crisis of national identity of an Indian in newly born India and his search for both personal and national identity will be portrayed as well. The search of one's identity in a post-independent nation is not easy; rather it is full of obstacles. These obstacles will be also pointed out in connection to the society and politics of the newly independent nation. This chapter will also shed light on the representation of women in this novel.

Together, the three chapters will portray the identity issue from a post-colonial perspective. These chapters will try to shed light on the problems of a nation during and after colonial rule along with the crisis of the individuals regarding their personal and national identity.

Chapter 1

“*Kim* is as unique in Rudyard Kipling’s life and career as it is in English Literature. (159)”- as opined by Edward Said in his *Culture and Imperialism*. In this novel Kipling has portrayed his knowledge of India and its people. He has also given a good account of Indian landscapes. Many of the critics find Kipling’s own shadow in *Kim* because of his connection with British India. A large part of his childhood was spent in India and thus he has a deep connection with India and Indians. In *Kim*, we will see the evidence of this relationship.

Kim is the story of a boy in terms of his relationship with colonial India. He is portrayed with multiple identities both culturally and nationally. He belongs to the European colonizers by birth, but he becomes more like an Indian culturally. He represents the cultural superiority of the colonizers in terms of education. He works as the guide of the Lama which indicates that the colonizers should guide the colonized as they are learned and therefore superior to them. However, in this chapter I will try to look at *Kim* from a broad post-colonial perspective and find out, first, how the variety and hybridity of India is portrayed; secondly, the crisis of national and cultural identity of both colonizers and colonized in the colonial space; and thirdly, imperialist attitudes towards Indian history and education, and the participation of both Indians and the British in its shaping.

Kim was first published in 1901. The plot is set in India during the British rule. *Kim* is the story of an orphan Irish boy who was born in Lahore, and was brought up by a woman who claimed that she was the sister of Kim’s late mother. Kim is portrayed as the *chela* or disciple of the Teshoo Lama, and an employee of Mahbub Ali, a horse dealer, in the pay of the ‘British Secret Service’. At the very beginning of the novel we get confused regarding the nationality of Kim as we are informed that he is of Irish nationality as his parents were. At the same time, ‘Kim was English’ (*Kim*, 1), says the novel. This imposition of English nationality upon Kim is questioned by John Henning in his article “Kim O’Hara”, published in *The Irish Monthly* in January, 1946. Henning writes, “Indeed the third sentence of *Kim* concludes with the words “- and Kim was English”. Was he really? (Henning, 10)” Again, as Kim grew up in India and got

close to the local people, he became more like a native boy in his language, attitudes and manners. Though he was white, because of his getting burnt in the sun he looked like ‘a poor white of the very poorest’ (*Kim*, 1). Kim is thus connected to three nationalities: Indian, Irish and English. Kim’s hybrid identity portrays the hybridity of India itself. . Thus the character Kim can be considered as a symbol of the mixture of the British rulers and the ruled Indians. Kim on one hand prefers to be like the natives of India and on the other hand, while being a student in St. Xavier’s school thinks that, “One must never forget that one is a Sahib, and that some day, when examinations are passed, one will command natives (*Kim* 107)”. Thus we see Kim choosing the identity of a white man as the social status but culturally he prefers to remain Indian. This is why he feels uncomfortable while in the custody of Father Victor. Even his religious identity is confusing as we find Kim saying, “What am I? Mussalman, Hindu, Jain, or Budhhist? That is a hard nut (*Kim* 123)”. There is no place of Christianity in Kim’s thoughts even though he was baptized.

This duality in Kim’s character is not the only thing that might be looked at from a broader post-colonial perspective; rather the relationship that Kim maintains with both the natives of India and with the English people is also part of this duality. The relationships that Kim is seen to maintain with both Indians and the English are symbolic. These relationships represent the ruler- ruled relationship or the colonizer- colonized relationship. The aim of the colonizers was to rule in a hegemonic way which would make their task easier. Under the hegemonic manner of ruling over the people of distant lands, the Europeans used their religion, way of life, education and even their literature to create consent to the domination they wanted to establish. Also the imperialist books played an important role as those books represented the colonies as satisfied with the colonizer’s rules. Regarding this, in the article “‘Life as He Would Have It’: The Invention of India in Kipling’s ‘Kim’”, published in the *Cultural Critique* in Winter, 1993-94, Phillip E. Wegner writes, “The imperial social world sketched out in *Kim* would at first glance appear to conform to this definition... every resident of India that Kim encounters appear satisfied... with British rule” (Wegner, 139).

Regarding the hegemonic way of colonizing, Edward Said writes,

European writing on Africa, India, parts of the Far East, Australia, and the Caribbean; these Africanist and Indianist discourses, as some of them have been called, I see as part of the general European effort to rule distant lands and peoples and, therefore, as related to Orientalist descriptions of the Islamic world, as well as to Europe's special ways of representing the Caribbean islands, Ireland, and the Far East. (Said, xi)

It is important to know about the landscape of a country in order to rule it. The Europeans, therefore, maintained good relationships with the natives of the lands they wanted to rule over and used them for exploring every nook and corner of the territory. Later, with the knowledge they gained with local help, they began to rule over them. Kim is a perfect example of that as he is a blend of Indian and English cultures. He knows the country better than any other white man. Lama says to Kim, “-no white man knows the land and the customs of the land as thou knowest (*Kim* 79).” Again the tension between the two classes- the colonizers and the colonized - is depicted through the relationship between Kim and the people surrounding him, including the British. A similar tension is portrayed in Joseph Conrad's *Heart of Darkness* (1902). The tension is the threat that both the groups might cause to each other.

As mentioned earlier Kim can be considered as the embodiment of India and its people. The hybridity of the colonized culture is depicted in the novel through the character of Kim and the people around him. Kim's journey with Teshoo Lama in search of the sacred river creates the scope to meet a number of characters. . This journey and Kim's role as a guide in it also show that India is unknown in its entirety even to its own people. They need European guidance to run the country properly. Lama's comment on the matter stated above is a potential evidence of that, “-no white man knows the land and the customs of the land as thou knowest (*Kim* 79).”

The colonial blend plays a very important role in developing the national identity of the colonized, which becomes an amalgam of pre-colonial and colonial elements. The best example of it is Hurree Chunder Mookerjee aka Babu who is actually an Indian but tries his best to attain Britishness as he often uses Latin words in his conversation and refers to Shakespeare to express his knowledge about English literature. But his identity is also defined by his ethnicity as he says, ‘I am unfortunately Asiatic, which is a serious detriment in some respects. And all – so I am Bengali – a fearful man (*Kim* 192)’. But Babu cannot be blamed for that. He is actually the victim of his situation. We come to know about it when we go through the scene in which Babu

listens to Lama. In this scene he is presented in such a way that attracts the readers' attention and makes a place for him in their hearts-

He himself had been taught by the Sahibs, who do not consider expense, in the lordly halls of Calcutta; but, as he was ever first to acknowledge, there lay a wisdom behind earthly wisdom the high and lonely lore of meditation. Kim looked on with envy. The Hurree Babu of his knowledge – oily, effusive, and nervous – was gone; gone, too, was the brazen drug-vendor of overnight. There remained -polished, polite, attentive– a sober, learned son of experience and adversity, gathering wisdom from the lama's lips. (*Kim* 195)

Here we see Hurree straddles two dimensions. At first he was 'oily, effusive, and nervous'. But after listening to Lama, he gained dignity. However, the way in which the identities are labeled upon the characters of this novel is very weird. The concept of identity depends not on the boundaries that separate one state from another; rather it depends on the society a man lives in, its values and manner of thinking. This natural way of the development of one's identity was interrupted by the colonizers intentionally to make the task of controlling the people easier. This hegemonic way was used because it was easier to colonize the mind and its effects remain longer than physical bondage. It is done in such a way that the people do not even realize that they are colonized and therefore they do not resist.

During Kim and Lama's journey, we are shown a number of features of India from the colonizer's perspective. Kipling has been more successful than any other writer in portraying British India because of his association with this sub-continent and its people. In chapter two of *Kim*, we are shown the portrayal of 'hybrid' India when Kim and Lama get into a train to go to Umballa. Here we meet a number of passengers who are different from each other in terms of their professions, castes and creeds, religion and the regions of India they come from. Among the co-passengers of Lama and Kim there are 'A Burly Sikh artisan', 'A well-to-do cultivator—a Hindu Jat from the rich Jullundur district', 'An Amritsar courtesan', 'a fat Hindu money-lender' and 'a young Dogra soldier' (*Kim*, 24). A compartment full of such a variety of people is enough to understand the cultural hybridity of India. Besides, we get a clear idea about the large population of India and the transportation problems that this entails. The transport facilities, in

comparison to the population, were really very little. The Lama's question and the answer given by the wife of the rich farmer is evident of that-

‘I do not fear,’ said the lama. ‘Have ye room within for two?’
‘There is no room even for a mouse,’ shrilled the wife of a
well-to-do cultivator—a Hindu Jat from the rich Jullundur, district. (*Kim* 24)’

Even these limited facilities deteriorate at night. Kipling writes, ‘Our night trains are not as well looked after as the day ones, where the sexes are very strictly kept to separate carriages (*Kim* 24)’. These comments are accompanied by descriptions of the friendly interaction among the common people of India. Conversation is free and flowing, terms like ‘mother’ or ‘sister’ make communication between the sexes easy and people tend to stand by each other in case of any problem as is evident when the Amritsar girl helped Lama and Kim by providing them with money for ticket and food. Even Kim's personal relationships with Mahbub Ali, Babu, Lama, the Kulu woman show the easy friendships and social relationships which play very important roles. These are shown as an intrinsic part of the culture of the common people of India.

It is to be noted that Kipling has given an account not only of Indians but also of Indian landscapes. Jennifer Dawson has written in her article, “Reading the Rocks, Flora and Fauna: Representation of India in *Kim*, *A Passage to India* and *Burmese Days*”,

Rudyard Kipling handles the Indian landscape with the greatest ease. He blends rich descriptions into his prose with a minimum of narrative commentary. Kipling's vision of India is expansive and multifaceted. Unlike Forster and Orwell, Kipling's third person narrator does not overtly call attention to the foreign and alien aspects of the land, but rather describes each scene leisurely and without fanfare. (Dawson, 1)

We can give evidence of such commentary in *Kim*,

There was a drowsy buzz of small life in hot sunshine, a cooing of doves, and a sleepy drone of well-wheels across the fields. Slowly and impressively the

lama began. At the end of ten minutes the old soldier slid from his pony, to hear better as he said, and sat with the reins round his wrist. The lama's voice faltered - the periods lengthened. Kim was busy watching a grey squirrel. When the little scolding bunch of fur, close pressed to the branch, disappeared, preacher and audience were fast asleep, the old officer's strong-cut head pillowed on his arm, the lama's thrown back against the tree-bole, where it showed like yellow ivory. (*Kim* 48)

These descriptions perhaps reveal the author's close relationship with the land of India. However, this closeness does not preclude imperialist attitudes which are evident throughout the novel. For example, imperialistic attitudes are revealed as soon as Lama and Kim meet the 'Old Soldier' in chapter 3. This soldier had served the British Government as an Indian officer during the Revolt of the Indian soldiers which the British termed as the 'Mutiny' of 1857. The term Mutiny refers to an attempt to overthrow the reign of a legitimate authority. However, there is no doubt that the British rule over India was not legitimate, and hence what the British termed as the Mutiny was actually the first war of independence by the Indians against British rule. It was put down most unmercifully by the British government. The 1857 uprising is introduced as the 'Mutiny' when the old soldier, 'It was an old, withered man, who had served the Government in the days of the Mutiny as a native officer in a newly raised cavalry regiment (*Kim* 41)'. The account of the 'Mutiny' and the role of that old soldier in it show us the division that the British brought out among the Indians to rule the people. This reminds us of the famous British system of colonization, 'Divide and Rule'. The description of the old soldier's role in the Revolt of 1857 also reveals that there were a number of Indians who helped the British to rule over the territory going against their own kin. The old soldier says,

Give me work," said I, "for I am an outcaste among my own kind, and my cousin's blood is wet on my sabre." "Be content," said he. "There is great work forward. When this madness is over there is a recompense. (*Kim* 46)

There is a hint of recompense or reward in this statement for those who took the side of the British going against their own kin. Our old soldier was also promised to get 'recompense' later. He was rewarded with a medal of 'Order'. He says to Lama,

Nine wounds I bear; a medal and four clasps and the medal of an Order, for my captains, who are now generals, remembered me when the Kaisar-i-Hind had accomplished fifty years of her reign, and all the land rejoiced. They said: "Give him the Order of Berittish India." I carry it upon my neck now. I have also my jaghir [holding] from the hands of the State—a free gift to me and mine. The men of the old days -they are now Commissioners—come riding to me through the crops-high upon horses so that all the village sees—and we talk out the old skirmishes, one dead man's name leading to another. (*Kim* 47)

Thus a large number of Indians were driven against their own countrymen for accomplishing the blueprint of the British Empire.

Education is one of the basic needs of a human being. Education of a nation depends on the culture and tradition of that particular country. Education builds up a skilled nation. This basic need could not escape the grasp of the colonizers. The colonizers tried to impose their own education system upon their 'Subjects' so that they could be trained according to the wish of the colonizers. The Indian education system was based on the needs of hegemonic domination throughout the process of colonization. The colonizers first attempted to prove that the education that the Indian people were provided was not sufficient to make them properly educated. In this regard we can refer to 'Minute on Indian Education' (1835) by Thomas Babington Macaulay (1800-1859). This minute was later published in *Speeches by Lord Macaulay, with his "Minute on Indian Education."* Notes and introduction of this book was written by G. M. Young. In this 'Minute', Macaulay has criticized the education system of India brutally. At first he attacked the languages and dialects of India-

All parties seem to be agreed on one point, that the dialects commonly spoken among the natives of this part of India contain neither literary nor scientific information, and are moreover so poor and rude that, until they are enriched from some other quarter, it will not be easy to translate any valuable work into them. It seems to be admitted on all sides, that the intellectual improvement of those classes of the people who have the means of pursuing

higher studies can at present be affected only by means of some language not vernacular amongst them. (Macaulay, 349)²

According to Macaulay the Indian education and literature were based on two languages- Sanscrit and Arabic. But to him the literary pieces written using both of these languages were useless though he had no knowledge of these two languages. He writes,

a single shelf of a good European library was worth the whole native literature of India and Arabia. The intrinsic superiority of the Western literature is indeed fully admitted by those members of the committee who support the oriental plan of education. (Macaulay, 350)

These statements show a sense of superiority and arrogance. Indians were to be taught English. In the same way emphasis is given on the European education in *Kim*. When the argument was going on between Father Victor and Lama, we find such evidence when Father Victor says that in St Xavier's- 'the best schooling a boy can get in India is, of course, at St Xavier's in Partibus at Lucknow (*Kim* 82)'. Thus the standard of European education is represented as superior. This 'best' education was geared towards making Kim a soldier who would serve the British Empire and rule over Indians. So, the education was not for Kim's sake, rather it was for the benefit of the British Empire. But Kim did not like his schooling because the school was run on European system to which Kim is like an 'alien' because of his cultural background which was purely Indian. The gap between Kim's cultural and racial identity made it difficult for Kim to cope with the situation. The scenario was the same for the rich Indians who sent their children to European schools for better education. They could not remain Indian and could not become European. They remained something in between. Earlier, he had the freedom to choose his religion, but after being with Father Victor, he was taught Christianity. Father Victor said to him,

I've given you a notion of religious matters,—at least I hope so,—and you'll remember, when they ask you your religion, that you're a Cath'lic. Better say Roman Cath'lic, tho' I'm not fond of the word. (*Kim* 101)

² T. B. Macaulay, "Minute on Indian Education" (1835) *Speeches by Lord Macaulay, with his "Minute on Indian Education,"* introduction and notes, G. M. Young (London: Humphrey Milford--- Oxford UP, n.d.) 349.

But Kim has ultimately no impact of religion upon him. This is because of his lack of connection with any particular religious belief. He knows about Islam, Hinduism and was taught Christianity by Father Victor and Buddhism by Lama. He does not seem to adhere to any of these beliefs. James H. Thrall, in his article, “Immersing the Chela: Religion and Empire in Rudyard Kipling’s “Kim””, published in *Religion and Literature* in Autumn, 2004, writes, “In Kim’s own lack of religious piety, the specific practices of religion certainly have no more sticking power than adopted roles he changes with such ease” (Thrall, 53).

Again, later Father Victor says,

So far as Kim could gather, he was to be diligent and enter the Survey of India as a chain-man. If he were very good, and passed the proper examinations, he would be earning thirty rupees a month at seventeen years old, and Colonel Creighton would see that he found suitable employment (Kim 101).

We realize that Kim is going to work as a spy or take part in the ‘Great Game’ for the British Raj when Colonel Creighton says,

‘and thou must learn how to make pictures of roads and mountains and rivers to carry these pictures in thine eye till a suitable time comes to set them upon paper. Perhaps someday, when thou art a chain-man, I may say to thee when we are working together: “Go across those hills and see what lies beyond”. (Kim 101-102)

Again when we go through the conversation between Mahbub Ali and Colonel Creighton about Kim, we come to know that Kim was ready to join the Secret Service according to Mahbub Ali-

The pony is made–finished–mouthed and paced, Sahib! From now on, day by day, he will lose his manners if he is kept at tricks. Drop the rein on his back and let go,’ said the horse-dealer. ‘We need him.’
‘But he is so young, Mahbub–not more than sixteen–is he?’
‘When I was fifteen, I had shot my man and begot my man, Sahib’. (Kim 148)

Mahbub Ali also gave Kim a .450 revolver as his reward for being ready to join the Secret Service. Hurree Chunder Mookerjee aka Babu has also prepared Kim for the Secret Service. The

Babu gave Kim the disguise as the *Chela* (disciple) of Lama so that no one could recognize his identity as a white person. Kim's natural affinity with the Indians and his sun-burnt visage is now secured and committed to the tasks of the Secret Service. However, these attempts to make Kim a perfect spy somehow seem to snatch his own 'self' from him. He is found wandering in search of his own Identity. His monologue shows us the state of his mind,

'Now am I alone all alone,' he thought. 'In all India is no one so alone as I! If I die today, who shall bring the news - and to whom? If I live and God is good, there will be a price upon my head, for I am a Son of the Charm - I, Kim (*Kim* 160).'

A very few white people, but many Asiatics, can throw themselves into amazement as it were by repeating their own names over and over again to themselves, letting the mind go free upon speculation as to what is called personal identity. When one grows older, the power, usually, departs, but while it lasts it may descend upon a man at any moment.

'Who is Kim - Kim - Kim?' (*Kim*, 160)

It is providential that at that moment a Hindu priest came to him and tried to relax him by saying that everyone in the world is wandering in search of their place in the world. Kim was suffering from a spiritual crisis, according to this priest. These words worked on Kim. Kim was now able to behave in a more mature manner, as he gives away the kits given to him by Hurree Chunder Mookerjee to the son of a poor farmer. He has also shown his techniques regarding disguise when he helped the agent *E23* to look like a sadhu. He helped him to hide his identity to save his life, as the British Secret Service had no liability if any of the agents were to die. When Kim asks him about the protection from the government during their service *E23* says, 'We of the Game are beyond protection. If we die, we die. Our names are blotted from the book. That is all (*Kim* 173)'. Thus the brutal face of the Game was exposed to Kim for the very first time. Kim, though younger than all other agents we meet in the book, is not that weak or inexperienced, as it turns out that almost everyone Kim has met regarding his education and training are part of the British Secret Service. So the novel is full of spies. Even the District Superintendent to whom *E23* passed his message was a part of the British Secret Service. The novel seems to be infested with

the British Secret Service and the characters working for it. Our Kim finally gets the recognition through the Hakim aka Babu in the house of the Kulu woman,

I come to congratulate you on your extraordinary effecient performance at Delhi. Oah! I tell you we are all proud of you. It was verree neat and handy. Our mutual friend, he is old friend of mine. He has been in some dam'-tight places. Now he will be in some more. He told me; I tell Mr Lurgan; and he is pleased you graduate so nicely. All the Department is pleased. (*Kim* 189)

The need for the Secret Service is perhaps not clear to us. We wonder who the British were defending themselves against. We get the answer when Babu informs Kim about the two Russians who were coming from the northern side of India. We also get to know that the kings of *Hilas* and *Bunar* were being convinced by the Russians to take their side against the British. These Kings of *Hilas* and *Bunar* had earlier been the supporters of the British Government. So, Babu has been deployed there to take them over. Finally with the help of Kim, Babu could do his duty properly. On the other hand Kim and Lama had also reached the end of their journey. Through the physical suffering, Kim suddenly understood his position in this world. He says to himself,

“I am Kim. I am Kim. And what is Kim?” His soul repeated it again and again. (*Kim*, 241)

Then comes the commentary that gives us an account of Kim’s mind,

He did not want to cry—had never felt less like crying in his life – but of a sudden easy, stupid tears trickled down his nose, and with an almost audible click he felt the wheels of his being lock up anew on the world without. Things that rode meaningless on the eyeball an instant before slid into proper proportion. Roads were meant to be walked upon, houses to believed in, cattle to be driven, fields to be tilled, and men and women to be talked to. They were all real and true -solidly planted upon the feet – perfectly comprehensible – clay of his clay, neither more nor less. He shook himself like a dog with a flea in his ear, and rambled out of the gate. (*Kim* 241-242)

Kim is actually a British representation of India during British rule. Characters are portrayed and developed according to the needs of the British Empire. Despite the portrayal of the variety and

richness of India, the novel cannot escape its imperialistic moorings. As Jennifer Dawson writes, 'Kipling's artistic vision paints a picture of India as complaisant and compelling under the yoke of imperialism (Dawson, 4)'. Kim, on one hand prefers being Indian, and on the other wants the status of a British colonialist; Babu on one hand represents English culture through literature and on the other hand finds wisdom in Lama's words. Almost all the characters of this novel are portrayed according to their role in the British Secret Service. But, Kipling's wonderful attempt to portray British India definitely demands appreciation.

In this chapter I have attempted to focus on the issue of identity from a broad post-colonial perspective. I have tried to find how the cultural identity of a person drives him towards a national identity and the problems that the seeker has to go through during his search. Besides, I have also tried to expose how the European colonizers' superiority is declared in this novel.

Chapter 2

A number of novels have portrayed India during colonial rule. Of these, *A Passage to India* (1924) by E. M. Forster is the most prominent. Like Rudyard Kipling, Forster has represented his first hand experience of India.. In the introduction to the Penguin Twentieth-Century Classics edition of *A Passage to India* published in 1989, the editor, Oliver Stallybrass writes,

For involved personal reasons, *A Passage to India* was to be Forster's last novel. With its masterly fusion of realism and symbolism, of the personal and cosmic, its incredibly intricate structure, its wit and wisdom, the subtlety of its psychological and political insights, its superb atmospheric and descriptive power, and the sheer virtuosity with which Forster handles the English language- yet with none of the purple or whimsical patches that occasionally disfigure the earlier novels- it represents his masterpiece and a fitting climax to his novelist's career. (*PI* 27)³

Again in the Introduction to the Everyman Edition Peter Burra has written, 'In the advanced state of everything- of life, that is and our ideas about life- that we have achieved today, people including Mr. Forster, have set themselves to define the difference between the real life which we live and the life which the arts present to us (*PI* 319).' So, undoubtedly *A Passage to India* is the finest work of E. M. Forster.

A Passage to India represents both Indians and Anglo- Indians during British colonial rule. The colonizer- colonized relationship is depicted through the relationship between the Indians and Anglo- Indians who were serving the British government to rule over this sub-continent. This chapter will focus on the following points: First, the cultural differences between these two races that created obstacles on the path of their friendship; secondly, stereotypical representation of India and her people; and thirdly, the ambivalence in the colonizer- colonized relationship; and fourthly, I will look at the representation of religion and the differences it creates amongst people. . In discussing these points, I will look into different incidents that have

³ E. M. Forster, *A Passage to India* (Penguin Books, 1989) p. 27 (References to the novel will henceforth be abbreviated *PI* and included in the text)

taken place in the novel and several commentary of the narrator. Besides, some articles will be used as references to strengthen some of my arguments.

“What are the cultural grounds on which both natives and liberal Europeans lived and understood each other? How much could they grant each other? How, within the circle of imperial domination, could they deal with each other before radical change occurred?”⁴ - writes Edward Said in *Culture and Imperialism* (1993). These questions seek to find the degree of cultural difference that separated the British in India from the Indians. . This novel sketches and represents a picture of separation. Nancy Hale writes in the article, “A Passage to Relationship”, published in *The Antioch Review* in Spring 1960, “In *A Passage to India* we view the separation of race from race, religion from religion, sex from sex, caste from caste, and, most significantly of all, friend from friend (Hale, 20).” At the same time Hale believes that this novel is not about relationships alone. Hale writes, “I believe that *A Passage to India* is concerned not only with relationships but with the subject of relationship and that by a better understanding of what Forster says about relationship, in his novel, we may better understand that which is the material of all novels (Hale, 21).”

The story of *A Passage to India* is about some Indians of different religions (Hindus and Muslims), some British administrators and some visitors from England who tried to experience the ‘real’ India. The story is set in Chandrapore. In the very opening we get introduced to the Marabar Caves and Chandrapore. The way, that Chandrapore is introduced, is enough to understand the European view of India and its people during colonial rule. The description goes like this,

Chandrapore was never large or beautiful, but two hundred years ago it lay on the road between Upper India, then imperial, and the sea, and the fine houses date from that period. The zest for decoration stopped in the eighteenth century, nor was it ever democratic. There is no painting and scarcely any carving in the bazaars. The very wood seems made of mud, the inhabitants of mud moving. So abased, so monotonous is everything that meets the eye, that when the Ganges comes down it might be expected to wash the excrescence back into the soil. Houses do fall, people are drowned

⁴ Edward W. Said, *Culture and Imperialism* (Vintage, 1994) p. 241 (References to the book will henceforth be abbreviated *CI* and included in the text)

and left rotting, but the general outline of the town persists, swelling here, shrinking there, like some low but indestructible form of life.

...Beyond the railway- which runs parallel to the river- the land sinks, then rises again rather steeply. On the second rise is laid out the little civil station, and viewed hence Chandrapore appears to be a totally different place. It is a city of gardens. It is no city, but a forest sparsely scattered with huts. It is a tropical pleasance washed by a noble river. The toddy palms and neem trees and mangoes and peepul that were hidden behind the bazaars now become visible and in their turn hide the bazaars. They rise from the gardens where ancient tanks nourish them, they burst out of stifling purlieus and unconsidered temples. Seeking light and air, and endowed with more strength than man or his works, they soar above the lower deposit to greet one another with branches and beckoning leaves, and to build a city for the birds. Especially after the rains do they screen what passes below, but at all times, even when scorched or leafless, they glorify the city to the English people who inhabit the rise, so that new-comers cannot believe it to be as meagre as it is described, and have to be driven down to acquire disillusionment. (*PI* 31-32)

The Anglo- Indian characters of this novel can be categorized into two groups- in one group, there are characters like City Magistrate Ronny Heaslop, Mrs. Callendar (wife of the Civil Surgeon), who look down upon the Indians and consider themselves to be superior to the Indians. On the other hand, there are characters like Mr. Cyril Fielding, Mrs. Moore and Miss Adela Quested who have liberal views about the Indians. There are also some Indian characters like Dr. Aziz, Hamidullah, Godbole and Mahmoud Ali. Through the encounters of these characters among each other we get the cultural difference that obstructs the path of friendship between East and West. In the second chapter we see an encounter between Dr. Aziz and Mrs. Callendar and Mrs. Lesley. After getting the call from the superior, Mr. Callendar, the Civil Surgeon, Aziz goes to meet him riding his bicycle. But, as his 'tyre went flat, he leapt off and shouted for a tonga.' (38) So he reached Callendar's residence on a tonga. But, the Civil Surgeon was not there and he didn't even leave message for Aziz. Aziz, at Hamidullah's place, exclaimed, 'He has found out our dinner- hour, that's all, and chooses to interrupt us every time, in order to show his power.' (38) Moreover Mrs. Callendar took away his tonga without even asking him. They did not show even a little courtesy to reply when Aziz says, 'You are most welcome, ladies.' (39) So, this incident shows the position of Indians in the eyes of the Anglo-

Indians. Again, when Aziz sees Mrs. Moore in the mosque the first thing that comes to his mind is if the foreign lady would take off her shoes before entering the mosque as it is obligatory to do so. Seeing an Englishwoman in the mosque, Aziz got furious and shouted,

“"Madam! Madam! Madam!"

"Oh! Oh!" the woman gasped.

"Madam, this is a mosque, you have no right here at all; you should have taken off your shoes; this is a holy place for Moslems."

"I have taken them off."

"You have?"

"I left them at the entrance."

"Then I ask your pardon."

Still startled, the woman moved out, keeping the ablution-tank between them. He called after her, "I am truly sorry for speaking."

"Yes, I was right, was I not? If I remove my shoes, I am allowed?"

"Of course, but so few ladies take the trouble, especially if thinking no one is there to see." (*PI* 42)"

This incident shows Aziz's idea of the English people. He took it for granted that an Englishwoman would enter the mosque with her shoes on to insult his religion. These presumed ideas about each other created barriers for the development of relationships between these two races- colonizers and colonized. Aziz is wrong about Mrs. Moore as she has already taken off her shoes.

However, the attitude of the colonizers towards the Indians is the result of cultural differences as well as of power positioning. The differences are alienating sometimes as those are not understood by the colonizers. India and the Indians seem to be mysterious to them. In the article, "The Inscription of Cultural Bafflement in E. M. Forster's "A Passage to India"", published in *Interdisciplinary Literary Studies* in Fall 2004, Lamia Tayeb has written,

Through his depiction of the Indian setting, Forster stresses the alienating features of the land. From the point of view of the colonizer, these are the elements that make alterity so remote, alien and intransigent. They are what makes the exploring newcomer sail back in horror, forever dropping the possibility of adaptation and integration. The emphasis on the sinister and the ominously impending in the atmosphere denotes the inherent incompatibility of the Indian environment for social and cultural exchange. The ordinary and the horribly repulsive features conjoin and blend to produce a marred image

of the East that is - like the echo in the Marabar Caves... and so empty of promise for an eternally estranged colonizer. (Tayeb, 41)

That is why India is referred to as unidentifiable. An example of such reference can be drawn from the incident when Adela and Ronny saw a green bird could not recognize it. The commentary of the narrator over the incident goes like this,

A little green bird was observing her, so brilliant and neat that it might have hopped straight out of a shop. On catching her eye it closed its own, gave a small skip and prepared to go to bed. Some Indian wild bird. . . . The bird in question dived into the dome of the tree. It was of no importance, yet they would have liked to identify it, it would somehow have solaced their hearts. But nothing in India is identifiable, the mere asking of a question causes it to disappear or to merge in something else. (*PI* 100-101)

The most significant example of difference between the Indians and Anglo-Indians is the echo in the Marabar caves. Mrs. Moore seems disturbed by the echo just because she cannot understand it. Though Mrs. Moore is one of those Anglo-Indians who have liberal views about the Indians, she failed to understand the echo. Similarly, Adela, who wanted to explore the 'real' India, could not take it when she was face to face with it, just as Mrs. Moore was unsettled by the echo. On the other hand after the trial Aziz could not tolerate the presence of Europeans in his country any more. So a game of refusal and misunderstanding is going on between these two races- Indians and Europeans.

Again, attempts to make a bridge between the East and the West failed because of the sense of superiority of the colonizers. Mrs. Turton's comment about the Indian women in the bridge party reveals this. When Mrs. Moore and Adela asked Mrs. Turton about the few Indian women who had attended the party, she says, 'You're superior to them, anyway. Don't forget that. You're superior to everyone in India.' (61) However Mrs. Turton is herself shocked to find that some of the women knew English as well as French. The narrator says, 'Her manner had grown more distant since she had discovered that some of the group was westernized, and might apply her own standards to her.' (62) Lamya Tayeb writes,

This presumptive superiority is what invalidates the establishment of a hybrid friendship and forbids the settler to overstep the boundaries of the colonial

self-sequestered herd. Those who dare contravene these colonial norms must, on the one hand, undergo the volatility and unpredictability of such a cross-cultural approach, and accommodate the quailing responses of the colonized. On the other hand, they bear the brunt of their countrymen's grudge and acrimony, as well as the slur of disloyalty. (Tayeb, 46)

In the last chapter we get the final reason that is considered by Dr. Aziz, new nationalist, to be the barrier on the path of friendship between the east and the west. Aziz has been the only character in this novel who serves as the bridge of friendship along with Fielding. But this friendship was poisoned. Aziz and Fielding both went through an ideological change. Aziz became anti-British and Fielding became an important mechanism of colonialism in India getting a promotion therefore his attitude towards India, as a nation changed. When at the end of the novel, Aziz expresses his strong determination to get an independent nation, Fielding mocks,

he (Aziz) shouted: "India shall be a nation! No foreigners of any sort! Hindu and Moslem and Sikh and all shall be one! Hurrah! Hurrah for India! Hurrah! Hurrah!"

India a nation! What an apotheosis! Last comer to the drab nineteenth-century sisterhood! Waddling in at this hour of the world to take her seat! She, whose only peer was the Holy Roman Empire, she shall rank with Guatemala and Belgium perhaps! Fielding mocked again. (PI 315)

Then Aziz became angrier and in reply to Fielding's question about their friendship stated that they could only be friends after India's independent nation.

"Down with the English anyhow. That's certain. Clear out, you fellows, double quick, I say. We may hate one another, but we hate you most. If I don't make you go, Ahmed will, Karim will, if it's fifty-five hundred years we shall get rid of you, yes, we shall drive every blasted Englishman into the sea, and then "--he rode against him furiously-- "and then," he concluded, half kissing him, "you and I shall be friends." (PI 315-16)

So, finally, the colonizers' desire to continue their rule over a territory and the colonized' desire to get their independence back come on the path of a mutual friendship between these two groups. That is the most difficult obstacle to overcome.

The sense of 'self' and 'other' is acute in some of the characters in this novel. The Indians are presented stereotypically through various incidents in the novel. This process is done sometimes using the characters and sometimes through the narrator. The first example of this is the 'Club' where Indians are not allowed. When Aziz walks Mrs. Moore to the club, she expressed her wish to invite him inside which was not possible as Aziz could never be a member of the club. As Aziz simply says, "Indians are not allowed into the Chandrapore Club even as guests," (45) Again when Adela Quersted expressed her desire to meet some Indians to know about the real India, Mrs. Callendar said, 'the kindest thing one can do to a native is to let him die.' (48) Later on, when Mrs. Moore talked about Aziz to Ronny and others Ronny had objection about the manner in which Mrs. Moore talked about him.

But Ronny was ruffled. From his mother's description he had thought the doctor might be young Muggins from over the Ganges, and had brought out all the comradely emotions. What a mix-up! Why hadn't she indicated by the tone of her voice that she was talking about an Indian? (PI 52)

This indicates that even if a Europeans talks about an Indian s/he has to do it in a stereotypical manner. Thus the racist attitude of the Europeans is expressed very clearly. In the article "Bearing the White Man's Burden: Misrecognition and Cultural Difference in E. M. Forster's "A Passage to India"", published in *NOVEL: A Forum on Fiction* in Spring, 2006, Timothy Christensen writes,

When Mrs. Moore attempts to overcome the hostility between Indians and English through a sympathetic identification with Aziz at the begin-ning of the novel, she exposes the inadequacy of this doctrine. Despite her good intentions, she is struck by the accuracy of her son Ronny Heaslop's unflattering description of Aziz as she recalls her initial meeting with Aziz in the mosque. (Christensen, 163)

Again, when Aziz and Adela were walking to the Marabar caves, Adela asked about Aziz's marriage. Her seemingly innocent question regarding the number of wives Aziz had really illustrates the fact that Adela in her opinion of Indians, followed the judgement of Mrs. Turton who had said that Muslims in India kept at least four wives.

Probably this man had several wives--Mohammedans always insist on their full four, according to Mrs. Turton. And having no one else to speak to on

that eternal rock, she gave rein to the subject of marriage and said in her honest, decent, inquisitive way: "Have you one wife or more than one?"

The question shocked the young man very much. It challenged a new conviction of his community, and new convictions are more sensitive than old. If she had said, "Do you worship one god or several?" he would not have objected. But to ask an educated Indian Moslem how many wives he has-- appalling, hideous! He was in trouble how to conceal his confusion. (*PI* 163-64)

The most racist attitude of the Europeans is depicted before and during the trial of Aziz. Before the trial, Mrs. Turton comments on the Indians and said, 'they ought to be spat at, they ought to be ground into the dust, we've been far too kind with our Bridge Parties and the rest.' (220) Then Mr. McBryde made the most racist statement of this novel.

Oriental Pathology, his favourite theme, lay around him, and he could not resist it. Taking off his spectacles, as was his habit before enunciating a general truth, he looked into them sadly, and remarked that the darker races are physically attracted by the fairer, but not vice versa - not a matter for bitterness this, not a matter for abuse, but just a fact which any scientific observer will confirm. (*PI* 222)

Thus stereotypical representation is portrayed in this novel of the Indians. Indians are called as 'Orientals' several times with hatred by several characters. Thus racist attitude of the Europeans is depicted.

However, relationships between colonizers and the colonized can also be seen to be ambivalent. It disturbs the normal colonizer- colonized relationship and therefore there is always a threat of fall of the colonial domination. The relationship is ambivalent mainly because the colonial subjects never completely oppose or support the colonial process. In the 2nd edition of *Post- Colonial Studies, the Key Concepts* by Bill Ashcroft, Gareth Griffiths and Helen Tiffin, it has been pointed out that, 'Rather than assuming that some colonized subjects are 'complicit' and some 'resistant', ambivalence suggests that complicity and resistance exist in a fluctuating relation within the colonial subject.' (10) According to Homi K. Bhabha, 'What they all share is a discursive process by which the excess or slippage produced by the ambivalence of mimicry

(almost the same, but not quite) does not merely "rupture" the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a "partial" presence.' (127)⁵ Colonial exercise of power did not foresee the colonized mimicking the colonizers or reflecting their ideologies and values in exactly the same way. They had always envisaged a hierarchical relationship, with the colonizers as followers or subjects. Taking on the position of the colonizer, even with all the ideologies and values, would constitute a threat to the colonial system of rule as it would establish the colonized as potential rivals of the colonizers.

In *A Passage to India*, we find Dr. Aziz holding the flag of Indian nationalism. Before the dinner with Hamidullah and Mahmoud Ali, there was a conversation between Hamidullah and Ali regarding the issue of friendship with the English. But, Aziz did not like the conversation and said, 'Why talk about the English? Brrrr . . . ! Why be either friends with the fellows or not friends? Let us shut them out and be jolly.' (*PI* 35) Here Aziz's Indian self is revealed, and he prefers to talk about their own affairs rather than the English. Aziz is a doctor and works under the Civil Surgeon Major Callendar. He is definitely a qualified and educated modern man. Educated in western medicine and a product of colonial education, Aziz is able to meet the colonizers on an equal footing. However, Aziz was not perceived as a threat until the incident in the Marabar Caves and the subsequent trial. Before these incidents, Aziz himself had not been strongly anti-colonial. . His role was ambivalent, and at times he even acted as the bridge between Indians and Europeans. His friendship with Fielding shed a light of hope of the possibility of a friendship and the meeting of minds between these two groups of people. He even once tells Fielding that Fielding was like a brother to him. When Aziz showed his wife's photograph to Fielding and told him that he would be the only Englishman to see his wife, Fielding asked if he would really have allowed him to see his wife. Then Aziz said, 'I believe in the purdah, but I should have told her you were my brother, and she would have seen you.' (*PI* 128)

But Aziz goes through a transformation during the trial. After the trial Aziz's anti- British feelings become visible. . He is really disturbed after the trial. He gets stuck between his anti-European being and the being that is educated by the European knowledge; and he swerves

⁵ Bhabha, Homi, *Of Mimicry and Man: The ambivalence of Colonial Discourse* (127)

between the Indian and Muslim being as well. Mr. Das while visiting him in hospital, requests him to write a poem for his brother-in-law's new monthly magazine. When Aziz sits to write that evening we see the ambivalences even in his Indian self, creating problems of expression.

Flattered by the invitation, he got to work that evening. The feel of the pen between his fingers generated bulbuls at once. His poem was again about the decay of Islam and the brevity of love; as sad and sweet as he could contrive, but not nourished by personal experience, and of no interest to these excellent Hindus. Feeling dissatisfied, he rushed to the other extreme, and wrote a satire, which was too libellous to print... He loved poetry--science was merely an acquisition, which he laid aside when unobserved like his European dress- and this evening he longed to compose a new song which should be acclaimed by multitudes and even sung in the fields. In what language shall it be written? And what shall it announce? He vowed to see more of Indians who were not Mohammedans, and never to look backward. It is the only healthy course. Of what help, in this latitude and hour, are the glories of Cordova and Samarkand? They have gone, and while we lament them the English occupy Delhi and exclude us from East Africa. Islam itself, though true, throws cross-lights over the path to freedom. The song of the future must transcend creed.

The poem for Mr. Bhattacharya never got written, but it had an effect. It led him towards the vague and bulky figure of a mother-land. 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. He grew harder and less approachable. The English, whom he had laughed at or ignored, persecuted him everywhere; they had even thrown nets over his dreams. (*PI* 265-66)

Thus from a simply colonized being, Aziz became an anti colonizer. When Aziz meets Fielding next time, he seems to understand the game of colonizing.

Those English had improvised something to take the place of oars, and were proceeding in their work of patrolling India... This pose of "seeing India" which had seduced him to Miss Quested at Chandrapore was only a form of ruling India; no sympathy lay behind it; (*PI* 301)

In the last scene we even see him refusing to remain friends with Fielding. He wishes to be friends only when India will be a nation free from the grasp of British colonization.

However, if we consider the case of transformation in characters, we have to look at Fielding as well. He is one of the European characters who, in spite of being a European, was sympathetic towards the Indians. He seems to be the male version of Mrs. Moore. When during the trial of Aziz the entire European community of Chandrapore grouped against the Indians, Fielding took Aziz's side, and thus supported India. But Fielding got changed when he came back to India after getting a promotion. Once he took the side of the Indians, now he began to mock against them. When in the last scene Aziz talks about the independence of India, Fielding mocks him.

Fielding had 'no further use for politeness,' he said, meaning that the British Empire really can't be abolished because it's rude. Aziz retorted, 'Very well, and we have no use for you,' and glared at him with abstract hate. Fielding said: "Away from us, Indians go to seed at once. Look at the King-Emperor High School! Look at you, forgetting your medicine and going back to charms. Look at your poems. Jolly good poems, I'm getting published Bombay side."--" Yes, and what do they say? Free our women and India will be free. Try it, my lad. Free your own lady in the first place, and see who'll wash Ahmed, Karim and Jemila's faces. A nice situation! (*PI 314*)

Thus the process of colonization proved to be an ambivalent process which creates problem both for the colonizers and the colonized. But it is definitely a potential threat for the colonizers to continue their rule over the colonized if the colonized begins to imitate them. Thus the ambivalent nature of the relationship between the colonizers and the colonized can rip apart the chain of domination.

Religion has always played a very important role in the Indian sub- continent. The two major religious groups – the Hindus and the Muslims played a very important role in anti-colonial struggles. . Despite the 'divide and rule' policy established by the British, the two communities often banded together as a body to work against the British. In the article "Hindu Avatars, Moslem Martyrs, and Primitive Dying Gods in E. M. Forster's "A Passage to India"", published in *Journal of Modern Literature* in Summer, 1988, K. J. Phillips has written,

The two Indian religious groups represented in the novel might eye one another suspiciously, but Forster senses the affinity between the Hindu celebrating in Gokul Ashtami the return and departure of Krishna and the Moslem celebrating in Mohurram the martyrdom and saving presence of Husain. Balder and Persephone might have quailed in the heat, but in India's rainy season Krishna and Husain replace them. (Phillips, 122)

Forster has not only referred to these two groups in terms of the festivals that they observe but also given a vivid picture of those festivals. He has attempted to shed as much light as possible on Indian religions. We see the representation of Bhakti songs and Islamic poems respectively through Godbole and Aziz. Godbole sang on the request of Mrs. Moore at Fielding's place and explained the lyric to the ladies.

It was a religious song. I placed myself in the position of a milkmaid. I say to Shri Krishna, "Come! Come to me only." The god refuses to come. I grow humble and say: "Do not come to me only. Multiply yourself into a hundred Krishnas, and let one go to each of my hundred companions, but one, O Lord of the Universe, come to me." He refuses to come. This is repeated several times. The song is composed in a raga appropriate to the present hour, which is the evening. (*PI* 96)

We also find Aziz reciting some poems of the Muslim writer based on the themes of the decay of Islam when he goes to Hamidullah's place for dinner.

Aziz began quoting poetry: Persian, Urdu, a little Arabic. His memory was good, and for so young a man he had read largely; the themes he preferred were the decay of Islam and the brevity of Love. They listened delighted, for they took the public view of poetry, not the private which obtains in England. It never bored them to hear words, words; they breathed them with the cool night air, never stopping to analyse; the name of the poet, Hafiz, Hali, Iqbal, was sufficient guarantee. (*PI* 37-38)

Besides representing these two religions, Forster has also presented the problems between these two groups. Through the representation of these problems an attempt has been made to justify the presence of the colonizers in India. When Ronny was recalling his days in India, we are told

about the riot between the Hindus and the Muslims. Because of the riot, normal life in Chandrapore came to a standstill. The riot took place during the Muslim Mohurram festival. The reason was minor but its effect was far reaching which involved all the officials of Chandrapore station.

Mohurram was approaching, and as usual the Chandrapore Mohammedans were building paper towers of a size too large to pass under the branches of a certain peepul tree. One knew what happened next; the tower stuck, a Mohammedan climbed up the peepul and cut the branch off, the Hindus protested, there was a religious riot, and Heaven knew what, with perhaps the troops sent for. There had been deputations and conciliation committees under the auspices of Turton, and all the normal work of Chandrapore had been hung up. Should the procession take another route, or should the towers be shorter? The Mohammedans offered the former, the Hindus insisted on the latter. The Collector had favoured the Hindus, until he suspected that they had artificially bent the tree nearer the ground. They said it sagged naturally. Measurements, plans, an official visit to the spot. But Ronny had not disliked his day, for it proved that the British were necessary to India; there would certainly have been bloodshed without them. (*PI* 110)

However, besides showing the importance of the colonizers, Forster has highlighted 'certain aspects of Krishna's and Husain's legends so that we can see parallels with vegetation myth. The new heroes, like the old, still suffer terribly and rejoice utterly, the keynotes of the dying god (Phillips, 122).' According to K. J. Phillips, Forster has created six versions of the dying gods.

Altogether Forster creates six versions in *A Passage to India* of the dying god. Krishna serves as the main Hindu representative, while the floating manikin of a Hindu Rajah echoes Krishna in the secular world. Husain provides the main Moslem figure, and the saint revered in separate Shrines of the Head and of the Body parallels Husain in a briefer example. Furthermore, Forster makes both Aziz and Mrs. Moore, ironically yet seriously, incarnate the dying gods on a human level... Neither Aziz nor Mrs. Moore, of course, intends to imitate a dying god; it is the author who arranges the parallels for the reader's benefit. (Phillips, 123)

So, the use of religion in this novel is not merely an attempt to put colour in the novel. Rather a parallel is attempted to make between religious and worldly existence. The religious division among Indians was constantly used to justify European rule in India.

These are the aspects of the novel on which I have tried to shed light. Unlike Kipling, Forster has made a good parallel picture of the contemporary political events in this novel. It took Forster more than a decade to complete the novel. During this time the First World War had taken place. Forster had been in India both before and after the war and observed the changes caused by the war. But, he has not included those changes but given us several hints regarding the ups and downs in Indian politics during that time. The most important and violent incident that is mentioned in this novel is the Amritsar Massacre. In the article “The Politics of “A Passage to India””, published in *Journal of Modern Literature* in March, 1971, Jeffrey Meyers has written,

The most notorious and violent post-war event was the Amritsar Massacre. Without warning, the English General Dyer broke up a prohibited meeting of ten thousand people by firing 1650 rounds, killing over three hundred people and wounding over a thousand more. He stopped only when his ammunition was exhausted. (Meyers, 332)

Among the orders of General Dyer, there was the famous order known as Crawling Order under which the Indians were made to move on the street on all fours. This spirit of this order is echoed in Mrs. Turton’s comment on the Indians in the court room. She says, ‘remember it afterwards, you men. You’re weak, weak, weak. Why, they ought to crawl from here to the caves on their hands and knees whenever an Englishwoman’s in sight, they oughtn’t to be spoken to, they ought to be spat at, they ought to be ground into the dust (*PI* 220)’.

Frances B. Singh has emphasized the metaphorical representation of Indian political movements in *A Passage to India*. From 1912 to 1924, there had been a number of events in the political arena of colonized India. Muslim politicians formed a group called Young Party and ‘developed an ideology based on Islam.’ In the article, “A Passage to India, the National Movement and Independence”, published in *Twentieth Century Literature* in Summer- Autumn, 1985, Frances B. Singh has written about this party.

The Young Party was made up primarily of Western-educated journalists and lawyers, many of whom were practicing poets as well. Two of its members were Mohammed Ali (1878-1931), a journalist and poet, and Mohammed Iqbal (1877-1938), a lawyer better known for his poetry. Sensitive to the political decline of their community from its heights under the Mughals,

Young Partymen saw the political regeneration of Muslims coming through their awareness of their Islamic heritage. (Singh, 265)

According to Singh, Dr. Aziz resembles the members of the Young Party because he is a 'Western- trained' professional and he writes poems. Again Singh has found out that 'Aziz' concept of independence parallels Gandhi's in being a strategy for the transforming ill will into affection and achieving that state of friendship which Gandhi regarded as one of the goals of *swaraj* (Singh, 268)'. But whatever parallelism is attempted, the fact is that, *A Passage to India* is the story of conflict between the European colonizers and colonized Indians. It declares the hatred for the colonizers by the Indians. This novel might be interpreted in various ways but this division is the ultimate gap that separates the two communities.

Chapter 3

The nation – its identity and existence – can be traced within every individual belonging to that particular nation. Similarly, the history of a nation is the embodiment of the history of every individual. In the novel, *Midnight's Children* (1981), Salman Rushdie has attempted to blend the national and individual history together and to make a parallelism between these two levels of history. The story of this novel revolves with the history of newly born India and so does with the new born baby Saleem Sinai who was born at exactly when India became independent on August 15, 1947. Thus the two children – Saleem and the Indian nation - were born and grew up together, a story that is brilliantly portrayed through the magic of Salman Rushdie's pen. In the review of this novel, published in *Pacific Affairs* in Spring, 1982, George Woodcock wrote:

But Saleem Sinai, the narrator and the human protagonist of Rushdie's second novel, *Midnight's Children*, is born on the stroke of the midnight that brings in the day of independence, August 15, 1947. The other protagonist of *Midnight's Children* is the greatest midnight child of all, India itself, and this novel is in fact a kind of saga-half-fantasy and half-documentary-in which the story of Saleem's Kashmiri family and the history of his country are fatally interwoven. (Woodcock, 149)

According to Woodcock, *Midnight's Children* is “virtually unique in the English- language literature of India for its complexity and the audacity with which it handles the fictional art” (149). In this novel we see the fate of two new born children – India and Saleem Sinai, as tied together. Of course, this is based on the history of independent India but it is not a typical historical novel. In the review of this novel, published in *Journal of South Asian Literature* in Summer Fall, 1982, Uma Parameshwaran wrote:

Midnight's Children contains within it many of the major political events between 1947 and 1978 but it is not a historical novel in the way Manohar

Malgonkar's *The Princes and The Devil's Wind* are; events are not recreated but merely recorded, not interpreted but merely inserted into the fabric of the narrative, and where they are directly linked, the connections are so farfetched that it is obvious the author is purposely stretching the technique of links to its absurd extreme (Parameswaran, 249).

The novel is written in the form of biography and the writer or narrator of this biography is Saleem Sinai to whom the history of India is attached. The story moves toward the direction our protagonist wishes and we see the events through his eyes. Therefore, we like what he likes, and we dislike what he dislikes. Salman Rushdie has made the utmost use of his magic in writing this novel. This novel represents complete rejection of the history constructed by the western colonizers. Rather, it focuses on the history constructed by the individual Indians themselves. This is the reason for which we see many of the historical events of India from different viewpoints. Rushdie has created his spokesman in Saleem Sinai.

Midnight's Children is the story about two twin brothers- Saleem Sinai and the independent nation of India. As the narrative states:

I was born in Doctor Narlikar's Nursing Home on August 15th, 1947. And the time? The time matters, too. Well then: at night. No, it's important to be more... On the stroke of midnight, as a matter of fact. Clock-hands joined palms in respectful greeting as I came. Oh, spell it out, spell it out: at the precise instant of India's arrival at independence. (*MC* 3)⁶

Thus, India and Saleem Sinai were born hand in hand. But, Saleem tells us the story from the time of his Grand Father. We see Saleem's version of the history of India before and after Independence. We are shown a number of events, which all highlight the crisis in national identity. This is depicted through Saleem, as he is always in doubt of his place in the nation and the world.

Midnight's Children, remains an intensely male novel. The narrator is the boy-child of midnight, telling his story to an illiterate woman. Women are practically silent and inactive

⁶Salman Rushdie, *Midnight's Children* (Vintage, 1989) p. 3 (References to the novel will henceforth be abbreviated *MC* and included in the text)

through the whole course of the novel. There are a good number of female characters, but they are all portrayed as having no connection with the national history of India. This chapter will focus on: First, the parallelism between personal and national history; secondly, search of a national and individual identity by an individual and the problems in doing so along with the problems that the newly independent India went through and the failure of building a nation that Indians had once dreamt about; and thirdly, representation of women and their connections (or distance) to the Indian national movements for independence.

Midnight's Children is a historical fiction mingled with magical realism. Actual historical events are presented with a flavour of historical fiction. This novel is actually a biography of the protagonist Saleem Sinai who was born exactly at the moment when India became independent. In total, one thousand and one children were born during that midnight between 12:00 am and 1:00 am. But only five hundred and eighty-one could reach their tenth birthday in 1957. All of these children were endowed with some magical powers and Saleem has the best of all-telepathic power, through which he could connect with all of the midnight's children. These tales are told later and the story begins with Aadam Aziz, Saleem's grandfather in Kashmir in spring, 1957 (4). So, we get a huge chunk of Indian history before and after independence. In the review of the novel published in *World Literature Today* in Winter, 1982, K. B. Rao has written, "It covers the entire history of independent India, and Rushdie goes even farther back in time to tell us about the thirty-two years of Saleem's grandparents' and parents' lives before his birth. Rushdie attempts to swallow all of India in his epic novel" (Rao, 181). The parallelism between the individual and national history is done in two spheres in this novel. In the first sphere we see the parallel representation of the historical events of India and the events that took place in Aadam Aziz's life. The second part is directly connected to Saleem Sinai. *Midnight's Children* is presented as an on-going story that Saleem narrates to Padma and to the readers. Saleem is about to die in a very early age and therefore he wishes to tell us his tale-

Now, however, time (having no further use for me) is running out. I will soon be thirty-one years old. Perhaps. If my crumbling, over-used body permits. But I have no hope of saving my life, nor can I count on having even a thousand nights and a night. I must work fast, faster than Scheherazade, if I

am to end up meaning-yes, meaning-something. I admit it: above all things, I fear absurdity. (MC 3-4)

He could have started his tale with his birth, but he did not do so. He writes, "I must commence the business of remaking my life from the point at which it really began, some thirty-two years before anything as obvious, as present, as my clock-ridden, crime-stained birth" (4). The novel interweaves historical events since 1915, thirty two years before his birth. Another reason might be that he considered his nose to be an ancestral gift that he got from his grandfather though we know he is not the biological son of his parents.

Aadam Aziz, Saleem's grandfather, lived in Kashmir. He has just returned from Germany after completing his M. B. B. S. He has returned home after five years. He had some bitter experiences in Germany regarding his religion and his prayer which seems to disturb him very often. He is very close to Tai, the boatman, who is a very mysterious figure. His mysterious identity has something to do with the history of the nation. This will be discussed in greater detail later, but for now Tai can be looked at as the embodiment of Kashmiri tradition. In the article "'Midnight's Children': Kashmir and Politics of Identity", published in *Twentieth Century Literature* in winter, 2001, Patrick Colm Hogan has written:

From the beginning of the first chapter, the general terms of the Kashmir allegory are clear. Kashmiri tradition-the complex of habits, beliefs, and attitudes that make up the practical identities of the people-are represented by Tai the boatman. He is the "tie" that binds the present to the past, the people to their customs and to one another; and he is the boatman who, like Charon, ferries to and from the land of the ancestral dead. (Hogan, 528)

It is because of Tai's mysteriousness that the young Dr. Aziz was attracted to him, despite Tai being very dismissive and even insulting towards him. Tai actually brought the twist in Dr. Aziz's plain life by introducing him to his landowner, Ghani, for the purpose of treating his daughter Naseem. Dr. Aziz had to treat that girl without seeing her face as she remained behind a perforated Sheet which was actually a trap to attract Aziz towards Naseem and it worked. They got married and left Kashmir for Agra but they were stuck in Amritsar on April 6, 1919. At this point we are exposed to the major happenings in India. The Indians began to protest against the

presence of the British in India under the leadership of M. K. Gandhi. As *Midnight's Children* goes on to describe:

Leaflet newspaper mosque and wall are crying: Hartal! Which is to say, literally speaking, a day of mourning, of stillness, of silence. But this is India in the heyday of the Mahatma, when even language obeys the instructions of Gandhiji, and the word has acquired, under his influence, new resonances. Hartal-April 7, agree mosque newspaper wall and pamphlet, because Gandhi has decreed that the whole of India shall, on that day, come to a halt. To mourn, in peace, the continuing presence of the British. (MC 37)

But this peaceful movement turned into a riot on the 7th of April. Gandhi's design of peaceful movement distorted. This is the time that Dr. Aziz gets directly involved in Indian national history, by using his training as a doctor, to treat the wounded. Saleem gives a vivid description of Aadam Aziz's role in that historical event. The description goes-

It is April 7th, 1919, and in Amritsar the Mahatma's grand design is being distorted. The shops have shut; the railway station is closed; but now rioting mobs are breaking them up. Doctor Aziz, leather bag in hand, is out in the streets, giving help wherever possible. Trampled bodies have been left where they fell. He is bandaging wounds, daubing them liberally with Mercurochrome, which makes them look bloodier than ever, but at least disinfects them. (MC 39)

This is not over yet. This role played by Dr. Aziz is just the beginning. We are later exposed to another very important historic event of India by Dr. Aziz- the Jallianwala Bagh Massacre. It is also known as Amritsar Massacre. We are given Aziz's version of this event, which occurred on April 13, 1919. Jallianwala Bagh is the 'largest compound in Amritsar' (40). On 13 April, 1919, thousands of Indians gathered there in part of their 'peaceful protest' of the British presence in India. But this peaceful protest was not tolerated by the British colonizers. The 'Martial Law Commander of Amritsar', Brigadier R. E. Dyer arrived on the spot and ordered the shooting at the protesters, leaving the protest in a shambles and with many protestors dead.

Brigadier R. E. Dyer arrives at the entrance to the alleyway, followed by fifty crack troops. He is the Martial Law Commander of Amritsar-an important man, after all; the waxed tips of his moustache are rigid with importance. As the fifty-one men march down the alleyway a tickle replaces the itch in my grandfather's nose. The fifty-one men enter the compound and take up positions, twenty-five to Dyer's right and twenty-five to his left... As Brigadier Dyer issues a command the sneeze hits my grandfather full in the face. 'Yaaaakh-thooooo!' he sneezes and falls forward, losing his balance, following his nose and thereby saving his life. His 'doctori-attache' flies open; bottles, liniment and syringes scatter in the dust. He is scrabbling furiously at people's feet, trying to save his equipment before it is crushed. There is a noise like teeth chattering in winter and someone falls on him. Red stuffstains his shirt. There are screams now and sobs and the strange chattering continues. More and more people seem to have stumbled and fallen on top of my grandfather... Brigadier Dyer's fifty men put down their machine-guns and go away. They have fired a total of one thousand six hundred and fifty rounds into the unarmed crowd. Of these, one thousand five hundred and sixteen have found their mark, killing or wounding some person. 'Good shooting,' Dyer tells his men, 'We have done a jolly good thing.' (MC 41)

Thus this historic event is represented from Dr. Aziz' view point. But, the British government tried to give it a face of riot which was controlled and tried to show that during the process some Indians were killed. Through this representation of this event via Dr. Aziz, Rushdie has actually allowed complete authority of Indians on Indian history refusing the British version. It is to be noted that Aadam. Aziz could have died with the others but his nose saved him through a timely sneeze. After that the story moves to 1942 where we see someone named Mian Abdullah being the hope of the Muslims of India. Saleem tells us about Mian Abdullah:

'Mian Abdullah rose from the famous magicians' ghetto in Delhi to become the hope of India's hundred million Muslims.' The Hummingbird was the founder, chairman, unifier and moving spirit of the Free Islam Convocation; and in 1942, marquees and rostrums were being erected on the Agra maidan, where the Convocation's second annual assembly was about to take place. (MC 46-47)

But, the 'hope' was killed, and the secretary Nadir Khan escaped and sought shelter in Aadam Azia's house. Dr. Aziz being a kind hearted person took him in, thus strengthening his ties with

Indian history. This shelter resulted in Nadir Khan's marriage and divorce with Mumtaz, one of the three daughters, known as 'teen batti' in the neighbourhood. Nadir Khan is found to be impotent, in a way signaling to the impotence of left movements in India, which resulted in the divorce from Mumtaz. These events are seen to occur in 1945. The other sister, Emerald gets married to Zulfikar, who is in the army. . More interestingly, Mumtaz gets remarried to Ahmed Sinai, who had entered the household as a prospective husband for Alia, the third sister. Mumtaz marries Ahmed Sinai in June 1946, changing her name to Amina Sinai, and thus starting a new life. Finally, we come to the historical year of 1947. The year was also marked by frequent riots between Indian Muslims and Hindus over the issue of partition. The attack of the Ravana gang in Chapter Five is such an example. That gang is the symbol of the groups opposing the Muslims. Saleem writes, 'What is known about the Ravana gang? That it posed as a fanatical anti-Muslim movement, which, in those days before the Partition riots, in those days when pigs' heads could be left with impunity in the courtyards of Friday mosques, was nothing unusual' (*MC* 92). The attack on Lifafa Das by the Muslims represents the hatred of the Muslims for the Hindus. Somehow, Amina saved his life and it is only now that we came to know of her pregnancy. So, because of these riots in Delhi, Ahmed Sinai decided to move to Mumbai where two historic children were born at the same time.

But other children had also been born at that very hour and minute, and the story shows that the nurse, Mary Pereira, changes the babies, who subsequently grow up as Shiva and Saleem. Identities of midnight's children are muddled, symbolizing the muddle of the political child of that midnight that is the post-colonial Indian nation. After independence, Ahmed Sinai's business goes through a lot of problems, and finally all his assets were frozen by the government. In the meantime Mahatma Gandhi is also assassinated. These events are narrated in a haphazard manner, often mixing up the chronology. As the narrative reiterates: "Re-reading my work, I have discovered an error in chronology. The assassination of Mahatma Gandhi occurs, in these pages, on the wrong date. But I cannot say, now, what the actual sequence of events might have been; in my India, Gandhi will continue to die at the wrong time" (*MC* 196).

This mixing of chronology, or not caring about dates, gives the narrative its own authority, insisting that it does not have to be true to history. Saleem declares complete authority

on his own history and its connections to the national one. Another explanation is found in Patrick Colm Hogan's article "'Midnight's Children': Kashmir and the politics of Identity". Hogan writes, "The point should be clear. In Rushdie's view, Gandhi should not have died when he did. He should have lived, shaping the nation's future" (Hogan, 515-516).

We are told about two more deaths, the death of Saleem's grandfather Aadam Aziz and the death of the then Prime Minister Jawaharlal Nehru. These deaths, though unconnected, are juxtaposed in Saleem's narrative. He explains, "after the death of my grandfather, Prime Minister Jawaharlal Nehru fell ill and never recovered his health. This fatal sickness finally killed him on May 27th, 1964...And my grandfather was the founder of my family, and my fate was linked by my birthday to that of the nation, and the father of the nation was Nehru" (*MC* 389). Later, Saleem's family migrated to Pakistan and the novel uses this opportunity to describe happenings in Pakistan, the 'other' child of independence. Saleem's uncle Zulfikar is now a General in the Pakistani Army. We become witness of a coup in Pakistan by General Ayub Khan in 1958: "Tonight, therefore, I am assuming control of the State!... The Constitution is hereby abrogated! Central and Provincial legislatures are dissolved! Political parties are forthwith abolished!" (*MC* 402) So again Saleem is found to be connected with national history, this time of Pakistan. Later, when they returned to India hearing the news of Ahmed Sinai's sickness during the Sino- Indian war, Saleem had to go through an operation on his nose which caused the loss of his power. It is presented as a direct consequence of the war. We are also told about the Indo- Pakistan war of 1965. This war had the biggest connection with the Sinai family. Saleem states, "Let me state this quite unequivocally: it is my firm conviction that the hidden purpose of the Indo-Pakistani war of 1965 was nothing more nor less than the elimination of my benighted family from the face of the earth. In order to understand the recent history of our times, it is only necessary to examine the bombing-pattern of that war with an analytical, unprejudiced eye" (*MC* 469). Yes, Saleem's entire family was killed in a bombing incident during this war and Saleem suffered a loss of memory. During his amnesia he participated in the Bangladesh- Pakistan war as a special member of the Pakistani force. Thus we get a 'Saleemian' view of the liberation war of Bangladesh. After the war Saleem met Parvati- the- Witch in the newly born Bangladesh. So, Saleem has witnessed the birth of another nation. With the group of Parvati and Picture Singh, the magician he got back to India from Bangladesh. This group represents the communists of

India. Through the problems that Picture Singh and his group went through we are given a picture of India which broke the lives of millions of Indians. It is the portrayal of failure in the Indian political arena. In the article "Epic Failure: Disappointment as Utopian Fantasy in "Midnight's Children"", published in *Twentieth Century Literature* in Winter, 2001, John J. Su wrote:

Midnight's Children is utopian in the literal sense of the word: it imagines an egalitarian "no place," an ideal community that contrasts with the actual history of India. This utopianism seems to reject the political left because it implies that no legitimate political alternative to the Congress Party exists; Picture Singh as a representative of the left offers a glorious but failed promise to the nation. (Su, 560)

Saleem's mystery is repeated when he marries Parvati aka Laylah, as she is pregnant with Shiva's child. It feels like history is repeating itself, 'once again a child was to be born to a father who was not his father, although by a terrible irony the child would be the true grandchild of his father's parents; (MC 580)' The baby's birth is also connected with India as the baby was born exactly after the declaration of emergency in India,

He was born in Old Delhi... once upon a time. No, that won't do, there's no getting away from the date: Aadam Sinai arrived at a night-shadowed slum on June 25th, 1975. And the time? The time matters, too. As I said: at night. No, it's important to be more... On the stroke of midnight, as a matter of fact. Clock-hands joined palms. Oh, spell it out, spell it out: at the precise instant of India's arrival at Emergency, he emerged. (MC 586)

This declaration of emergency was, according to Saleem, 'the smashing, the pulverizing, the irreversible discombobulation of the children of midnight (MC 597).' Later we see the assault upon the ghetto of magicians in which Parvati aka Laylah died saving her son by her magic. On the other hand Saleem and the other Midnight's Children were caught. It was made sure that no more Midnight's Children could be born of them. This represents Indira Gandhi's attempt to remove all the oppositions to secure her regime. After he is freed, Saleem found that his son was saved and he along with Picture Singh went to Bombay, where he could no longer find the city of his childhood. The connection with the past is established through Mary Pereira, his old

nanny. Saleem's son, Aadam, who had remained strangely silent until this time, suddenly finds his voice and utters his first word 'abracadabra', a magic spell. This first utterance also comes on the anniversary of India's independence. Thus three generations are connected to Indian national history. The end somehow leaves a hope for India to come out of the political frustration and enter a new era of prosperity. Saleem tells us that his son belonged to a new generation of Midnight's Children who would change India into something that Saleem's generation had tried but failed to do. Thus the parallelism between two levels of history continues even as the novel comes to an end.

'Rushdie attempts to answer the question of one's identity, both individually and nationally'- writes K. B. Rao in the review of the novel published in *World Literature Today* (181), in Winter, 1982. The crisis that independent India went through is portrayed through these children. Uma Parameswaran writes, 'The post- independence generation is symbolized by the one- thousand- and- one children born in the midnight hour of August 15, 1947 (463).' The life of Saleem Sinai is actually the journey of a postcolonial citizen towards his identity, his origin and root. The journey is a problematic one as the origin of a race or nation lies far back in the history. The identity of the citizens of a postcolonial nation is more problematic. In the article "Salman Rushdie's "Midnight's Children" and an Alternative Genesis", published in *Pacific Coast Philology* in November, 1986, Indira Karamcheti wrote,

As Rushdie's narrator demonstrates, the obsession with beginnings is also the obsession with identity. It takes as its premise the conflation of what with when, that is, we are, literally, when we begin... Saleem, born on the stroke of midnight, occupies a special position. His identity embodies the identity of his collective group and of his nation. Saleem seeks the identity of himself, his group, and his nation in their beginnings. (Karamcheti, 81).

This view is echoed in Saleem's narrative as he writes: "I had been mysteriously handcuffed to history, my destinies indissolubly chained to those of my country. For the next three decades, there was to be no escape" (*MC* 3). So, Saleem can be considered as the personified version of India itself. This is where the mixing up of the babies becomes significant, as it shows the uncertainty of identity. He was not the biological son of Ahmed and Amina Sinai being

‘actually’ the son of the street performer Wee Willie Winkie and his wife Vanita (or the illegitimate son of William Methworld and Vanita). Thus he was born with a false identity to wrong parents. But Saleem grows up in the Sinai family, and traces his origins back to Aadam Aziz, who was a Kashmiri. But, as a Kashmiri man, his Kashmiri origin seems to be in the unknown past. Because, Kashmir, itself has its origin in the remote past. Tai sheds light on this matter: “I have watched the mountains being born; I have seen Emperors die. I saw that Isa, that Christ, when he came to Kashmir. Smile, smile, it is your history I am keeping in my head” (*MC13*). According to Hogan, these three references represent religion and empire respectively. The birth of the mountains represents the time of Shiva and Parvati who are a Hindu god and goddess; Christ represents Christianity; and the Emperor represents Emperor Jahangir. Tai, himself represents Islam (528). There lies the problem as Hogan has pointed out,

Tai, though now Muslim, does not represent only one religion or one political system, for he is timeless. Religions and empires in Kashmir have been located in time; Tai persists through all of them... That is how Tai can be said to precede religion and empire. In contrast, nations are made of historical stuff; they are self-conscious about origins and development. (Hogan, 528)

Hogan also points to the rejection of the existence or idea of India as a nation despite the long historical background. It is done through the narrator as he plays the role of the spokesman of the author. Saleem writes,

this year-fourteen hours to go, thirteen, twelve-there was an extra festival on the calendar, a new myth to celebrate, because a nation which had never previously existed was about to win its freedom, catapulting us into a world which, although it had five thousand years of history, although it had invented the game of chess and traded with Middle Kingdom Egypt, was nevertheless quite imaginary; into a mythical land, a country which would never exist except by the efforts of a phenomenal collective will-except in a dream we all agreed to dream; it was a mass fantasy shared in varying degrees by Bengali and Punjabi, Madrasi and Jat, and would periodically need the sanctification and renewal which can only be provided by rituals of blood. India, the new myth-a collective fiction in which anything was possible, a fable rivalled only by the two other mighty fantasies: money and God. (*MC 150*)

Aadam Aziz represents a modern young man who has just come back from Germany, thus showing how Indian modernity is learned from the Europeans. His new identity seems to be in conflict with his Kashmiri identity, making him very different from Tai, who is the embodiment of Kashmiri traditions. The origin of these traditions is unknown. But the conflict between these two- indigenous tradition and individual or modern identity is the source of conflict. Hogan writes, "This conflict between an indigenous tradition of practical identity that tends toward harmonization and an alien system of categorical identities that aligns religious affiliation with nationhood in sets of rigid antitheses-Muslim against Hindu, Pakistan against India" (Hogan, 539).

The problem of identity lies in the failure to understand the hybridity in India. The novel is a collection of multiple events and characters who play different roles in those events, such as the roles played by the two rivals, Shiva and Saleem. The conflict between these two members of the MCC or the Midnight Children's Club represents the conflict among the political groups of the newly born India. Attack on the midnight's children represents the attempt to remove the opposition to protect the regime of the then Congress Party led by Indira Gandhi. Again the letter that Nehru wrote to Saleem congratulating him on his birth represents an attempt to control the entire nation. "Dear Baby Saleem, My belated congratulations on the happy accident of your moment of birth! You are the newest bearer of that ancient face of India which is also eternally young. We shall be watching over your life with the closest attention; it will be, in a sense, the mirror of our own" (MC 167). So, as soon as the Colonizers left, neo- colonizers started their work. National independence did not bring freedom to the mass of the people, as their lives continued to be controlled, this time by new rulers. To have eye on Saleem was to control him and thus to control the entire India. Thus Saleem's free identity as the citizen of a newly born nation was confined and controlled, always under the surveillance of the government. Hence the unreliable narrative voice of *Midnight's Children* becomes significant at many levels. . He gives version of history in which he has attempted to portray his own identity and his efforts at mastery over the nation, and this version is as one-sided and partial as all the others who try to own the nation. Saleem tries to established authority not only over his own history but on the history of his nation, however shaky the narrative authority he tries to establish may be. Saleem tells,

I told you the truth,' I say yet again, 'Memory's truth, because memory has its own special kind. It selects, eliminates, alters, exaggerates, minimizes, glorifies, and vilifies also; but in the end it creates its own reality, its heterogeneous but usually coherent version of events; and no sane human being ever trusts someone else's version more than his own. (MC 292)

John J. Su has written,

Through- out his narrative, Saleem insists that his actions shape the defining historical moments of post-independence India, from the language riots of Bombay to the death of Nehru to the state of emergency imposed by Indira Gandhi. Despite his identification of individual and national fate, however, Saleem is unable to affect the nation's destiny in any deliberate manner. His accidents and foibles have greater political effect than his efforts to form an ideal community of similarly gifted children, the Midnight's Children Conference. According to his own account, he incited the Bombay language riots as a result of a biking accident. And he himself tells us that the most important events in his life happen in his absence. (Su, 550)

Thus Saleem searches for and recreates his own individual, as well as national identity. In doing so, he recreates and rewrites history according to his convenience, implying that history is always personal and subjective. Saleem seeks continuity amongst all the uncertainties, as the naming of his son after his grandfather indicates. Saleem and all the other midnight's children, and by extension all the citizens of India, seem to be struggling to find a place outside the one that has been assigned to them in the national historical and political discourse. *Midnight's Children* can be read as an attempt to find a new and more just position in the new nation, and thus can be read as a recounting of the struggles and disappointments as Saleem and his midnight friends grapple with this effort.

In the search and history telling, we find some problems developing in the newly born India. These problems are represented by Saleem through the portrayal of the disruption of the MCC or Midnight's Children Conference. It is to be noted that these midnight's children are the embodiment of the citizens of newly born India. The conference was destroyed due to "bickerings, prejudices, boredom, selfishness-which I had believed too small, too petty to have touched them" (415). These small problems destroyed the unity of the midnight's children though Saleem considered them to be 'too small to have touched them'. In the article "Allegories

of Nation in “Midnight’s Children””, published in the *Hungarian Journal of English and American Studies* in Fall, 2001, Ágnes Györke writes:

The act of founding the Conference creates a vehicle: we see a conference room, a "parliament chamber" (298) whenever Saleem mentions the M.C.C. The allegory needs this vehicle in order to acquire a form, which happens immediately; the M.C.C. starts to designate the conference room of the nation, and its decline refers to the decline of India. (Györke, 182)

Another problem lies with the construction of postcolonial identity of the citizen of the newly independent nation, which is part of the colonial legacy. Though India became Independent on 15 August, 1947, it could not be free from the grasp of cultural and social divisions which had been put in place by the colonizers. This was the process of exploitation, which the newly born India could not escape. This class distinction is portrayed through the destruction of the slum in the name of beautification of Delhi by the government of Indira Gandhi. In the review of the novel published in *The Wilson Quarterly* in spring, 1982, Nayantara Sahgal writes:

Near the end, Saleem is living among beggars, in the shadow of the Friday Mosque in Delhi. Married to Parvati-the-Witch and friend of Picture Singh, the snake charmer, he becomes a victim of Indira Gandhi's Emergency when the slum settlement is bulldozed in a campaign to beautify Delhi. (Nayantara, 148)

However, in the post-Independence context, Saleem experiences complete failure in his attempt to equate the nation’s story with his own as pointed out by John J. Su. (547) Su writes,

Midnight's Children establishes an aesthetic identity between Saleem and India that creates a set of expectations associated with an epic hero. Saleem's comic failure to meet these expectations not only undermines his claim to be the representative figure of nation but also rejects efforts to embody nation more generally. (Su, 552)

So, the reason of failure of the newly born India lies within the failure of Saleem himself. Thus, Saleem is portrayed as the leader of the nation. The fate of that nation is closely connected to the fate of the leader. Su writes:

Even the most idealized of such "embodied" or epic communities fail because their destinies are too closely associated with the fate of their leader. This critique is precisely that leveled at Indira, who sought to impose a very particular and homogeneous religious nationalism upon one of the largest and most diverse collectives in the world... Rushdie finds the equation of leader and nation dangerous because it removes social agency from individuals; the leader or epic hero becomes the sole force for effecting positive social change. And the repeated failures of such communities in the novel point to the inevitable disappointments to which they lead. (Su, 552-553)

So, the failure of the narrator is associated to the failure of India as a nation. Similarly, the attempt to equate one's personal story to the history of his nation creates problems in recreating one's identity at both individual and national levels. Therefore, the hope that the 1001 midnight's children were born with turned into hopelessness, even though the novel ends with Saleem's hope that the new generation of midnight's children would accomplish the tasks that his generation failed to do.

The women of *Midnight's Children* are not merely typical Indian women, nor are they portrayed with characteristics that would mark them as modern. In the article, "Domesticity in Magical-Realist Postcolonial Fiction: Reversals of Representation in Salman Rushdie's 'Midnight's Children'", Published in *Frontiers: A Journal of Women Studies* in 2007, Sara Upstone has written: "Women seem almost magically to take their place at the center of the narrative, moving to its core as they overwhelm the boundaries delimited for them" (Upstone, 275). The women of this novel have a great influence over the Narrator Saleem Sinai and thus on India itself as Saleem represents India. Saleem describes this influence in the following statement:

Women have made me; and also unmade. From Reverend Mother to the Widow, and even beyond, I have been at the mercy of the so-called (erroneously, in my opinion!) gentler sex. It is, perhaps, a matter of connection: is not Mother India, Bharat-Mata, commonly thought of as female? And, as you know, there's no escape from her. (MC 565)

The influence of women in Saleem's life is not surprising because his grandfather Aadam Aziz was also influenced by women. Actually women became Aadam Aziz's weakness along with history and that weakness was created by the 'perforated sheet'. Hogan writes,

Aadam has two weaknesses, named by Rushdie on the second page of the text. These are "women and history". History, again, is a weakness because the modern nation is self-consciously historical; moreover, as a political entity rather than a communal system of habit and custom, it is continually subjected to the changing complexes of political and social conditions and crises that define history. Women are a weakness because of Naseem. She is the one woman to whom Aadam is drawn, and allegorically, she is the nation-India, as imagined at a particular historical moment. To say that Aadam has a weakness for women is to say that he has a weakness for the imagined nation. (Hogan, 528- 529)

Thus India is connected to women being called Mother India by Saleem whereas Aadam Aziz indicates that the readers have to discover India part by part like he discovered Naseem, his wife, through the perforated sheet. Thus the female body is embodied with all the characteristics of the newly born nation, including its wholeness and fragmentation. . But, women in colonial discourse, even while they were made to stand in for the nation, were never envisaged in the active role. Rushdie's portrayal of women seems to be along the same lines. In the article "Nation and Narration: A Study of *Midnight's Children*", published in the *Thirdfront* journal, in February, 2013, Bilal A Shah writes:

Although she is a symbol of wholeness, her own integrity remains secondary. The text announces within brackets "(he has told her to come out of purdah)", the punctuating signposts that woman's freedom is an aside in the narrative of nationalism. Imaginative construction of woman's body is a metaphor for constructing national identity through the regional, and the exposure of woman's body is a signal for the melting pot of secular modernity. For in the political context of decolonization, modernity is required of Indian women. (Shah, 83)

The women of the novel do take on some family responsibilities as shown in Saleem's great-grandmother (or Aadam Aziz's mother). She took the responsibility of the family after her husband's death. Saleem writes, "In 1918, Doctor Aziz's father, deprived of his birds, died in his sleep; and at once his mother, who had been able to sell the gemstone business thanks to the

success of Aziz's practice, and who now saw her husband's death as a merciful release for her from a life filled with responsibilities" (*MC* 30). Upstone writes, "In situations where women cannot simply reject their role in the home, Rushdie's women instead appropriate the space and use their assigned role to their advantage" (Upstone, 275). Rushdie's women, even when they are in charge, occupy the inner sanctum of the home. As Partha Chatterjee argues women were intentionally kept inside the house in the name of keeping the 'home' pure. In his essay, "Colonialism, Nationalism, and Colonialized Women: The Contest in India" Chatterjee wrote,

Applying the inner/outer distinction to the matter of concrete day-to-day living separates the social space into *ghar* and *bahir*, the home and the world. The world is the external, the domain of the material; the home represents one's inner spiritual self, one's true identity. The world is a treacherous terrain of the pursuit of material interests, where practical considerations reign supreme. It is also typically the domain of the male. The home in its essence must remain un-affected by the profane activities of the material world-and woman is its representation. And so one gets an identification of social roles by gender to correspond with the separation of the social space into *ghar* and *bahir*. (Chatterjee, 624)

Naseem Aziz is an interesting character as she emblematises the incompleteness of the modernization process in India. As Hogan writes, "There are many ways in which Rushdie connects Naseem with India. For instance, later in life, she is known as Reverend Mother, her name recalling Mother India, the *Bharat-Mata* with whom Saleem connects his own "too-many women"" (Hogan, 529). Thus Saleem creates a link between Mother India and his own grandmother Naseem aka Reverend Mother. Hogan writes,

the most striking link between Naseem and *Bharat-Mata* occurs in the opening chapter of the novel, "The Perforated Sheet." This title refers to the way in which Aadam Aziz first sees Naseem. Aadam, a physician, is called on to examine Naseem but can see her only in patches. He is allowed to view just that part which is ailing, and he views it through a perforated sheet. Aadam's partial and discontinuous views of Naseem mirror anyone's partial and discontinuous views of a nation, for our experience of a nation is necessarily an experience of bits and pieces only; we do not sense the whole directly, but imagine it. (Hogan, 529)

The other important female character in the novel may be seen to be Padma, who also occupies the place of the listener/reader of the narrative. . She keeps the story on track, even while we are not told anything about Padma's background. In the article, "Redefining the Body as a Cultural Signifier in Salman Rushdie's "Midnight's Children"", published in the *International Journal of English Language, Literature and Humanities* in August, 2013, Rosy Chamling has written, "Most critics have studied Padma as a figure of gaps and absences as nothing is told to the reader about her history, her family, her social background. This is because women are barely made visible in such critical discourse of colonization and patriarchy" (Chamling, 6).

However, Salman Rushdie can be seen to have broken the boundary between the Ghar and Bahir in some ways, as women travel from one nation to another. We find Naseem aka Reverend Mother travelling to Pakistan with her daughter Amina Sinai, leaving the husband behind in the responsibility of a nurse. The nurse also was a woman and thus Rushdie represents man's dependence on women for various purposes. Again, Saleem's sister Jamila, the singer, and his aunt, Pia represent the desirable female body. Being attracted by the female body we finally see our narrator going to a prostitute. On the other hand Saleem's mother Mumtaz aka Amina Sinai is portrayed as a betrayer. Shah has written,

In *Midnight's Children*, the grim image of women as embodying the desire for nation becomes subjected to greater ironies even as male desire (represented first in Saleem's erotic attraction to his aunt Pia and then to his sister, Jamila Singer) continues to provide the narrative's impetus. Each time this desire is deflated, women reoccur as different kinds of bodies: the body in adultery, the body ageing. (Shah, 85)

Throughout the novel, the lives of men, from Aadam Aziz to Saleem Sinai, is seen to be driven by women. At the very end of the novel, we find another woman, Indira Gandhi, sterilizing and castrating Indian men, including the hero of the novel, thus destroying the future of the nation. Chamling writes:

He (Saleem) is rendered impotent by the forced sterilization camp imposed by Smt. Indira Gandhi during the Emergency period between 1975-76 when all civil liberties were suspended to curb dissension. Sanjay Gandhi's act of

forcibly castrating the people as an act of population control is the worst bestial act perpetrated on the individual body. (Chamling, 7)

So, on one side Rushdie has created modernity among his female characters and on the other side they are portrayed with harshness; on one side they are connected to the nation whereas on the other side they are portrayed as betrayal. Thus, Rushdie has presented women as the 'body' of the nation in *Midnight's Children* though women of this novel are not given any role to play in the national context except one- Indira Gandhi. But Indira Gandhi is a part of real history, not of the novel. So, though He has made a good connection between woman and the nation, the patriarchal authority denying women's contribution in the national context is clear.

Midnight's Children is the family saga of Saleem Sinai. He is the embodiment of the collective identity of the Indian nation, bearing on his self all the markers of the nation. . His attempt to recollect his past and to put them together is an attempt to recreate Indian history rejecting the European version of Indian history. His attempt to connect himself with his grandfather Aadam Aziz is the attempt to find his origin. His search of identity represents the search of identity by the millions of Indians. He not only searches for his own lost identity, but also questions and deconstructs the history of India even while he attempts to recreate it. To sum up it can be said that, *Midnight's Children* includes some of the important postcolonial issues like creation and telling of history, search of identity, and storytelling. In doing so it has also dealt with the problems within postcoloniality. Though all the questions of postcoloniality are not answered, *Midnight's Children* can be considered as an ideal representative of postcolonial writing.

Conclusion

Postcolonial literature examines the identity of an individual in a postcolonial nation. Thus, postcolonial literature attempts to find the position of colonizers and colonized in terms of their cultural and national identity. It also examines the ambivalent role played by both the colonizers and colonized because of their adoption of each other's culture. Postcolonial literature also attempts to find a voice that might play the role of an indigenous representative of that particular nation. Postcolonial nations reject this colonial representation by the colonizers. The telling of history by Saleem Sinai in *Midnight's Children* is the evidence of that. Moreover, ambiguous situations due to the clash between the cultural and national identity create difficulties both for the colonizers and colonized. One of the major reasons of such clashes in India was its hybrid culture and the ensuing hybrid cultural identity. Kim in the novel *Kim* represents such hybrid culture when he accompanies Lama on his journey towards the 'sacred river'. Again *Midnight's Children* represents the expectation of the people of India and destruction of dreams due to the power games played by the political parties after the birth of India. Colonial hegemony played a great role in forming even post-colonial identity.

I have tried to incorporate my understanding in the readings of these three novels. These books represent the issue of identity in colonial discourse, the ambiguous relationship between the colonizers and colonized, the cultural differences that lay on the path of mutual friendship between these two groups, the representation of women in postcolonial literature in terms of their connection to the national movement of independence, and role of religion in the national movement of India and some other points related to these. Every individual belonging to a postcolonial society desires to encounter a voice that would represent their sufferings and oppression during the colonial rule. But it is not easy for a particular voice to represent all of these because there are millions of different circumstances in colonial history in which millions of individuals perceived the circumstances in different ways. Therefore, all the postcolonial texts have different perceptions of the happenings during colonialism. This paper has attempted to cover as many aspects as possible by focusing on these three texts. These aspects might also be looked at from different perspective. Therefore, it will be arrogant to declare that every aspect

that this paper examines and portrays is flawless. The aspects are portrayed as the authors perceived those events. At last it can be stated that colonial and post-colonial situations have alerted us to the fact that the way to identity is full of ups and downs, and that all narratives are disturbed and partial.

Works Cited

Primary Texts:

- Forster, E. M. *A Passage to India*. Penguin Books. London (1989)
- Kipling, Rudyard, "Kim", Wordsworth Editions Limited, 8b East Street, Ware, Hertfordshire SG12 0HJ (1993)
- Rushdie, Salman. *Midnight's Children*. Vintage. London (2006)

Secondary Texts:

- Ashcroft, Bill. Griffiths, Gareth. Tiffin, Helen. *Post- Colonial Studies: The Key Concepts*. Routledge, 2 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN (2007)
- Bhabha, Homi. "Of Mimicry and Man: The Ambivalence of Colonial Discourse" October (Discipleship: A Special Issue on Psychoanalysis) 28 (Spring, 1984): 125-133. *JSTOR*. Web. 25 Oct. 2014.
- Chamling, Rosy. "Redefining the Body as a Cultural Signifier in Salman Rushdies *Midnight's Children*" International Journal of English Language, Literature and Humanities 1.2 (Aug, 2013): 1-10. Web. 23 Nov. 2014.
- Chatterjee, Partha. "Colonialism, Nationalism and Colonialized Women: The Contest in India" American Ethnologist 16.4 (Nov, 1989): 622-633. *JSTOR*. Web. 25 Nov. 2014
- Christensen, Trimothy. "Bearing the White Man's Burden: Misrecognition and Cultural Difference in E. M. Forster's "A Passage to India"" Novel: A Forum on Fiction 39.2 (Spring, 2006): 155-178. *JSTOR*. Web. 21 Oct. 2014.

--- Dawson, Jennifer. "Reading the Rocks, Flora and Fauna: Representations of India in Kim, A Passage to India and Burmese Days." *Journal of South Asian Literature*, 28.1/2 (Spring, Fall 1993): 1-12. *JSTOR*. Web. 14 Sep. 2014.

--- Györke, Ágnes. "Allegories of Nation in "Midnight's Children"" *Hungarian Journal of English and American Studies* 7.2 (Fall, 2001): 169-190. *JSTOR*. Web. 15 Nov. 2014.

--- Hale, Nancy. "A Passage to Relationship" *The Antioch Review* 20.1 (Spring, 1960): 19-30. *JSTOR*. Web. 21 Oct. 2014.

--- Henning, John. "Kim O'Hara." *The Irish Monthly*, 74.871 (January, 1946): 9-16. *JSTOR*. Web. 20 Sep. 2014.

--- Hogan, Patrick Colm. "'Midnight's Children': Kashmir and the Politics of Identity" *Twentieth Century Literature* 47.4 (Winter, 2001): 510-544. *JSTOR*. Web. 15 Nov. 2014.

--- Karamcheti, Indira. "Salman Rushdie's "Midnight's Children" and an Alternate Genesis" *Pacific Coast Philology* 21. 1/ 2 (Nov, 1986): 81-84. *JSTOR*. Web. 15 Nov. 2014.

--- Macaulay, Thomas Babington and G. M. Young. *Speeches by Lord Macaulay: With his minute on Indian Education*. London: Oxford University Press, H. Milford, 1935. Website. 28 August, 2014.

<http://www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt_minute_education_1835.html>

--- Meyers, Jeffrey. "The Politics of "A Passage to India"" *Journal of Modern Literature* 1.3 (March, 1971): 329-338. *JSTOR*. Web. 21 Oct. 2014.

--- Parameswaran, Uma. Rev. of *Midnight's Children*, by Salman Rushdie. *Journal of South Asian Literature* 17.2 (Summer, Fall 1982): 249-250. *JSTOR*. Web. 2 Jul. 2014.

- Phillips, K. J. "Hindu Avatars, Moslem Martyrs, and Primitive Dying Gods in E. M. Forster's "A Passage to India"" *Journal of Modern Literature* 15.1 (Summer 1988): 120-140. *JSTOR*. Web. 21 Oct. 2014.
- Rao, K. B. Rev. of *Midnight's Children*, by Salman Rushdie. *World Literature Today* 56.1 (Winter, 1982): 181. *JSTOR*. Web. 2 Jul. 2014.
- Rushdie, Salman. *Midnight's Children*. Vintage. London (2006)
- Said, Edward W. *Culture and Imperialism*, Vintage, Random House, 20 Vauxhall Bridge Road, London SW1V 2SA (1994)
- Sahgal, Nayantara. Rev. of *Midnight's Children*, by Salman Rushdie. *The Wilson Quarterly* 6.2 (Spring, 1982): 147-148. *JSTOR*. Web. 2 Jul. 2014
- Shah, A Bilal. "Nation and Narration: A Study of *Midnight's Children*" *Thirdfront, Journal of Humanities and Social Science* 1.1 (Feb, 2013): 74-91. Web. 23 Nov. 2014.
- Singh, Frances B. "A Passage to India, the National Movement, and Independence" *Twentieth Century Literature* 31. 2./3 E. M. Forster Issue (Summer- Autumn, 1985): 265-278. *JSTOR*. Web. 21 Oct. 2014.
- Su, John J. "Epic of Failure: Disappointment as Utopian Fantasy in "Midnight's Children"" *Twentieth Century Literature* 47.4 (Winter, 2001): 545-568. *JSTOR*. Web. 15 Nov. 2014.
- Tayeb, Lamia. "The Inscription of Cultural Bafflement in E. M. Forster's "A Passage to India"" *Interdisciplinary Literary Studies* 6.1 (Fall, 2004): 37-59. *JSTOR*. Web. 21 Oct. 2014.
- Thrall, James H. Immersing the Chela: Religion and Empire in Rudyard Kipling's "Kim". *Religion & Literature*, 36.3 (Autumn, 2004): 45-67. *JSTOR*. Web. 2 July. 2014

--- Wegner, Phillip E. "Life as He would Have It": The Invention of India in Kipling's "Kim". *Cultural Critique*, 26 (Winter, 1993-1994): 129-159. *JSTOR*. Web. 14 Sep. 2014.

--- Woodcock, George. Rev. of *Midnight's Children*, by Salman Rushdie. *Pacific Affairs* 55.1 (Spring, 1982): 148-149. *JSTOR*. Web. 2 Jul. 2014.