

WHY CAN'T WE STILL BE FRIENDS?:
OTHERING IN INTERCULTURAL RELATIONSHIPS IN E. M. FORSTER'S
A PASSAGE TO INDIA AND ZADIE SMITH'S *WHITE TEETH*

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ABSTRACT

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This thesis aims to compare E. M. Forsters's *A Passage to India* and Zadie Smith's *White Teeth* basing its argument on the assumption that both novels contemplate in good faith on the possibilities for people from different cultures and ethnicities to genuinely relate to each other without engaging in the negative practice of othering. Both novels dwell on contexts in which the (ex) colonizer and the colonized have to live together – one in colonial India and the other in postcolonial England. While making this comparison, the concept, otherness, is going to be used mainly as it is conceptualized in Edward Said's theoretical framework. *A Passage to India* is going to be handled as a novel which tries hard to criticize the mentality behind the phenomenon of othering but cannot go beyond the conjunctural circumstances of its time, while *White Teeth* is going to be portrayed as a novel aimed to celebrate the coexistence of cultures but questions whether it really works well in individual or

interpersonal life-practices. When these two propositions are considered, this thesis aims to reach the conclusion that *A Passage to India* paved the way for a novel like *White Teeth* in terms of its stance and ideology and that the two novels are similar in the way they simultaneously promote progressive views concerning intercultural relationships and suggest that there are still many obstacles to overcome on the way towards achieving this desired end.

Keywords: Othering, Intercultural relationships, Hope, Postcolonialism, Colonialism

ÖZ

NEDEN HALA ARKADAŞ OLAMIYORUZ?:

E. M. FORSTER'IN *HİNDİSTAN'A BİR GEÇİT* VE ZADIE SMITH'İN *İNCİ GİBİ DİŞLER* ROMANLARINDA KÜLTÜRLER ARASI İLİŞKİLERDE
ÖTEKİLEŞTİRME

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Bu tezde E.M. Forster'ın *Hindistan'a Bir Geçit* ve Zadie Smith'in *İnci Gibi Dişler* romanlarının karşılaştırılması amaçlanır. İki roman da (eski) sömürgeci ve sömürgeleştirilmiş halkların birlikte yaşamak zorunda olduğu bağlamlar üzerinde durur – biri sömürgecilik dönemindeki Hindistan, diğeri ise sömürgecilik sonrası dönemdeki İngiltere. Tezin savı iki romanın da farklı kültür ve etnisitelerden insanların ötekileştirme eylemine kalkışmaksızın birbirleriyle samimi bir şekilde ilişki kurmaları üzerine iyi niyetle kafa yorması varsayımı üzerine kurulur. Bu karşılaştırma yapılırken ötekilik kavramı asıl olarak Edward Said'in kuramsal çerçevede kavramsallaştırıldığı şekliyle kullanılır. *Hindistan'a Bir Geçit* ötekileştirme olgusunun ardındaki zihniyeti eleştirmeye çabalayan ama zamanının konjonktürel şartlarının ötesine geçemeyen bir roman olarak görülürken, *İnci Gibi Dişler* kültürlerin bir arada varoluşunu kutlamayı amaçlayan bir roman olarak çizilse de bireysel ve kişiler arası yaşam pratiklerinde bu bir aradalığın gerçekten işleyip işlemediğini sorgulayan bir roman olarak ele alınır. Bu iki önerme göz önünde bulundurulduğunda bu tezde *Hindistan'a Bir Geçit*'in duruşu ve ideolojisi açısından

İnci Gibi Dişler gibi bir romanın önünü açtığı sonucuna varılır. Dolayısıyla her iki romanın da kültür lerarası ilişkilere dair olumlu görüşler sunduğu ama bu ulaşılması istenen sonuca giden yolda hala üstesinden gelinmesi gereken birçok engelin olduğu savunulur.

Anahtar Kelimeler: Ötekileştirme, Kùltürler arası ilişkiler, Umut, Sömürgecilik sonrası, Sömürgecilik

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CHAPTER 1

INTRODUCTION

... the wicked lie, that the past is always
tense and the future, perfect.

~Zadie Smith

The Enlightenment project put forth the idea of inevitable progress based on the power of reason. Mainly three European philosophers of the 18th Century, the Italian professor Giovanni-Battista-Vico (1668-1744), the French rationalist Helvetius (1715-71), and the French mathematician Marquis de Condorcet (1743-94), stood up for social progress apart from the frequently emphasized material progress. For example, Helvetius upheld the idea that for a better society equal rights and opportunities are to be provided for all the individuals in that society. Condorcet had an optimistic view of human history and asserted that humanity was progressing “rapidly towards perfection” (Rao, 5-6). He proposed three main expectations for the future status of the human race: “the abolition of inequality between nations, the progress of equality within each nation, and the true perfection of mankind” (Condorcet 27). He thought that social progress is dependent upon attaining an enlightened civilization free of superstitions and prejudices as everyone is expected to have the necessary knowledge, gained through reason, to eliminate the effects of inequality based on the natural differences between men. According to Condorcet, “[t]he progress of history would . . . result in increasing harmonization of world culture, so that mankind, instead of being divided between many different cultural groups . . . would become a truly cosmopolitan whole” (Outram 65). In light of the accounts given above, if the progression of time and history is considered as

advancement, it has to have an impact on intercultural relationships, too. When considered in line with the idea of inevitable progress brought about by the enlightenment philosophy, othering in intercultural relationships is also expected to evanesce through time. It is, however, a significant question whether this kind of improvement has really taken place or not because in intercultural relationships, the subjects of heterogeneous characteristics come together, and in these kinds of relationships the practice of othering is likely to take place as people tend to be prejudiced against each other.

This thesis aims to observe and question the above mentioned assumption of the enlightenment ideology concerning human relationships within the context of the period from colonial to postcolonial times taking two novels as the exemplars of the mentioned periods. The novels to be studied are Edward Morgan Forster's *A Passage to India* and Zadie Smith's *White Teeth*. *A Passage to India*, written in 1924, is one of the most well-known novels of E. M. Forster. It is set against the background of the British Raj in India and the independence movement against it during the first quarter of the 20th Century. On the other hand, Smith's award winning novel, *White Teeth*, written in 2000, represents the multicultural London of postcolonial times. The main reason for choosing these two novels for comparison is that both novels contemplate in good faith on the possibilities for people from different cultures and ethnic backgrounds to genuinely relate to each other without engaging in the negative practice of othering. Both novels dwell on contexts in which the (ex) colonizer and the colonized have to live - one in colonial India and the other in postcolonial England. Another reason for choosing these two novels is the fact that Forster's works have been a source of inspiration for Zadie Smith. Smith herself mentions Forster's influence on her work in her interviews. Even though in *White Teeth* this influence is not as explicit as the influence of Forster's *Howards End* on Smith's *On Beauty*, it is still possible to take *White Teeth* as a succession story of *A Passage to India* coming out years later. *White Teeth* can also be considered as a response to the question asked at the end of *A Passage to India*. The question is, "Why can't we be friends now?" (Forster, *A Passage* 139) and it is asked in India during the British Raj by an Englishman to an Indian and the answer suggested by the circumstances is, "Not yet", "not there". *A Passage to India* depicts the colonial

times of India when it was not possible for the English and Indians to make friends in India as the above mentioned answer makes it clear. However, at the same time the answer implies that there can be other places and another time period in which this question can be answered affirmatively. *White Teeth* mostly depicts postcolonial times when the circumstances are expected to have improved and come to a point which looks promising to make it possible to reply to the same question as, “Right here, right now”. The novel, however, does not portray a completely positive picture of such relationships. Accompanied by many other problems, the main reason hindering the relationships under question from working well is the phenomenon of othering. Considered from this perspective, it may not always be possible to assert that the progression of time always suggests social progress or progress in human relationships. Nevertheless, it is still possible to claim that *A Passage to India* paved the way for a novel like *White Teeth* in terms of its stance and ideology, and that the two novels are similar in the way they simultaneously promote progressive views concerning intercultural relationships and imply that there are still many obstacles to overcome on the way towards achieving this desired end.

Until now, othering has served as a determining concept in terms of the dynamics of relationships on both personal and societal levels. The concept of the other has first appeared as an intriguing topic in continental philosophy. It has had implications for anthropology, sociology, psychology and many other disciplines, and all these disciplines have contributed to the current understanding of othering. In general terms, in the phenomenon of othering, “the individual distances himself or herself from an other by objectifying them through a system of classification or through the gaze” (Bernasconi 152). This process of the categorization of people into groups works by oppositional thinking in which the self is rigidly defined and set off against an other. In parallelism with this idea, this study is going to handle the term, othering, within the context of colonial and postcolonial studies, especially as employed and conceptualized by Edward Said in his discussions in *Orientalism* written in 1979. Through orientalist discourse, the East is constructed as the binary opposite of the West, and it is othered in order to consolidate the West’s identity as superior. Middle Eastern, South Asian and East Asian cultures are essentialized as static, irrational and underdeveloped while the Western cultures are reproduced as

dynamic, rational, and developed. This general proposition applies to the relationships both in *A Passage to India* and *White Teeth*.

The second chapter of this study provides an overview of the literature on the concept of othering. It first discusses the concept of othering within the framework of postcolonial studies. In this context, the west and its others are explored and othering, specifically as it is proposed in Edward Said's work, is reviewed in detail. It is then followed by an account of the stereotypes used to describe the orientals or the othered people in a colonial context.

The third chapter is going to make use of this theoretical framework in order to focus on the relationships between the British people and the Indians in *A Passage to India*. These relationships are going to be assessed under certain subtitles. The relationships between the representatives of the British people with a colonial mindset and the Indians that involve explicit instances of othering are going to be the first concern of this chapter. Secondly, the relationships that cherish hope for the possibility of relating to one another without engaging in othering are going to be elaborated on. The aim of this chapter is to demonstrate that even in the relationships that cherish hope, the practice of othering can be an obstacle for genuine relationships to develop between people of opposite parties in a colonial context.

The fourth chapter of the study is going to dig into the human relationships in the novel, *White Teeth*, mainly from the perspective of the dynamics between the ex-colonizer and ex-colonized peoples. Firstly, a Jamaican woman's relationships with two Englishmen in Jamaica are discussed in order to be able to compare the colonial context of Jamaica to that of India, which was explored in the previous chapter. After that, the relationships which involve both explicit and implicit instances of othering between the white English people and the first generation immigrants living in London and their children are going to be dealt with. Unlike the chapter dealing with *A Passage to India*, this chapter focuses also on the implicit examples of othering in intercultural relationships both because of Zadie Smith's literary style that avoids conveying direct messages and because in a postcolonial context explicit practices of othering are mostly repressed by common sense. As a second category, the relationships between the white English people and the first and second generation

immigrants are going to be investigated in a way that highlights mostly the optimistic implications of these relationships for the possibility of relating to each other without othering.

The last chapter of this thesis is going to be the concluding chapter. It is going to provide a brief summary of what has already been discussed in the previous chapters of this thesis and elaborate on what further studies can be undertaken in light of this study.

Obviously, there are certain limitations to this study. The concept of the other has been worked on exhaustively in many different fields, such as philosophy, anthropology and psychoanalysis. However, in this study, the term is going to be employed in a postcolonial context so this study is not going to discuss the connotations of the other in different fields at length. As the thesis intends to look into the concept of othering with regard to the human relationships in the two novels set against colonial and postcolonial settings, the main handling of the term is going to be from the perspective of postcolonialism. Also, while examining the relationships, the instances of othering based on gender, class, religion or other “relational senses of difference” (Wolfreys 169) are not going to be the major focus of this thesis since this would be beyond the scope of this study. Thus, this study is going to have a close look into the relationships in which the (ex) colonizer and colonized get involved, evaluating them in terms of the phenomenon of othering based primarily on ethnicity-related and cultural differences. While doing this, to what extent it is possible for these characters to relate to each other without othering is going to be scrutinized.

CHAPTER 2

OTHERING FROM A POSTCOLONIAL PERSPECTIVE

The concept of the other is of central importance to this study. In its broadest sense, the “other” means anybody who is separate from one’s self and this definition is the core of the term’s handling in many other disciplines as well. The most generally used connotation of the term is found in cultural studies and it refers to “any person or category of people seen as different from the dominant social group” (Murfin and Ray 359). To clarify the sociality-related aspects of the concept further, it might be helpful to refer to Julian Wolfrey’s definition of it presented in his *Critical Keywords in Literary and Cultural Theory*. According to him, otherness is

the quality or state of existence of being other or different from established norms and social groups, or otherwise, existentially and ontologically, the condition of that which is not-the-self; one might also suggest that otherness indicates the distinction that one makes between one’s self and others in terms of sexual, ethnic, and relational senses of difference. (169)

In light of the definitions above, it might be possible to assert that the creation of the others in any society is directly related to ideology. Ideologies tend to identify some groups as the other, advancing their arguments in relation to differences in terms of “ethnicity, race, gender, sexuality or any other characteristic”. This practice leads to the marginalization or the oppression of the groups under consideration (Murfin and Ray 359). This way of handling the concept of otherness has some implications for postcolonial theory, and thereby for this study. It is helpful in terms of having a better grasp of the rationale behind the phenomenon of othering, which is the main focus of this study and it is going to be discussed in line with Edward Said’s discussions in his *Orientalism*.

Said’s groundbreaking work, *Orientalism*, was published in 1978 and from that time on, it has been used as a key text and adapted to be employed in analyzing many different contexts in postcolonial studies. “Said’s basic thesis is that

Orientalism, or the ‘study’ of the Orient, ‘was ultimately a political vision of reality whose structure promoted a binary opposition between the familiar (Europe, the West, “us”) and the strange (the orient, the East, “them”)’ (Loomba, 47). This distinction between the Orient and the Occident guarantees that the culture and mindset of the Orient is perceived as “a deviation, a perversion, and thus is accorded an inferior status” (Ashcroft and Ahluwalia 64). In this respect, Loomba summarizes Said as follows:

Representations of the “Orient” in European literary texts, travelogues and other writings contributed to the creation of a dichotomy between Europe and its “others”, a dichotomy that was central to the creation of European culture as well as to the maintenance and extension of European hegemony over other lands. (44)

The same idea is put by McLeod, too: “in Orientalism, East and West are positioned through the construction of an *unequal* dichotomy. The West occupies a superior rank while the Orient is its ‘other’, in a subservient position” (41). Orientalism “operates in the service of the West’s hegemony over the East primarily by producing the East discursively as the West’s inferior ‘Other’, a manoeuvre which strengthens – indeed, even partially constructs – the West’s self-image as a superior civilization” (Moore-Gilbert 39). This self image is clarified by Loomba:

[I]f colonised people are irrational, Europeans are rational; if the former are barbaric, sensual, and lazy, Europe is civilisation itself, with its sexual appetites under control and its dominant ethic that of hard work; if the Orient as [*sic.*] static, Europe can be seen as developing and marching ahead; the Orient has to be feminine so that Europe can be masculine (47).

Thus, it is seen that the Orient is constituted as the direct opposite of the Occident. This opposition of self and other as it is proposed by Said has proved useful not only in the studies of the Orient but it has also had implications for colonial contexts in other locations. Theorists adapted his ideas in their studies concerning Africans, Native Americans, and other non-Western or non-white peoples (47). In the same way, in this study, it is going to be useful while studying the immigrants coming from the Caribbean as well as the discussions of the relationships concerning the Bangladeshi people living in London in *White Teeth*.

Said himself states his main conception of the term, orientalism, as follows:

Orientalism is the generic word that I have been employing to describe the Western approach to the Orient; Orientalism is the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery, and practice. But in addition I have been using the word to designate that collection of dreams, images, and vocabularies available to anyone who has tried to talk about what lies the east of the dividing line. (73)

As Gandhi summarizes it well, Said explains his major perception of the term as “an enormous system or inter-textual network of rules and procedures which regulate anything that may be thought, written or imagined about the Orient” (76). In other words, Said presents orientalism as a discourse .

In his *Orientalism*, Edward Said contemplates on the concept of discourse as a means of creating the desired reality, so he mainly works on texts that define, comment on, and thus recreate the non-Western world. Said proposes that these kinds of texts create the reality they seem to describe as well as knowledge. After a while, this knowledge and reality construct a tradition which produces texts of the same type with utmost importance attributed to their material presence rather than the originality of their author (Said 94). “By means of this discourse, [. . .] Western cultural institutions are responsible for the creation of those ‘others’, the Orientals, whose very difference from the Occident helps establish that binary opposition by which Europe’s own identity can be established” (Ashcroft and Ahluwalia 63). Similar to what Said says, Gandhi emphasizes the importance of discourse in terms of the representation of the East. Through discourse the East is posited as the other of the West. Boehmer supports the same idea by claiming that representations of the European were generated in relation to an other (77). In various contexts, depending on the necessities of conjuncture, this other is manifested as “woman or slave, servant or beast”. Starting with the emergence of colonization, it took the form of the colonized. “Europe ceaselessly reconfirmed its own identity and individuality by finding for itself around the globe subterranean or reverse selves, dark mirror-images: the Oriental, the Thug, the African, the New World Indian, the Quashee, Caliban, Friday, Jewel” (77-78). Colonized peoples were portrayed as lesser, in other words as “less human, less civilized, as child or savage, wild man, animal, or headless mass” (76) in comparison to the superiority of a broadening Europe. Thus, colonized people had a role in defining European individuality.

Similarly, Loomba points to the fact that the tradition of othering the non-Western world actually precedes colonialism as it is established on the inexorable difference between “black and white, self and other” when the point of being civilized is in question. She points out that “images of Africans, Turks, Muslims, barbarians, anthropophagy, ‘men of Inde’ and other categories had circulated for a long time before colonialism” (57). The construction of the other in colonial discourse appears to be in parallelism with the images mentioned above. She gives the example of the Muslim image in the twelfth and thirteenth centuries which is almost the same as the Oriental image presented by Said in *Orientalism*. Thus, these images can be thought of as the consequences of an ever-present dichotomy between Western and non-Western worlds. Therefore, contact between these two worlds since time immemorial has shaped and reshaped all these images about the other. Nevertheless, Loomba considers colonialism as the most influential determinant for the confirmation and reformation of these images (57-58). Gandhi echoes Loomba in terms of the effect of colonialism to make this dichotomy evident by her remarks: “Colonialism, then, to put it simply, marks the historical process whereby the ‘West’ attempts systematically to cancel or negate the cultural difference and value of the ‘non-West’” (16). In this study, the extensions of this dichotomy to colonial and postcolonial times are going to be analysed.

It is significant at this point to elaborate on how the above mentioned European identity is constructed and discuss the fact that the other is necessary for one to be able to locate his/her own place in the world before continuing with how orientalism works. Edward Said considers identity formation and the creation of others to be processes common in all societies:

The construction of identity . . . involves the construction of opposites and “others” whose actuality is always subject to the continuous interpretation and re-interpretation of their differences from “us”. Each age and society re-creates its “Others”. Far from a static thing then, identity of self or of “other” is a much worked-over historical, social, intellectual, and political process that takes place as a contest involving individuals and institutions in all societies. (332)

According to Said, identity is itself a construct and the construction of identity and also of the other is always based on an awareness of difference from one another. In

colonial discourse, “[t]he colonized subject is characterized as ‘other’ . . . as a means of establishing binary separation of the colonizer and colonized and asserting the naturalness and primacy of the colonizing culture and world view” (Ashcroft, Griffiths, and Tiffin 169). Thus, it is possible to assert that this way of characterization of the two parties of the colonial encounter through discourse is used to secure the hegemony of the colonizer over the colonized people.

According to Gandhi, the starting point for Orientalism to become a discourse that secures the hegemony of the colonizer over the colonized people or Europeans over Middle Eastern or Asian peoples is when it begins inventing stereotypes about the Orientals and the Orient, “such as heat and dust, the teeming marketplace, the terrorist, the courtesan, the Asian despot, the child-like native, the mystical East”¹ (77). Thus, in Orientalist texts, the othering of Orientals creates stereotypes by essentializing and totalizing them. In her “Scratches on the Face of the Country; or, What Mr Barrow Saw in the Land of the Bushmen”, Marry Louise Pratt describes the process of othering in a way that sheds light on the process of the creation of stereotypes:

The people to be othered are homogenized into a collective “they,” which is distilled even further into an iconic “he” (the standardized adult male specimen). This abstracted “he”/ “they” is the subject of verbs in a timeless present tense, which characterizes anything “he” is or does not as a particular historical event but as an instance of a pregiven custom or trait. (qtd. in Ashcroft, Griffiths, and Tiffin 172-173)

Said touches upon the same point while describing Orientalism. The logic behind orientalism is also an essentializing and a totalizing one:

As a system of thought about the Orient, it always rose from the specifically human detail to the general transhuman one; an observation about a tenth-century Arab poet multiplied itself into a policy towards (and about) the Oriental mentality in Egypt, Iraq, or Arabia. Similarly a verse from the Koran would be considered the best evidence of an incredible Muslim sensuality. Orientalism assumed an unchanging Orient, absolutely different (the reasons change from epoch to epoch) from the West. (Said 49)

¹The stereotypes of the Orient are going to be discussed in detail in the following subsection.

This leads us to one of the working mechanisms of Orientalism, which is the objectification of the Orient. In Orientalism, Oriental subjects are handled as objects which are to be comprehended and analyzed. “Such objectification entails the assumption that the Orient is essentially monolithic, with an unchanging history, while the Occident is dynamic, with an active history” (Ashcroft and Ahluwalia 64). Orientalist discourse essentializes, totalizes, objectifies the orient and fixes it into an ever present moment. It does this to consolidate the identity of the Occident.

Orientalism consolidates the identity of the Occident by creating binary oppositions. “It does this principally by distinguishing and then essentializing the identities of East and West through a dichotomizing system of representations embodied in the regime of stereotype” (Moore-Gilbert 39). The desired outcome of doing this is drawing a hard-line between European and Asiatic regions of the world. According to Said, “to make out of every observable detail a generalization and out of every generalization an immutable law about the Oriental” is an orientalist project (86). In line with this project, the working mechanism of the system producing stereotypes may sometimes be inclined to attribute good features to the East such as “spirituality, longevity and stability” (Moore-Gilbert 39). Nevertheless, this still serves to recreate the East as the Other: “In describing these qualities as ‘overvalued’, however, Said suggests that the vision inscribed in such motifs is as distorted as its negative counterpart and similarly produced, above all else, by Western projections onto the Other” (39). Thus, whether negatively or positively, setting up general categories for a region with heterogeneous dynamics has a role in the otherization of that region.

Orientalist discourse considers Orientals as a homogenous group. “The fact that sweeping generalizations were made about particular cultures made them less communities of individuals than an indistinguishable mass, about whom one could amass “knowledge” or which could be stereotyped” (Mills 97). Inside this rigidly interwoven framework of thought, exceptions do not have any indication: “it is enough for us here to note how strongly the general character ascribed to things Oriental could withstand both the rhetorical and the existential force of obvious exceptions” (Said 101-102). The reason for this is that the peculiar cases are not

allowed to find a domain for themselves under the generic category: “no matter how deep the specific exception, no matter how much a single Oriental can escape the fences placed around him, he is *first* an Oriental, *second* a human being, and *last* again an Oriental” (102) because concordances are established between general categories. What these categories involve is ignored in those processes. “An Oriental lives in the Orient, he lives a life of Oriental ease, in a state of Oriental despotism and sensuality, imbued with a feeling of Oriental fatalism” (102). The realization of these ideas is explicitly observed in the otherization of the oriental characters through the thoughts and behaviour of the characters with an orientalist mindset in *A Passage to India* and *White Teeth*. These propositions are also helpful in understanding how the stereotypes of the orient are treated in the novels.

2.1 Stereotypes of the Orient

The most frequently used stereotypes of the Orient that Said points out in *Orientalism* are gathered together by McLeod in his book, *Beginning Postcolonialism*. He comes up with six main propositions regarding the stereotypes of the Orient: the Orient is timeless; the Orient is strange; Orientalism makes assumptions about “race”, Orientalism makes assumptions about gender; the Orient is feminine; and the Oriental is degenerate (44-46).

To start with the first proposition, the timelessness of the Orient is a general conception leading to an important stereotype about the Orientals. Contrary to the perception of the West which is thought to be the site of historical progress and scientific development, the Orient is deprived of having its share of historical progress. It is proposed that in Orientalism, there is this assumption of the unchanging Orient. In Orientalism, the Orient is assumed to be in the same state in the twelfth century as it was in the eighteenth, and it is stuck in ancient times not having the faintest idea of the advancements in the West. “Conceived in this way, the Orient was often considered as ‘primitive’ or ‘backwards’” (44). Thus, the travels of a Westerner who travels to the East are considered a movement in terms of both

space and time. “Hence in Orientalism, the Orient exists as a timeless place, changeless and static, cut off from the progress of Western history” (44).

The next stereotype to be dwelled upon is the idea of the Orient’s peculiarity. “The Orient is not just different; it is oddly different – unusual, fantastic, bizarre” (44). No matter how unbelievable they seem to the enlightened Western eyes, Westerners could expect to find all kinds of extravaganza there. Although its oddity serves as a source of amusement, miracle and curiosity in the eyes of Western intellectuals, eventually this incurable peculiarity proves to be the confirmation of the Orient’s inferior status. “If the Occident was rational, sensible and familiar, the Orient was irrational, extraordinary, abnormal” (44).

Another idea that is related to the stereotypes is the proposition that Orientalism makes assumptions about race. Many different abominable racial stereotypes of the Orientals have been presented by the media so far. “Assumptions were often made about the inherent ‘racial’ characteristics of Orientals: stockfigures included the murderous and violent Arab, the lazy Indian, and the inscrutable Chinaman” (44). Ignoring the individual differences, the Oriental’s race has been taken for granted as the indicator of the type of person s/he is inclined to be. “[S]o racialising categories like ‘Arabian’ and ‘Indian’ were defined within the general negative representational framework typical of Orientalism, and provided Orientalism with a set of generalized types” (44). The Orient was represented as the place where the Westerner’s sense of superiority is consolidated by meeting the races which are assumed to be lesser (44-45).

Next, just like it does about race, Orientalism makes assumptions about gender. The most common of these kinds of stereotypes are “the effeminate Oriental male or the sexually promiscuous exotic oriental female” (45). The oriental male is postulated as lacking the manliness attributed to their western counterparts. Similarly, many Western works of art of colonial times illustrates the Oriental female as nude or partially nude exoticizing her by depicting her as a symbol promising uncanny erotic pleasures. “In both examples, the Oriental is deemed as failing to live up to received gender codes: men, by Western standards, are meant to be active, courageous, strong; by the same token, women are meant to be passive, moral,

chaste” (45). The fact that the oriental male and female do not fit into these categories and roles, which are determined taking the West as the norm, contributes to the sense of strangeness assigned to the Orientals.

That the Orient is feminine needs to be seen metaphorically. This can be considered to be a more general ascription of notions of femininity and masculinity to the constructs of the Orient and the Occident. “In Orientalism, the East as a whole is ‘feminised’, deemed passive, submissive, exotic, luxurious, sexually mysterious and tempting; while the West becomes ‘masculine’- that is, active, dominant, heroic, rational, self-controlled and ascetic” (45). This analogy enabled the Occidentals to use the sexual vocabulary to recount the colonial encounter between the Orient and the Occident: “the Orient is ‘penetrated’ by the traveler whose ‘passions’ it rouses, it is ‘possessed’, ‘ravished’, ‘embraced’ ... and ultimately ‘domesticated’ by the muscular colonizer” (45). The usage of this vocabulary signals the possibility that for the male colonizer, the Orient symbolizes the object of desire. They reflect the West’s fantasies related to assumed immorality, perplexed and unrestrained sexuality onto the Orient. These fantasies aroused more interest for gaining control over the Orient. “The fantasy of the Orient as the desirable repository of all that is constrained by Western civilization acted as a continual stimulus for those that studied it or travelled through it” (46).

The last stereotypical assumption discussed by McLeod is that the Oriental is degenerate. “Compositely, Oriental stereotypes fixed typical weakness as (amongst others) cowardliness, laziness, untrustworthiness, fickleness, laxity, violence and lust” (46). Orientals are represented as people lacking moral sense and they have more questionable priorities. This paves the way to the conclusion that they need the West to civilize them and carry them towards the higher moral ideals maintained in the West. Therefore, in trying to create the impression that Orientals needed their help to be raised to a higher standard of life, stereotypes served as a means of the legitimacy of colonialism (46).

Similar to these assumptions and stereotypes, Said names four dogmas related to the Orient. He claims that studies of the Arabic and Islamic World present us the main dogmas of Orientalism in a simple way. The first one is “the absolute and

systematic difference between the West, which is rational, developed, humane, superior, and the Orient, which is aberrant, undeveloped, inferior” (300). The second dogma is that “abstractions about the Orient, particularly those based on texts representing a ‘classical’ Oriental civilization, are always preferable to direct evidence drawn from modern Oriental realities” (300). This reinforces the effects of totalizing discourses aimed at the Orient. “A third dogma is that the Orient is eternal, uniform, and incapable of defining itself; therefore it is assumed that a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically objective” (301). The last dogma related to the Orient is that the Orient should be feared or to overcome this fear, it should be controlled (300-301). Together with the stereotypes mentioned above, these dogmas function in othering the Orient and the Orientals, and they are going to be frequently referred to during the discussions of the relationships in *A Passage to India* and *White Teeth*.

CHAPTER 3

INTERCULTURAL RELATIONSHIPS IN *A PASSAGE TO INDIA*

E. M. Forster's *A Passage to India*, written in 1924, has been a seminal work in English literature. The contextual background of the novel points to almost half a century after the year 1876 in which Queen Victoria was announced as the Empress of India. The novel is set at a time when there were both Gandhi's passive resistance campaign and riots against the British rule in India (Childs 9). Forster sought to set his novel against this context which was quite tough to handle competently from an objective perspective by an Englishman writing about India. Nevertheless, he was more concerned with social intercourse than institutions while he was contemplating on the British existence in India because "[a]s a liberal humanist, Forster's attitudes were conditioned by his beliefs in such values as friendship, fairness, goodwill and liberty" (Childs 18). While he was studying at Cambridge, he was thrilled by the ideas of "the philosopher G.E. Moore and the aesthetic belief that the purpose of life is to contemplate beauty in art and to cultivate friendship in life" (5). These ideas probably affected Forster in coming up with the idea of writing the novel, *A Passage to India*, which is an account of the events structured around the journey of two English ladies, Adela Quested and Mrs Moore to visit the latter's son, Ronny Heaslop, who is a city magistrate in India, with the intention of making the two young people meet and see if they can make their way to marriage. In India, they meet Cyril Fielding, an English principal in a local college, Professor Godbole, a Hindu Brahmin teacher working in the same college, and Dr. Aziz, a Muslim doctor whose falsely alleged assault on Adela Quested changes the progression of the story, ruining the attempts of the group to socialize and concluding the novel in a pessimistic mood in terms of genuine intercultural relationships to develop at that time in India. As also suggested by Zoe Lehmann, "[t]o Forster, the Colonial Other is a barrier to meaningful relationships, and in *A Passage to India* he shows a

pessimism in which attempts to bridge the cultural gulf only serve to reinforce it” (95). Two years before the publication of the novel, Forster remarked that

[t]he decent Anglo-Indian of today realizes that the great blunder of the past is neither political nor economic nor educational, but social . . . [T]hough friendship between individuals will continue and courtesies between high officials increase, there is little hope now of spontaneous intercourse between two races. (qtd. in Childs 19)

These words signaled the stance and the theme of the upcoming novel. Even though Forster remarks that there is only “little hope” for interracial relationships, it is still present at the end of *A Passage to India*. “[T]he book ends on a note of black despair, but lightened ever so faintly by a very, very thin ray of hope” (Shusterman 171). This chapter is going to concentrate both on the relationships between the Indians and the British in which othering can be observed explicitly and the relationships that cherish some hope for the future of intercultural and interracial relationships.

3.1. Relationships in which Othering can be Observed Explicitly

3.1.1. The Callendars, The Turtons, McBryde and the Indians

In order to convey that othering is an important obstacle for intercultural and interracial relationships to develop between Anglo-Indians and Indians in colonial India, Forster resorts to some flat characters² which exist in the novel solely as the performers of explicit practices of othering. As also observed by McDowell, “[h]e presents Anglo-Indian officials – Turton, Burton, McBryde, Major Callendar, and their womanfolk – satirically” (99). This subsection is going to present these superficial characters and how they work in the novel to reveal the rigidity of the imperial structure.

² Forster himself makes a differentiation between flat characters and round characters in his *Aspects of the Novel*. Flat characters are created to represent a single idea or quality, and they are not changed by the circumstances. Round characters are more complex characters; their personality, thoughts, motives and backgrounds are elaborated on by the author, and they change over time.

To start with, the Turtons are portrayed as the fiercest couple in the novel. The narrator suggests that “[a]t Chandrapore the Turtons were little gods” (Forster, *A Passage* 50). Having finished reading the novel, the reader cannot learn much about them as they appear only to perform at certain scenes to represent the colonial mindset. Mr Turton, also known as the Collector, governs the city, Chandrapore. He is sometimes slightly more tactful than his wife, Mrs Turton, towards the Indians. However, he still behaves according to his official position in the colonial structure. For example, he is the one to assure Adela that they do not have any social interaction with the Indians: “‘Well, we don’t come across them socially,’ he said laughing” (49). Nevertheless, he is also the one to suggest organizing a Bridge Party for Adela and Mrs Moore to come across some Indians socially. He explains his idea of the Bridge Party as “a party to bridge the gulf between East and West” and “the expression was his own invention, and amused all who heard it ...” (49). Apparently, he has the naïve illusion of a party atoning for all the sins of colonialist history in India. The othering process does not work only in one way; it is rather reciprocal. The Indians are prejudiced against Mr Turton in return for his othering of them. During the trial, in which Aziz is judged because of his alleged assault of Adela, this prejudice is put into words by the narrator upon a joke that Mr Turton makes: “[t]he Collector made a small official joke as he sat down, at which his entourage smiled, and the Indians, who could not hear what he said, felt that some new cruelty was afoot, otherwise the sahibs would not chuckle” (220). Indians, too, have a totalized terrible image of the English officials and they always expect some trouble from them. Even though the Indians do not know what the English are talking about, they think that they look cheerful because they have a plan against the Indians or because they are making fun of them.

Mrs Turton is also depicted as a flat character. As also suggested by Ishida, “she is a convenient tool for the author to conjure up a typical imperialist in the more domestic form [. . .] Mrs Turton is a hard-bitten member of Forster’s type-category of ‘flat character’” (170). She is more explicit in her attitudes against the Indians than her husband. She does not refrain from stating her hatred of them frankly while talking about the Indians at the Bridge Party: “Why they come at all I don’t know. They hate it as much as we do” (Forster, *A Passage* 61). She takes the superiority of

the English over the Indians for granted and tries to convince the newcomers of this idea: “You are superior to them, anyway. Don’t forget that. You’re superior to everyone in India except one or two of the ranis, and they’re on an equality” (61). Another example about her being the relentless Englishwoman is seen through her communication with the Indians in the Bridge party: “Advancing, she shook hands with the group and said a few words of welcome in Urdu. She had learned the lingo, but only to speak to her servants, so she knew none of the politer forms, and of the verbs only the imperative mood” (62). These statements of the narrator bring a comical dimension to the othering of the Indians. That she does not know any politer language forms constitutes an extreme example and it cannot be regarded as serious. The narrator portrays Mrs Turton as a stereotypical mistress who bosses around all the time. She speaks Urdu only to consolidate her authority over her Indian servants.

Another point is that it is partly Mrs Turton’s words that cause Adela’s hallucination during their expedition leading to her false accusation of Aziz of sexual assault. Adela remembers Mrs Turton’s claim that “Mohammedans always insist on their full four” (163), meaning that all Muslim men want to have four wives. This proposition is the reflection of an orientalist mind stereotyping and hence othering Muslims. Firstly, the word “Mohammedans” is a generalization and secondly, the word “always” fixes them into an eternal moment in which there is no space for exceptions as also suggested by Marry Louise Pratt: “The people to be othered are homogenized into a collective ‘they,’ [. . .]. This abstracted ‘he’/ ‘they’ is the subject of verbs in a timeless present tense [. . .]”³ (qtd in Ashcroft, Griffiths and Tiffin 172-173). Later on in the story, Adela thinks about Mrs Turton’s statements about Muslim men. She considers Aziz as the representative of a totalized Muslim man image and guesses that he may have more than one wife. She fails to perceive Aziz as an individual who can have his own preferences and principles. This simple stereotypical image reproduced by the dominant ideology leads to a catastrophic misunderstanding and changes the progression of the plot in the novel. Thinking

³ The same quotation is presented in the previous chapter on page 10 as well but it is reproduced here to make the argument clearer.

about the stereotypical image of the Muslim man insisting on having four wives and encountering a totally new culture that she cannot situate into any existing schemata in her mind, Adela hallucinates that Aziz sexually abuses her in a cave during their expedition to the Marabar Caves. This incident creates panic and unrest among the English and is brought up in the club among the Anglo-Indians.

The last and the most radical example of Mrs Turton's othering of and hatred against Indians is found in her words when she talks to the Englishmen in the club after Aziz's alleged assault of Adela in the caves. Mrs Turton stands up for adopting the cruellest attitude towards the Indians: "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" (Forster, *A Passage* 220). Although Aziz is accused only because he is Indian, Mrs Turton wants all Indian men to be humiliated because of a specific alleged incident that is concerned only with one of them. This example is a sign of her totalizing mindset.

All the above mentioned examples show that Mrs Turton is created as the spokesperson for colonialism in the novel. She is quite direct, fierce, and prejudiced. These, in return, make the Indians have similar feelings against her. Aziz's friend, Mahmoud Ali says "[t]he average woman is like Mrs Turton, and, Aziz, you know what she is" (36). In this case, it is clear that the Indians also tend to generalize from specific instances. The narrator clarifies this point by remarking that "Aziz did not know, but said he did. He too generalized from his disappointments – it is difficult for members of a subject race to do otherwise. Granted the exceptions, he agreed that all Englishwomen are haughty and venal" (36). The processes of stereotyping and othering inevitably work both ways as both people are surrounded by the ideology of colonialism that presupposes the colliding of the peoples. Yet, the prejudices of the subjected people are also consequences of colonialism. These generalizations, together with the Turtons' feelings of superiority, prejudices, and humiliation make it impossible for them to establish a proper relationship.

The next character to be evaluated in terms of his attitudes involving the othering of the Indians in *A Passage to India* is Major Callendar. He is a civil

surgeon in Chandrapore. He is also Aziz's superior and behaves accordingly both because of his professional position and his position in the colonial structure in general. He is ruthless towards Aziz. For instance, he calls Aziz to his bungalow without specifying any reasons for it: "He might have the politeness to say why" (38). Aziz thinks that Major Callendar intentionally calls him at dinner time with the purpose of exerting his power. "'He has found out our dinner-hour, that's all, and chooses to interrupt us every time, in order to show his power'" (38). Even though it is not justified in the novel whether he calls him intentionally at dinner time or not, he does something ruder. He leaves before Aziz reaches there without even leaving a note, completely disregarding him. Major Callendar takes his superiority for granted and thinks that Aziz's time and effort is so unimportant that it is not worthy of sparing a few seconds to leave him a message. He does not consider the Indians as human beings equal to the English.

Major Callendar boasts of being a senior official in India. "I've been twenty years in this country" (147). He thinks that he has been in India long enough to know everything about it. Like the other Anglo-Indians, "Major Callendar always believed the worst of natives" (121). Even though he is a doctor, he does not regard Indians as human beings as understood by the narrator's statements: "[. . .] even Indians felt unwell sometimes, though naturally Major Callendar did not think so, being in charge of a government hospital" (223). The narrator, here, interferes to pose his ironical criticism. The expression "even Indians" suggests that Major Callendar does not regard Indians as human beings because feeling unwell is a common attribute of all human beings and Indians feeling unwell is presented as a surprising occasion. What is more, he can even boast of torturing an Indian and he expresses this enthusiastically using offensive words: "I have tortured that nigger" (236). The word "nigger" is a distinctly pejorative and racist term. By calling an Indian a "nigger", and being proud of torturing a human being, Major Callendar postulates himself as a crude colonizer. In the same way he has done before, he fails to recognize the value of an Indian man as a human being. He is quite straightforward in terms of othering the Indians.

As for Mrs Callendar, Major Callendar's wife, she does not portray any better picture as an Englishwoman than Mrs Turton though she does not have much role in the novel. At the Bridge Party she says, "Why, the kindest thing one can do to a native is to let him die" (48) and even this single example is enough to see that she goes to extremes in othering the Indians. Mrs Callendar considers any form of interaction with the Indians to be gratuitous as she thinks that the Indians do not deserve even to live. Letting them die is a favour in her view.

The last character to be studied under this subsection is Mr McBryde. He is the superintendent of police in Chandrapore. He comes up with sensational theories about climatic zones and dark skinned people. Thus, it can even be claimed that he is a racist. His first theory is that people living in the south part of the world are all criminals: "no Indian ever surprised him, because he had a theory about climatic zones. The theory ran: 'All unfortunate natives are criminals at heart, for the simple reason that they live south of latitude 30. They are not to blame, they have not a dog's chance – we should be like them if we settled here'" (176). The stereotype of the Oriental as degenerate is at work in this theory. The Englishman tries to sound scientific by referring to terms such as latitudes and climatic zones. However, this pretention sounds nonsensical to the modern reader. Presumably, Forster has created this character in order to show how baseless the orientalist theories are but how influential they can be and sometimes how scientific they may sound.

The second theory proposed by McBryde is "Oriental Pathology." During the trial in which Aziz is accused of assaulting Adela, McBryde takes the floor and asserts 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" (222) in order to prove Aziz's assault of Adela. Silver comments on these remarks as follows:

Within the gap opened by synecdochal reduction of the other to object, rape finds its material and linguistic space. And when race is involved, the space increases exponentially. From [Adela's colonialist fiancé] Ronny's statement of the "fundamental slackness of the race" it is just a short step to the policeman McBryde's theory of the depravity of Indian men, which includes their sexual promiscuity and their attraction to white women. In this

construction, the Indian man, reduced to his sexuality, becomes simultaneously rapist and object of rape. (93-94)

McBryde employs orientalist discourse in order to justify Aziz's criminality sounding scientific. However, his words serve only to discriminate against the Indians on the grounds of their darker race.

All these flat characters are created by Forster in order to show the way English officials behave in India during the British Raj. The details of their thoughts or lives are not elaborated on as the purpose of their existence in the novel is to show that the English are there to rule the Indians without trying to relate to them in any way. They are portrayed as extreme examples of othering employed against Indians in British India.

3.1.2. Ronny Heaslop and the Indians

Imperialism is presented as the main reason behind the practice of othering between Anglo-Indians and Indians in *A Passage to India*. Individual efforts to relate to one another without othering are sooner or later devoured by the rigidly set up social structure and transform the mindset of the people in the reverse direction to consolidate the existence of this structure in the imaginary city of Chandrapore where *A Passage to India* is set. The character, Ronny Heaslop, serves as an illustration of this idea in the novel.

Ronny Heaslop is the British city magistrate in Chandrapore. He is considered to be new in India compared to the other officials there. In the beginning, he is known by the locals as a good man and as different from the other Anglo-Indians in Chandrapore but soon he gets integrated into the ways the Anglo-Indians behave in India. The Indians are aware of how the system works there and they bring this issue into their casual conversations among friends: "The red-nosed boy has again insulted me in court. I do not blame him. He was told that he ought to insult me. Until lately he was quite a nice boy, but others have got hold of him" (Forster, *A Passage* 34), says Mahmoud Ali, an Indian pleader in Chandrapore. Ronny relates the instance when he decides to change his attitudes towards Mahmoud Ali

individually and the Indians in general as follows: “Soon after I came out I asked one of the pleaders to have a smoke with me – only a cigarette, mind. I found afterwards that he had sent touts all over the bazaar to announce the fact. [. . .] Ever since then I’ve dropped on him in court as hard as I could” (50). Although this invitation is welcomed enthusiastically by Mahmoud Ali, Ronny has a negative opinion of this enthusiasm because of their different cultural coding and this experience has a role in shaping Ronny’s later experiences of intercultural relationships. In English culture, smoking together is just a trivial social practice whereas in British India, an Englishman smoking with an Indian man is not an ordinary social practice. It is perceived positively as big news since senior Anglo-Indian officials never socialize with the Indians. As a newly-arrived reserved Englishman in India, Ronny cannot make sense of Mahmoud Ali sharing the news with the other Indians. He thinks that Mahmoud Ali makes a fuss over their relationship and fears that he might take it for intimacy. Different interpretations of this instance are also possible. For example, Hawkins interprets the instance in terms of uneven power relations in the imperial structure between the two men: “In this instance, it is clearly Ronny’s official position rather than any prior defect of the heart which disrupts the potential friendship. And it is his position in the imperial structure which causes his later defect, his lack of true regret when he tells his mother that now I prefer my smoke at the club amongst my own sort, I’m afraid” (Hawkins 54).

In India Ronny always feels the need to protect himself against the Indians because of his prejudices against them. He thinks that they are always plotting against him and they are always trying to fool him. He has a stereotype of the cunning Indian in his mind. He reveals this stereotypical image while talking to his mother. Soon after Ronny’s mother Mrs Moore’s and his fiancé Adela’s arrival, they want to get to know the people in India and Mr Turton, also known as the Collector, the governor of Chandrapore, offers to arrange a Bridge Party for the ladies to have a chance to meet the Indians. Upon this occasion Ronny reveals his prejudice against the Indians: “I wish I could have arranged it myself, but when you know the natives better you’ll realize it’s easier for the Burra Sahib than for me. They know him – they know he can’t be fooled – I’m still fresh comparatively” (Forster, *A Passage* 50). By these words, Ronny totalizes all Indians as skilled in deception and never

missing a chance to beat an Englishman who seems weaker than the others. Although he does not have enough prior experience to feel himself authorized to judge the Indians this way, he relies on the image of the Indians to be deceitful or sly in their behaviour towards the English. This constitutes a clear example of his attitudes involving othering against the Indians.

Another example of Ronny's negative attitudes towards the Indians can be seen in his conversation with Mrs Moore, who has just arrived in India and is a good-hearted woman without any prejudice against the Indians. She tells how she met an Indian man in a mosque the night before and Ronny is astonished to see how an English woman could talk about an Indian man without a noticeable change of attitude: "Why hadn't she indicated by the tone of her voice that she was talking about an Indian?" (52). Then, without trying to understand her point, he begins to question her in a dictatorial way: "He called to you in the mosque, did he? How? Impudently? What was he doing there himself at that time of night? [. . .] So he called to you over your shoes. Then it was impudence. It's an old trick. I wish you had had them on" (52). He accuses and judges the Indian man counting on his prejudices, and attacks without thinking. By claiming that it is an old trick, Ronny implies that for Indians, impudence is a conventional way of behaving towards the English. Moreover, he could also be said to imply that Indians abuse their religious sensibilities in order to defeat the English whenever they have the chance to do so. This is another stereotypical approach to viewing the Orientals. He also accuses his mother of not being able to understand the circumstances in India: "It's different, it's different; you don't understand" (52). However, later on when Ronny learns that the man was Aziz, a doctor working at Minto hospital, he is relieved and he thinks "he was quite all right, nothing against him at all" (53). However, he still wants to learn if Aziz constitutes a threat for the existence of Anglo-Indians in India and he asks his mother, "Did he seem to tolerate us?" (53). When he is told that he seems to tolerate the ones except for the Callendars, Ronny decides to pass this news to Major Callendar and Mrs Moore tries to prevent it, but Ronny makes the following remark:

Nothing's private in India. Aziz knew that when he spoke out, so you don't worry. He had some motive in what he said. My personal belief is that the remark wasn't true. [. . .] He abused the Major in order to impress you. [. . .]

It's the educated native's latest dodge. They used to cringe, but the younger generation believes in a show of manly independence. They think it will pay better with the itinerant M. P. But whether the native swaggers or cringes there's always something behind every remark he makes, always something, and if nothing else he's trying. (54)

As seen in his above words, Ronny takes the individual instance and generalizes it, as Said indicates in *Orientalism*. He comes up with a stereotype like "the educated native" and excludes all educated young Indians who do not conform to the much-used stereotypes on a new ground. Earlier stereotyping of the Indians in Ronny's mind points to a submissive image of the Indians as indicated by the expression, "They used to cringe". Ronny tends to resort to the stereotype of the educated native because he cannot situate the new form into a previous schema in his mind and as a character lacking depth, he cannot survive without resorting to stereotypes. He reinforces this stereotype in the following pages of the novel as well: "The educated Indians will be no good to us if there's a row, it's simply not worth while [*sic.*] conciliating them, that's why they don't matter" (59). Stating that they do not matter, Ronny excludes the educated Indians. He openly expresses that gaining their friendship is of no value to him.

Ronny seems not to have any second thoughts about the arguments of the Anglo-Indians against the Indians. He just copies the arguments of the other officials while trying to justify his own attitude to his mother:

'India isn't home,' he retorted, rather rudely, but in order to silence her he had been using phrases and arguments that he picked up from older officials and he did not feel quite sure of himself. When he said 'Of course there are exceptions, he was quoting Mr Turton [. . .]. The phrases worked and were in current use at the Club [. . .]. (54)

Ronny is a character that has no real insight into human relationships. He represents the mainstream man. He does not have his own thoughts and he takes the ideas of the man of his kind for granted. He uses the exact expressions of other officials in India in order to legitimate his otherizing attitudes before his mother. This example is quite in line with Said's description of how Orientalist discourse is generated and how it works. All the things said about the Indians in the country start to form a tradition of othering. This discourse reproduces itself through the speeches of many different subjects and after a while nobody questions the originality of these ideas. Ronny

does the same by repeating the words of other officials and he does not refrain from reproducing and building upon what he has heard from the others. When his mother brings up Adela's worry that the Anglo-Indians do not behave pleasantly towards the Indians, Ronny says, "[w]e're not out here for the purpose of behaving pleasantly! [...] We're out here to do justice and keep the peace" (69). He takes for granted the idea that the power he gains from his position in the imperial structure justifies his being rude towards the Indians. He does not question it. Mrs Moore feels disturbed by her son's expressions and likens them to those of a god. Ronny defends himself by saying, "India likes gods" (69), and his mother answers: "And Englishmen like posing as gods" (69). Here, the fact that Ronny likes posing as a god complies with the evaluation of the stereotypes of the Orient by Said presented in the previous chapter. The idea that degenerate, weak Orientals need the Westerners to rule over them, civilize them and raise them to a higher standard of life serves as a means of the justification of colonization. Ronny goes on insisting that the British are in India for holy purposes and he shows no sign of regret, thinking that he is performing his assigned task in the colonial structure in India:

'There's no point in all this. Here we are, and we're not going to stop, and the country's got to put up with us, gods or no gods. Oh, look here,' he broke out, rather pathetically, 'what do you and Adela want me to do? Go against my class, against all the people I respect and admire out here? Lose such power that I have for doing good in this country, because my behavior isn't pleasant?' (69)

Upon this outburst of Ronny, the narrator comments: "One touch of regret – not the canny substitute but the true regret from the heart – would have made him a different man, and the British Empire a different institution" (70). However, the fact that Ronny never feels any regret about his words and attitudes makes a proper relationship between him and the Indians impossible. These statements also give some clues about the message that the implied author aims to convey to the reader because the narrator sets himself at a certain distance from this character. As mentioned before, Ronny is a representative of mainstream English people and the implied author criticizes his stance against the Indians.

Ronny's attitudes seen in his discourse take the form of an explicit act of othering in the case of an encounter with an Indian. As his mother and fiancé want to

know the Indians better, the college principal, Fielding, promises to host the ladies in his own place together with his Indian colleague Godbole and Doctor Aziz. On the day of the meeting, when Ronny goes to pick up the ladies from Fielding's house, he gets furious to find out that Adela is left alone with the Indians when Fielding and Mrs Moore go to see the college. When Aziz tries to explain the situation, Ronny ignores him: "Ronny took no notice, but continued to address his remarks to Adela [. . .]. He did not mean to be rude to the two men, but the only link he could be conscious of with an Indian was the official, and neither happened to be his subordinate. As private individuals he forgot them" (93). In British India, public and private relationships have clearly defined borders. Anglo-Indians and Indians can only have forced public relationships, but these relationships do not have any place in their private spaces. Private relationships are mostly established among the British excluding the Indians or among the Indians excluding the British. Therefore, Ronny cannot succeed in turning his public relationships with the Indian people into private relationships. As Ronny never meets any Indians socially, the only way he knows is ignoring and thus othering them. Aziz cannot bear being ignored and he makes some moves to include Ronny in the occasion but "Ronny was tempted to retort; he knew the type; he knew all types, and this was the spoilt westernized. But he was a servant of the Government, it was his job to avoid 'incidents', so he said nothing, and ignored the provocation that Aziz continued to offer. Aziz was provocative" (93). Thinking that one knows all types of Indians is actually another form of dominating India:

[. . .] Ronny, like the other English, "knows" the Indians, a knowledge premised on his access to the rhetoric of power. After his disruption of the tea party at Fielding's, for example, where he pointedly treats Aziz and Godbole as if they are invisible, he knows Aziz to be the "spoilt Westernized" type. (Silver 93)

Again, Ronny refers to the stereotype of the educated native. The spoilt westernized more or less corresponds to the same idea. At this point, it might be refreshing to refer to the fact that orientalist discourse works in order to secure the hegemony of the colonizer when it starts to invent stereotypes about the Orient, which was also mentioned in the previous chapter in relation to Gandhi's interpretation of Said. Because Ronny considers the in compliant attitude of Aziz as a threat to his

superiority gained through their positions in the colonial structure, he resorts to a stereotype. By claiming that he knows the type, he gives the impression that everything is still under his control and he subjugates Aziz.

While Ronny admits that he is being too official or formal in his behaviour towards the Indians, he still judges Aziz of being a bounder although he has had no proper social interaction with him: "Well . . . I'm the sun-dried bureaucrat, no doubt; still, I don't like to see an English girl left smoking with two Indians." "Can't you see that fellow's a bounder?" (Forster, *A Passage* 94). He tries to justify his thoughts trying to draw conclusions based on Aziz's appearance: "Aziz was exquisitely dressed, from tie-pin to spats, but he had forgotten his back collar-stud, and there you have the Indian all over; inattention to detail; the fundamental slackness that reveals the race" (97). These statements of Ronny seem to comply with the stereotype of the Orientals as being degenerate. Here again, however, there is a serious misunderstanding caused by their cultural-coding. Ronny tends to interpret the issues according to his own cultural norms. For an Englishman, having no collar-stud is a sign of negligence or being degenerate. He judges Aziz on this although he has no idea that the reason for Aziz's missing collar stud is his self-sacrifice. Aziz has a high opinion of hospitality, which has a significant role in his culture. As the reader knows that, overrating Fielding's position as an Englishman, Aziz gave his collar-stud to him in the morning because Fielding's was broken, Ronny's undue criticism can be received only as a sign of his arrogance arising from his feelings of superiority over the colonized people. The implied author directs criticism at Ronny's behaviour by employing a touch of irony caused by Ronny's misunderstanding.

All in all, through the character of Ronny, Forster tries to present the unlikelihood of a genuine relationship free of othering between an Indian man and an Englishman, which cannot exist outside the colonial social structure in India:

Forster does much more in his book ... than simply deride the intolerance of a few accidental individuals. He carefully shows how this intolerance results from the unequal power relationship between English and Indians, from the imperialistic relationship itself.... The process is best shown in the book in the case of Ronny [. . .]" (Hawkins 54).

Thus, Ronny can be considered a man engaging in the practice of othering against the Indians explicitly justifying his arguments on the grounds of his position in the colonial structure in India.

3.1.3. Aziz and Adela Quested

The relationship between Adela Quested and Aziz has two phases. In the first phase, which starts with their first meeting and lasts until the trial, Adela is seen as a character who is engaged in the othering of Indians though she is not fully conscious of it. The second phase covers the time period after the trial in which Aziz is acquitted thanks to Adela's confession that her accusation of Aziz was caused by a hallucination. This second phase is going to be the concern of another subsection in this chapter as it arouses hope for establishing intercultural or interracial relationships free from othering.

Unlike the characters focused on in the first subsection, Adela is not a flat character. "Adela is [. . .] a unique picture in the total image of imperialism undertaken by anti-imperialist writers in the twentieth century. She is an individual, not a type", argues Shaheen (100-101). Adela Quested is a young lady who goes to India with her friend Mrs Moore in order to decide if she can marry Ronny Heaslop, her friend's son. As she is "fresh from England" she cannot get used to the ways the Anglo-Indians behave there. Not content with what she sees among the Anglo-Indians, she frequently expresses her wish to see the real India: "I want to see the *real* India" (Forster, *A Passage* 46). This seemingly naive expression is actually not as simple as it sounds. As also suggested by the narrator close to the end of the novel, seeing the real India is "only a form of ruling India; no sympathy lay behind it" (301). In other words, it is another form of "discerning it through her chosen perspective and comfortable distance. For from this mental and physical distance, the object can be easily subjected, and interpreted as being *the Other* in relation to the observer" (Wong 7). The same idea that Adela's expression serves only the otherization of India is put concisely by Shaheen as well:

Without her being conscious of its implication Adela's proposal is reductive in nature, as it fails to address India as a human experience which might eventually lead to some kind of identification. Adela's voice in her proposal falls within the discourse of Orientalism which tends to depersonalize the Orient because it is essentially self-constituting and tends to establish the Orient as an artificial entity, while ignoring its individuality. (97-98)

Adela does not consider what she sees as the real India because it does not match the image of the picturesque India in her mind. As also suggested by Lehmann, "new arrivals to India are unable to accept anything other than a picturesque, 'civilised' version of India. Adela Quested claims that she wants to see the 'real' India, detesting the false constructs of English garden parties and elephant rides. We quickly find, however, that Adela's image of India is itself restricted" (89). At this point it might be useful to remember that Said suggests that Orientalist discourse may sometimes attribute some positive qualities to the Orient such as spirituality or longevity, etc. so that it can still describe the Orient as what the West is not. Although these attributions have positive connotations they are still very much other. Giving prominence to these features just because they go beyond the ordinary is another way of othering them.

Adela does the same for Indians, too. When Fielding advises her to try seeing the Indians, she argues that she has only seen her servant and it is felt that she is not satisfied with this experience. The Indian image in her mind is a romantic one. She looks for exoticism. Thus, she is not fascinated by her servant as he does the regular, practical jobs for her. He does not connote any form of spirituality, longevity, etc. Moreover, when she is told that she is lucky not to have seen them, she replies: "But I want to see them" (Forster, *A Passage* 48). Her enthusiasm to see them indicates that she has an idealized perception of the Indians, which is also another form of othering according to Said. Her insistence on the word, "see" does not indicate a disposition to interact with them. By using that word "she nonetheless maintains a psychological distance from the Colonial Other" (Lehmann 90). Adela does not want to meet and get to know them through interaction but just wants to observe them from a safe distance. She fixes the Indians to the object position and herself to the subject position and treats the Indians as if they were inanimate objects that she can

see in an exhibition. This implicit practice of othering shows that Adela does not have any genuine will to establish a true relationship with the Indians.

When her wish to see the Indians comes true, she cannot succeed in communicating with them: “Miss Quested now had her desired opportunity; friendly Indians were before her, and she tried to make them talk, but she failed, she strove in vain against the echoing walls of their civility. Whatever she said produced a murmur of deprecation” (Forster, *A Passage* 62). The reason why she cannot achieve the desired rapport is the fact that she does not feel real sympathy towards the Indians: “She believes conscientiously in the sanctity of human relationships and tries sincerely to establish rapport with others. But such effort derives from the will instead of the heart, so that she is unable to give effective expression to her ideals” (McDowell 122). A similar point is made by Fielding towards the end of the novel when Adela tries to write an apology letter to Aziz. Fielding says, “Our letter is a failure for a simple reason which we had better face: you have no real affection for Aziz, or Indians generally” and he adds, “The first time I saw you, you were wanting to see India, not Indians, and it occurred to me: Ah, that won’t take us far. Indians know whether they are liked or not – they cannot be fooled here” (Forster, *A Passage* 258). Adela thinks that meeting the Indians is the right thing to do in India but deep down she does not feel any sincere affection towards them. This is sensed by the Indians and leads to a communication breakdown between them.

As proposed by Said, overvaluing a different culture is also a distorted projection that calls for the othering of the members of that culture. Adela romanticizes her will to see India and that is why when she hears that Mrs Moore encountered an Indian man in a mosque the night before she gets excited and offended for not having been informed of the occasion. “‘This sounds very romantic,’ said Miss Quested, who was exceedingly fond of Mrs Moore, and was glad she should have had this little escapade. ‘You meet a young man in a mosque, and then never let me know!’” (Forster, *A Passage* 51). The young man referred to here is Doctor Aziz. When she meets the young man herself, she considers him as the representative of all Indians: “As for Miss Quested, she accepted everything Aziz said as true verbally. In her ignorance, she regarded him as ‘India’, and never

surmised that his outlook was limited and his method inaccurate, and that no one is India” (89). Pratt’s assertion that “[t]he people to be othered are homogenized into a collective ‘they,’ which is distilled even further into an iconic ‘he’ (the standardized adult male specimen)” (qtd. in Ashcroft, Griffiths, and Tiffin 172) is actualized in Adela’s perception of Aziz. She first wants to see “them” and later “they” becomes “he”, which corresponds to Aziz as a standardized specimen for Adela.

Because she is not created as a type in the novel, Adela’s instances of othering are rather implicit and unconscious. Moreover, she does not approve of the explicit othering of Indians. As the narrator comments, “it’s much more the Anglo-Indians themselves who are likely to get on Adela’s nerves. She doesn’t think they behave pleasantly to Indians, you see” (Forster, *A Passage* 68). As she is not well-integrated into the colonial structure in India as a newcomer, she can have a critical view over how the Anglo-Indians treat the Indians. Thus, in their first meeting Aziz finds her exceptional, but he is not pleased with the idea of her marrying the City Magistrate: “He never liked Miss Quested as much as Mrs Moore, and had little to say to her, less than ever now that she would marry a British official” (162). Adela is also worried that she is not going to be embraced by Indians as an Anglo-Indian when he gets married to Ronny. She claims, “Well, by marrying Mr Heaslop I shall become what is known as an Anglo-Indian”. Because the othering process works reciprocally, the term “Anglo-Indian” arouses a stereotypical image in the minds of the Indians and has a negative connotation for them. Aziz protests, “Impossible. Take back such a terrible remark” (157) thinking that being an Anglo-Indian is one of the worst qualities that can be attributed to a human being. It means for Aziz looking down on Indians, otherizing them and acting with a sense of superiority over them. He, too, generalizes English people in India and is prejudiced against all of them. Adela answers him as follows:

‘But I shall; it’s inevitable. I can’t avoid the label. What I do hope to avoid is the mentality. Women like –’ She stopped, not quite liking to mention names; she would boldly have said ‘Mrs Turton and Mrs Callendar’ a fortnight ago. ‘Some women are so – well, ungenerous and snobby about Indians, and I should feel too ashamed for words if I turned like them, but – and there’s nothing special about me, nothing specially good or strong, which will help me to resist my environment and avoid becoming like them. (157)

Adela guesses that she is going to yield to the Anglo-Indian ways in India as she is told that they all get rude after a year. She has good intentions but she cannot go beyond her goodwill in practice. Aziz tries to persuade her saying, “You are absolutely unlike the others, I assure you. You will never be rude to my people” (157) because he also wants to prove that English and Indian people can have a relationship without engaging in othering.

It is clarified in the novel that Adela really likes Aziz. She mentions this a few times in the novel. Once, during their journey on the train to Marabar Caves, she murmurs, “Nice creature he is” (150). What is more, when they wander around the caves, she muses about Aziz but her thoughts take her to a dangerous way of thinking about him:

What a handsome little Oriental he was, and no doubt his wife and children were beautiful too, for people usually get what they already possess. She did not admire him with any personal warmth, for there was nothing of the vagrant in her blood, but she guessed he might attract women of his own race and rank, and she regretted that neither she nor Ronny had physical charm. It does make a difference in a relationship – beauty, thick hair, a fine skin. Probably this man had several wives – Mohammedans always insist on their full four, according to Mrs Turton. (163)

Adela finds Aziz handsome but she still assumes that she can only have relationships with people of her own race and rank. She shows signs of her being convinced by the colonial structure here. She also gives credit to Mrs Turton’s stereotypical description of Muslim men. She cannot help asking if Aziz has more than one wife: “Have you one wife or more than one?” (164). This question changes Aziz’s perception of her dramatically as he considers it as an insult:

The question shocked the young man very much. It challenged a new conviction of this 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! (164)

After this question, Aziz has a hard time hiding his confusion. He goes into one of the caves in order to recover his balance, thinking “Damn the English even at their best” (146). Adela does not realize that she has said something wrong as she is not aware of this remark’s stereotypical implications. She also enters one of the caves

and there she experiences a psychological breakdown accompanied by a terrible echo because of the dark and mysterious atmosphere in the cave, and as she has ideas of Aziz as a handsome man, of marriage and polygamy in her mind, she thinks that Aziz has touched her in the darkness of the cave. She takes this as an assault and gets delirious. This incident changes the progression of the novel and its implications about intercultural and interracial relationships. The process of Aziz's trial, the involvement of the Indians in the trial and the upheaval following it start with Adela's accusation: "The disaster Adela eventually meets shows that the ideal cannot compete with imperialism and that is not, I think, an expression of defeat on the part of Adela" (Shaheen 100). Adela tries hard not to be one of the Anglo-Indians with a colonial mindset but she is defeated by imperialism as the colonialist discourse surrounds her and is engraved in her subconscious. Furthermore, the accusation of Adela directed to Aziz is suggestive of another stereotype about the Oriental. In Orientalist discourse, the Oriental is presented as "sexually mysterious and tempting" (McLeod 45). Adela falls prey to Aziz's charm and her latent stereotypical perception of the Orientals. However, Adela's position is somewhat complicated. Adela later admits that she was mistaken about the incident in the cave going against her own people and thus making an attempt to get out of the colonial structure. The rest of the story of Adela and Aziz's relationship is going to be elaborated on in the following sections because the change that Adela goes through suggests some hope for the possibility of intercultural relationships.

3.2. Relationships that Cherish Hope for Eliminating Othering

3.2.1. Aziz and Fielding

A Passage to India, is concluded with Aziz and Fielding's conversation about their friendship. However, as mentioned before, they do not part with fully positive impressions. When Fielding asks Aziz why they cannot be friends then, he gets the reply, "No, not yet" and "No, not there" (Forster, *A Passage* 316). Even though it seems a negative answer in terms of multicultural and multiracial relationships, "not yet" and "not there" also imply hope for these kinds of

relationships for the future at another place. As this is the conclusion of the novel, Aziz and Fielding's relationship can be defined as the most important relationship that has the potential to cherish hope for intercultural and interracial relationships because it demonstrates that these kinds of relationships can work well if it were not for the practice of othering. This section is going to elaborate mainly on Aziz and Fielding's efforts to go beyond perceiving each other as others in spite of some negative instances to be referred to regarding their relationship.

Cyril Fielding, the headmaster of the college in Chandrapore, is portrayed differently from the other Anglo-Indians in the novel as he does not conform to the Anglo-Indian life in Chandrapore. He does not go to the Club very often and he prefers to be with Indians mostly. He is defined as an exception to the corrupted English people in India by Hawkins: "He is partially immune to the influence of the imperialistic power relationship because he works in education rather than government" (55). Fielding believes in the power of goodwill, culture and intelligence in human relationships: "The world, he believed, is a globe of men who are trying to reach one another and can best do so by the help of goodwill plus culture and intelligence – a creed ill suited to Chandrapore, but he had come out too late to lose it" (Forster, *A Passage* 80). He also does not care for racial differences as he is good-willed, cultured and intelligent: "He had no racial feeling – not because he was superior to his brother civilians, but because he had matured in a different atmosphere, where the herd-instinct does not flourish" (80). Possessing these qualities, Fielding is portrayed as the representative of an enlightened man freed from any form of ignorance and misinformation. Mc Dowell also claims that it is Fielding's enlightened thoughts that distinguish him from the others: "[. . .] he uses his reason to disarm the herd instinct and to combat the psychology of the mob" (122). As he believes in personal relationships mainly, he tries to avoid politics even when he is asked about it. For example, when he is asked how England can be justified in holding India, he explains his ideas as follows: "I'm out here personally because I needed a job. I cannot tell you why England is here or whether she ought to be here. It's beyond me. [. . .] I'm delighted to be here too – that's my answer, there's my only excuse." (Forster, *A Passage* 124). He simply tries to stay out of politics and focus on his own experience of India.

Aziz and Fielding's relationship starts when Fielding hosts a tea party for Mrs Moore and Miss Quested to meet some Indians socially. Though Fielding does not know Aziz personally, he invites him to the party because he has heard a lot about him. He sends an invitation letter to Aziz, which makes Aziz truly happy: "But this invitation gave him particular joy, because Fielding had asked him to tea a month ago, and he had forgotten about it – never answered, never gone, just forgotten. And here came a second invitation, without a rebuke or even an allusion to his slip" (78). Aziz thinks of this second letter as true courtesy and "the civil deed that shows the good heart" (78) because he is used to being othered by other Anglo-Indians and he does not expect a kind treatment by them. That is why he has a high expectation of Fielding before their first meeting: "For he had never met the Principal, and believed that the one serious gap in his life was going to be filled" (78). Thus, they both build positive feelings towards one another even before meeting each other.

Their first meeting goes perfectly well and that becomes a good start for their relationship. When Aziz arrives at Fielding's place, Fielding welcomes him sincerely, in an informal way: "He was dressing after a bath when Dr Aziz was announced. Lifting up his voice, he shouted from the bedroom, 'Please make yourself at home.' The remark was unpremeditated, like most of his actions; it was what he felt inclined to say" (81). Fielding's exceptional attitude pleases Aziz: "'It's very good of you,' he called back; 'I like unconventional behaviour so extremely.' His spirits flared up, he glanced round the living-room" (81). With these marvellous feelings, Aziz gives his own collar stud to Fielding because Fielding's is broken, in order to return Fielding's favour of treating him in a friendly way. When Fielding comes out of the bath, they act as if they have known each other before:

They shook hands, smiling. He began to look round, as he would have with any old friend. Fielding was not surprised at the rapidity of their intimacy. With so emotional a people it was apt to come at once or never, and he and Aziz, having heard only good of each other, could afford to dispense with preliminaries. (82)

As they have both heard really good things about one another, they start their relationship with genuine positive feelings and maintain intimacy quickly.

Despite this good start, some implicit instances of othering are still observable. When Fielding tries to introduce the ladies before their arrival, he makes a point about Miss Quested being artistic and Aziz asks if she is a post-impressionist. Fielding says “Post-Impressionism, indeed! Come along to tea. This world is getting too much for me altogether” (84). Fielding is not aware that this sounds as though he is looking down on Aziz or that this may be interpreted as an act of othering, but Aziz gets offended: “The remark suggested that he, an obscure Indian, had no right to have heard of Post-Impressionism – a privilege reserved for the Ruling Race, that” (84). Although Fielding may not have meant it negatively, his exclamation suggests to Aziz that artistic knowledge is the property of the Anglo-Indians only. Fielding thinks that something goes wrong following his words but “being an optimist where personal relations were concerned,” (84) he continues their conversation. Then, as he guesses, things get better afterwards. Nevertheless, the inference to be made here is that even the most intellectual, sincere and good-willed member of the ruling race cannot avoid being accused of othering due to the stereotypical images of the Englishman in the minds of the Indians. Because stereotyping works in both directions, the people engaged in intercultural relationships get more likely to misunderstand each other, and this constitutes the reason for most of the problems.

Later on, Aziz and Fielding’s relationship is reinforced when Fielding pays a visit to Aziz when he gets ill. There Aziz shows the picture of his late wife to Fielding even though she is in purdah. Aziz clarifies his point in showing it: “I believe in the purdah, but I should have told her you were my brother, and she would have seen you. Hamidullah [Aziz’s best friend] saw her, and several others” (128). This explanation indicates that Aziz considers Fielding as his real friend. This is touched upon by the narrator as well: “[T]hey were friends, brothers. That part was settled, their compact had been subscribed by the photograph, they trusted one another, affection had triumphed for once in a way” (133). Aziz implies that their relationship is based on mutual kindness, and all Indians need this kind of a relationship in which they are not othered but treated kindly:

Mr Fielding, no one can ever realize how much kindness we Indians need, we do not even realize how much kindness we Indians need, we do not even realize it ourselves. But we know when it has been given. We do not forget,

though we may seem to. Kindness, more kindness, and even after that more kindness. I assure you it's the only hope.' (128)

Aziz implies that being othered is so normalized for Indians that they are not even aware of their need for being treated kindly, which is offered as the only solution to the problems of interpersonal relationships in their specific context. In order to demonstrate his own appreciation of Fielding's behaviour, Aziz frequently puts his gratitude into words: "With the exception of yourself and Hamidullah I have no one to talk to in this place" (133). He really attaches importance to his relationship with Fielding since it makes him feel better. As their relationship is reinforced, he feels more confident about their intimacy and begins "to think of [Fielding] as 'Cyril'" (170). Even this trivial example cherishes some hope because it indicates that the positions of the English as superior and the Indians as inferior are surpassed and the representatives of the two peoples can think of calling each other by their first names.

During Aziz's imprisonment, Fielding stands on Aziz's side. He fully trusts Aziz and never believes Adela's accusation. He thinks "Aziz must be cleared, but with a minimum of racial hatred" (182). Even when he is addressed degradingly as Aziz's friend in the Club, he insists on Aziz's innocence: "I believe Dr Aziz to be innocent" (196). As also suggested by Hawkins, "Fielding establishes friendship with Aziz and maintains it in defiance of all the other Anglo-Indians" (55). Even though Fielding hosts Adela in his place for her safety after the trial because Adela does not want to interact with other Anglo-Indians, Fielding does not refrain from taking up a position on Aziz's side. He says to Adela, "I don't think a discussion between us is desirable. To put it frankly, I belong to the other side in this ghastly affair" (Forster, *A Passage* 239). His unconditional trust in and care for Aziz arouses hope for eliminating othering in intercultural relationships. Aziz is also aware of Fielding's efforts during this process. In return for Fielding's support, Aziz offers his friendship and to spend the compensation money that he is to get from Adela Quedstedt together. He dreams about having lots of money and going on holidays with Fielding: "In any case we spend our holidays together, and visit Kashmir, possibly Persia, for I shall have plenty of money. [...] While with me you shall never spend a single pie. This is what I always wished, and as the result of my misfortunes it has come" (250). Aziz

makes future plans involving Fielding because he thinks that they are going to be friends forever.

Aziz and Fielding's relationship gets into shaky grounds after the stressful times of Aziz's trial. Even though at some points prejudice is presented as inevitable, they can compromise and mend their relationship relying on the rapport they have established until then. During those stressful times, Fielding tries to empathize with Aziz, trying to see things positively. However, Aziz grows nationalistic and hostile towards the English after his unfortunate accusation, imprisonment and trial process. This has a negative impact on Aziz and Fielding's relationship in the long run. When the topic of Adela paying compensation money to Aziz is mentioned, without even listening to what Fielding has to say, Aziz breaks into the conversation saying

'I know what you are going to say next: Let, oh let Miss Quested off paying, so that the English may say, "Here is a native who has actually behaved like a gentleman; if it was not for his black face we would almost allow him to join our Club." The approval of your compatriots no longer interests me, I have become anti-British, and ought to have done so sooner, it would have saved me numerous misfortunes.' (250)

Because Aziz has just gone through hard times, he does not want to have any further contact with Anglo-Indians. As he is accused falsely and humiliated badly by the Anglo-Indians during the trial, he decides to take a position against them. He totalizes the English on the grounds that, even though they have been proved to be wrong in their accusation of Aziz, they still have not retreated and have continued to otherize the Indians. Aziz thinks that they still expect him to comply with their values in order to win their favour. Because othering is a process that works in both ways, Aziz, too, generalizes at the slightest possible incident. He accuses Fielding of being a fool when Fielding asks him to let Adela off paying:

I am looking, though it gets dark. I see Cyril Fielding to be a very nice chap indeed and my best friend, but in some ways a fool. You think that by letting Miss Quested off easily I shall make a better reputation of myself and Indians generally. No, no. It will be put down to weakness and the attempt to gain promotion officially. I have decided to have nothing more to do with British India, as a matter of fact. (251)

As he has had his share of othering because of the incident, Aziz is sure that whatever he does from then on is going to be received with prejudice by the officials.

He thinks that even if he lets Adela off paying out of his goodwill, the English are going to look for other reasons behind this act. They are going to think that he has done this for his self-interest because they have the stereotypical idea of the Indians as self-seeking. Aziz reflects his anger at other Anglo-Indians on Fielding through these words.

Just like Aziz, Fielding, too, is sometimes irritated by Aziz's attitudes. For instance, he gets annoyed at Aziz's sensuality. Whenever he observes it, he feels a barrier between Aziz and himself. For example, he feels it when Aziz means that he feels disgraced because Aziz's name "has been mentioned in connection with a hag" (242), meaning Adela. Fielding cannot bear the idea of a woman being othered based on her appearance:

It enraged [Aziz] that he had been accused by a woman who had no personal beauty; sexually, he was a snob. This had puzzled and worried Fielding. Sensuality, as long as it is straightforward, did not repel him, but this derived sensuality – the sort that classes a mistress among motor-cars if she is beautiful, and among eye-flies if she isn't – was alien to his own emotions. (242)

Although Fielding feels uncomfortable with Aziz being a snob in this way, he does not generalize it to all Indians and totalize them in this respect. He considers this as Aziz's own peculiarity. This can be regarded as yet another aspect of their relationship cherishing hope for eliminating stereotyping and othering.

However, at times in which he cannot stand hearing these kinds of comments by Aziz, he expresses his annoyance. This is exemplified in the case when Fielding tries to convince Aziz that Adela's telling the truth in the court needs to be appreciated and says that she could even sign an apology letter dictated by Aziz. Aziz goes snobbish again: "'Dear Dr Aziz, I wish you had come into the cave; I am an awful old hag, and it is my last chance.' Will she sign that?" (252). Fielding protests remarking that he cannot put up with this kind of behavior in Aziz. Then, they start arguing about the things that they cannot tolerate in each other and the atmosphere gets tense. This debate over whether Aziz should get compensation money from Adela or let her off paying marks the first arousal of racial feelings between Aziz and Fielding:

Aziz was friendly and domineering. He wanted Fielding to 'give in to the East', as he called it, and live in a condition of affectionate dependence upon it. 'You can trust me, Cyril.' No question of that, and Fielding had no roots among his people. Yet he really couldn't become a sort of Mohammed Latif. When they argued about it something racial intruded – not bitterly, but inevitably, like the colour of their skins: coffee-colour versus pinko-gray. (259)

At this point, they cannot avoid being race-conscious. Although Fielding tries to avoid talking about colonialism, Aziz wants Fielding to recognize his agency as an Indian man and yield to Aziz. No matter how good Fielding's relationships with the Indians are, Fielding cannot switch off his reasoning and act submissively for the sake of their friendship. Despite this tense situation, however, Aziz concludes stating that he is grateful to Fielding due to his help and reconsiders his decision. This is also suggestive of some hope for their relationship because although both men are quite clear in terms of their stance, they can compromise at certain points relying on their relationship, disregarding their cultural and racial differences.

Another instance that leads to the breakdown of the relationship between Aziz and Fielding results from Aziz's prejudice against Fielding. He cannot avoid being affected by the discourse surrounding them. Aziz informs Fielding of the gossip about Fielding and Adela spread in Chandrapore. He does this as if he were worried on Fielding's account but he actually wants to see Fielding's reaction in order to confirm his suspicion. However, Aziz soon reveals his real opinion of the gossip saying, "So you and Madamsell Adela used to amuse one another in the evening, naughty boy" (270). Aziz's unexpected accusation and the improper words he uses to address Fielding drive him mad. Aziz regrets making such a mistake and apologizes resorting to the stereotype of the degenerate oriental himself: "'Oh I beg your pardon, I'm sure. The licentious oriental imagination was at work,' he replied, speaking gaily, but cut to the heart; for hours after his mistake he bled inwardly" (270). It is interesting that Aziz, too, links his own fault to a stereotype about the Orientals to cover it in a sarcastic way. It actually shows that he can adopt a broader perspective on the stereotypical impositions over East and West. Later on, Aziz again tries to explain his mind referring to the discrepancy between the mentalities of East and West: "Oh dear, East and West. Most misleading" (271). Aziz makes a certain

effort to mend the relationship apologizing for his mistake but this seems impossible because of the colonial affairs surrounding them.

Sometimes the practice of othering becomes inevitable due to their different handling of delicate matters caused by their prior prejudices, which they cannot overcome. After Aziz's apology, their relationship is somehow mended but it is still felt that there is something wrong in their relationship: "They were affectionate and intimate, but nothing clicked tight" (274). Fielding, too, apologizes for his words in the morning, and they part in a mood of peace. However, when Aziz goes home and has the chance to reflect on his feelings, he discovers the reason for his uneasy feelings about Fielding: "The trouble rose to the surface now: he was suspicious; he suspected his friend of intending to marry Miss Quested for the sake of her money" (275). Aziz takes his suspicion a step further and thinks that a self-interest issue is at stake. The narrator refers to the stereotypical depictions of Orientals as suspicious and Westerners as hypocrites in order to comment on this new condition: "Suspicion in the Oriental is a sort of malignant tumour, a mental malady, that makes him self-conscious and unfriendly suddenly; he trusts and mistrusts at the same time in a way the Westerner cannot comprehend. It is his demon, as the Westerner's is hypocrisy" (276). Interestingly, although "Forster's clear attitude as anti-imperialist" (Shaheen 4) is widely-known, the narrator's reference to these stereotypes might suggest that even the implied author cannot sometimes escape being engaged in stereotyping by defining Aziz as an Oriental when he makes a reference to a weakness of his. However, there is still some doubt that he might have used it as a tool of criticism because he also refers to the Westerners as hypocrites and makes an effort to balance his stance towards both parties. When Fielding goes to England saying he has things to do there, Aziz muses more over his hypothesis that Fielding and Miss Quested are to get married and almost convinces himself that it really is so. Fielding sends a letter from England to Aziz to announce that he is about to marry Stella Moore, Mrs Moore's daughter. However, Aziz's suspicion makes him prejudiced against Fielding and reading only the first sentence of the letter that states that Fielding is to marry someone Aziz knows, Aziz falls into the trap of his fantasies about Fielding and Adela Quested. This misunderstanding continues until the end of the novel and it affects Aziz's stance against the Anglo-Indians in general. After Aziz settles in the

city of Mau, Fielding sends him many letters which Aziz refuses to read. When he is informed that his former friend, Fielding and his wife are to visit Mau, Aziz does not want to meet him but cannot help it because of practical reasons. When they first meet, Fielding tries to recapture their previous intimacy but his efforts prove in vain due to Aziz's irreverent attitudes. When Fielding finds out that Aziz has been thinking that Fielding has married Miss Quested, he gets shocked. Nevertheless, he still does not behave outrageously and he never links this misunderstanding to Aziz's Oriental mindset. In this way, it is still possible to assert that he makes all efforts not to resort to othering. This is again suggestive of some hope for their relationship. However, Aziz cannot change his mood after learning the reality as his life has been built on this mistake, so he says "I wish no Englishman or Englishwoman to be my friend" (Forster, *A Passage* 298). He takes an otherizing attitude towards all the English people not excluding Fielding.

When his first reaction is over, they somehow recover their friendship but they both know that things are not going to be as they used to be for both of them. "Friends again, yet aware that they would meet no more, Aziz and Fielding went for their last ride in the Mau jungles" (310). This reconciliation is depicted as a success by the narrator as it leaves no sense of bitterness and makes them forget all the misunderstandings. Erasing all the misunderstandings is a step forward to eliminating othering in intercultural relationships. During their ride, Aziz mentions his will to forget about everything: "I want to do kind actions all round and wipe out the wretched business of the Marabar for ever. I have been so disgracefully hasty, thinking you meant to get hold of my money: as bad a mistake as the cave itself" (311-312). Although he cannot do it in the first place, Aziz admits that he has made a terrible mistake. Nevertheless, in spite of himself, he is determined not to see Fielding again and makes it clear during their ride: "For this is goodbye, Cyril, though to think about it will spoil our ride and make us sad" (312). Drawing conclusions from what they have experienced so far, Aziz is aware that the circumstances they live in make it impossible for the two men to have a relationship free of misunderstandings and practices of othering. Fielding also acknowledges the fact that they are not to meet each other again:

He too felt that this was their last free intercourse. All the stupid misunderstandings had been cleared up, but socially they had no meeting-place. He had thrown in his lot with Anglo-India by marrying a countrywoman, and he was acquiring some of its limitations, and already felt surprise at his own past heroism. Would he today defy all his own people for the sake of a stray Indian? Aziz was a memento, a trophy, they were proud of each other, yet they must inevitably part. (312-313)

Fielding assumes a new position in the colonial structure after his promotion and marriage to an English lady. He is on the process of transformation into the typical Anglo-Indian profile portrayed in the novel. He cannot even believe how he positioned himself on the side of the Indians against his own people in the past. Hawkins points to this fact with the following proposition:

After Fielding marries Stella, thereby ceasing to travel light, and after he becomes associated with the government as a school inspector, he undergoes a marked change of attitude toward the Raj. . . . Like Ronny and the other English officials, Fielding begins to be corrupted by his position. (55)

However, as Shaheen reminds us, “Fielding’s failure is not because of any personal weakness in his personality or in his ideals; [. . .] it is a failure within a complex context of politics surrounding him” (109). Fielding’s ideals, goodwill, culture and intelligence do not change. However, because his position in the colonial structure changes, he cannot go beyond the ideology imposed by his new position. He gets into the process of getting integrated into the colonial system.

After a long conversation on politics during their ride, Aziz directs his anger about the British Raj to Fielding. Despite their friendship, he sees him as a part of it.

‘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 or 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.’ (Forster, *A Passage* 315-316)

Aziz insists that the English should be made to leave the country and he proposes that a friendship between an Englishman and an Indian man will be possible only then. Fielding asks why they cannot be friends right then asserting that this is what they both want. He gets his answer from the universe in the end:

But the horses didn't want it – they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single-file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, 'No, not yet,' and the sky said, 'No, not there.' (315-316)

As also suggested by Hawkins, "[s]uch friendship is made impossible, on a political level, by the existence of the British Raj" (54). If their relationship had been built in a context free from colonialism, they would certainly have had a chance to develop it as they managed to refrain from othering even in a colonial context. This fact cherishes hope for such friendships for the future in a postcolonial context. McDowell asserts that "not yet" implies "the future fruition and union" (121). Parry, too, elaborates on the idea of hope suggested at the end of the book: "But neither this tenuous repose nor the symbolic solutions, neither the inevitability of compromise nor the permanence of conflict is the final word, for these are superseded by the generation of hope in a future when the obstacles the novel has confronted will have been overcome in history" (35). All in all, although it is inevitably tainted by prejudice and misunderstandings resulting from cultural discrepancies and the rigid colonial structure and ideology that surrounds them, the relationship between Aziz and Fielding can be considered an example of a hopeful relationship in terms of wiping out the practice of othering in intercultural relationships as both men genuinely want to relate to each other and put great effort in their friendship.

3.2.2. Aziz and Adela Quested

Aziz and Adela's relationship has already been elaborated on in section 3.1.3 as a relationship that does not cherish any hope because of the problems caused by Adela's tendency to otherize the Indians. However, since Adela's stance towards Aziz changes positively at a definite point when she finally decides that the sexual assault incident was actually a hallucination, her courage to acquit Aziz despite the possibility of her being ostracised by the Anglo-Indian community in Chandrapore cherishes some hope for intercultural relationships that can maintain an equal status for both parties and thus eliminate othering.

Adela has been having second thoughts about her accusation before her admission in the court. Even then, she is aware that it is potentially a serious mistake. She says, "It would be so appalling if I was wrong. I should take my own life" (Forster, *A Passage* 210). Later, during the trial, she admits that she was wrong in accusing Aziz as what she had experienced in the cave was just a hallucination: "Adela wakes up from her predicament disillusioned" (Shaheen 137). Despite all the fuss made by Anglo-Indians up to that point, she takes the plunge because she is probably able to free herself from her prejudices and tries to acknowledge Aziz's individuality and value as a human being: "Miss Quested had renounced her own people. Turning from them, she was drawn into a mass of Indians of the shop-keeping class, and carried by them towards the public exit of the court" (Forster, *A Passage* 233). This confession suggests hope for the rest of the narrative and marks the beginning of the process of change Adela is to go through. She ceases to be a conforming member of the Anglo-Indian society in Chandrapore and gains recognition by the Indian people. After the trial, she does not return to the Turtons' place to stay, knowing that she is not welcomed there anymore. As also suggested by Shaheen, "she is totally liberated from the establishment and rejects even the pressure of Ronny's hand" (110) soon after she acquits Aziz. She severs her ties with all the Anglo-Indians except for Fielding, which means that she steps out of the colonial structure there just like Fielding. She also frees herself from being an Anglo-Indian, which would be unavoidable if she were to marry Ronny.

After Aziz is acquitted by Adela, Fielding draws Aziz's attention to her bravery putting the process neatly into words, "But she is perfectly genuine and very brave. When she saw she was wrong, she pulled herself with a jerk and said so. [. . .] All her friends around her, the entire British Raj pushing her forward. She stops, sends the whole thing to smithereens" (Forster, *A Passage* 251). Despite Fielding's efforts, Aziz is not at that time convinced that Adela's courage to take the risk of being excluded from Anglo-Indian society and losing her fiancé is worthy of appreciating. However, after all the misunderstandings are solved in the end, Aziz gives Adela her due and resolves to write even a letter to her: "Aziz produced a letter that he wanted to send to Miss Quested. A charming letter. He wanted to thank his old enemy for her fine behaviour two years back; perfectly plain was it now that she

had behaved well” (311). This somewhat positive ending concerning such a key event in the novel can be interpreted to be promising for the future of intercultural relationships as almost all the harmony is recaptured and the instances of othering are forgiven.

3.2.3. Aziz and Mrs Moore

Mrs Moore, an elderly English woman, is an important character in *A Passage to India*, as the friendship between Mrs Moore and Aziz is offered as an example of an ideal relationship between people from different cultures: “She meets Dr. Aziz, a Moslem physician, in a mosque at Chandrapore, and immediately the two strike up a spiritual friendship which maintains itself throughout the entire book and represents the ideal union which could exist between fellow human beings” (Shusterman 161). Shusterman insists that the words “spiritual” and “ideal” need to be underscored because their union does not indicate any coming together of two people on a more direct, physical level. The word ideal especially needs more focus because the real characteristics of the two individuals do not suggest any idealism within their own environments: “Mrs. Moore is in reality a simple, none too patient, conventional woman of the middle class. Dr. Aziz, who has a great capacity for friendship, is somewhat petty and narrow in outlook; he exalts his own religion, the Moslem, and is definitely prejudiced against other religious groups in India” (161). However, their mutual understanding of the holy idea of God drifts them into a relationship in which the discrepancy between Christianity and Islam is of little importance and in this sense their relationship can be seen as a very positive instance on the road to eliminating othering.

The first meeting of Aziz and Mrs Moore takes place in a mosque in Chandrapore at night. Aziz has in his mind the stereotypical image that all English ladies act in a superior manner towards the Indians and they do not care if something is holy to them or not. The English mind only their own values. Because of such prejudice, he warns Mrs Moore sternly against wearing shoes in the mosque. Upon seeing that she does not wear any, he tries to explain his motive: “so few ladies take

the trouble, especially if thinking no one is there to see” (Forster, *A Passage* 42). Mrs Moore replies, “That makes no difference. God is here” (42). Mrs Moore’s unexpected mindful answer amuses Aziz: “Mrs Moore, I am afraid I startled you. I shall tell our community – my friends – about you. That God is here – very good, very fine indeed. I think you are newly arrived in India,” (43). Aziz guesses correctly that Mrs Moore has just arrived in the city because of Mrs Moore’s unconventional, warm behaviour, and feeling delighted with her sensitivity, he expresses his displeasure of Anglo-Indians in Chandrapore: “You understand me, you know what I feel. Oh, if others resembled you!” (45). Aziz excludes Mrs Moore from the totalized image of the English ladies in his mind. On the other hand, Mrs Moore’s sympathy for Aziz results from her spiritual affiliation with God. Having enjoyed meeting Aziz, Mrs Moore states that she would wish to invite him to the Club but cannot because she is not a member herself. However, even this sincere remark becomes sufficient for Aziz to feel as a part of the community he lives in despite the hard truths of India: “As he strolled downhill beneath the lovely moon, and again saw the lovely mosque, he seemed to own the land as much as anyone owned it. What did it matter if a few flabby Hindus had preceded him there, and a few chilly English succeeded?” (45). At this point, disregarding the influence of colonialism, Aziz believes that kindness and friendship can be a solution to their problems. Even a glimpse of being on equal grounds with an Englishwoman arouses hope for Aziz in terms of the possibility of establishing a genuine relationship with the English.

Mrs Moore agrees on the importance of kindness and being pleasant to the people in India without assuming a superior role over them. “She is evidently outside British officialdom, and even very critical of it” (Shaheen 106). She is seen discussing this point with her son Ronny Heaslop. When Ronny asserts that the English are not there to be pleasant but for loftier aims, Mrs Moore maintains that “[t]he English *are* out [t]here to be pleasant” (Forster, *A Passage* 70). She supports her proposition with spiritual arguments: “‘Because India is a part of the earth. And God has put us on the earth in order to be pleasant to each other. God . . . is . . . love.’ [. . .] ‘God has put us on earth to love our neighbours and to show it, and he is omnipresent, even in India, to see how we are succeeding’” (70). Her faith in God keeps her away from othering the Indians since her belief emphasizes unity.

The relationship between Mrs Moore and Aziz is reinforced during their trip to the Marabar Caves hosted by Aziz. Aziz gets upset because Fielding cannot catch the train to Marabar and Mrs Moore tries to console Aziz saying, "We shall be all Moslems together now, as you promised". Mrs Moore does not otherize other religions different from her own. As she believes in the unifying force of the idea of God, she does not hesitate to call herself a Moslem thinking that it is going to make Aziz happy. It is a gesture to imply that they can meet in a mutual understanding of supra-religious spirituality. This expression is sufficient to carry Aziz back to his high spirits because it is in parallel with his conception of Mrs Moore as a spiritual companion. "She was perfect as always, his dear Mrs Moore. All the love he had felt for her at the mosque welled up again, the fresher for forgetfulness. There was nothing he would not do for her. He would die to make her happy" (144). By these words, the narrator exaggerates Aziz's sympathy for Mrs Moore at its height in order to show how important it is for the Indians to be treated as equals of the English. Later, they go nostalgic about their experience of friendship in their first meeting in the mosque. Aziz reminds Mrs Moore of that night and feels the need for an apology for his rudeness towards her: "And how rough and rude I was, and how good you were" (155). Mrs Moore alludes to their happiness despite all: "And how happy we both were" (155). Mrs Moore's answer cherishes hope because she is not seized by the misunderstandings but she focuses on the constructive side of the coming together of different cultures. Aziz remarks that "[f]riendships last longest that begin like that" (155) in return for her kindness. They are both aware of and agree on the value of their friendship. Mrs Moore supports him by making sure that they are friends: "Yes, I am your friend" (160). Mrs Moore and Aziz's friendship, which is free from othering even despite their religious differences, is consolidated during this trip.

After Aziz is accused of assaulting Adela during their trip to the Marabar Caves, Mrs Moore withdraws herself from the people. She gets disturbed by any efforts to approach her. When her opinion of the alleged incident is asked, she gets annoyed:

'Am I to be bothered for ever?' Her Christian tenderness had gone, or had developed into a hardness, a just irritation against the human race; she had

taken no interest at the arrest, asked scarcely any questions, and had refused to leave her bed on the awful last night of Mohurram, when an attack was expected on the bungalow. (204)

Because Ronny keeps asking her opinion of Aziz's assault of Adela, she expresses her opinion in the end: "Of course he is innocent,' she said indifferently; it was the first time she had expressed an opinion on the point" (209). Her remarks suggest that she fully trusts Aziz. Her intuitions about the incident prove right. According to Shusterman, "Mrs Moore [. . .] is . . . an elemental being around whom much of the substance of the story pivots. . . . She is the intuitive person who grasps deep truths long before anyone else" (161) and that is why she withdraws into her inner world after Aziz's imprisonment.

Just before the trial of Aziz, Mrs Moore heads to England on her own will as she loses all her enthusiasm about knowing India due to the unfortunate incidents that took place during her visit, but she dies on her voyage on the boat. Shaheen suggests that "[i]t is quite significant [. . .] that Mrs Moore dies in Aden, in the Indian Ocean, on the border between East and West, just beyond the human norm of the Mediterranean – almost in the passage to India" (107). Even with her death Mrs Moore symbolizes a bridge between the two cultures. Her death becomes a source of sorrow for Aziz: "Aziz had this high and fantastic estimate of Mrs Moore. Her death had been a real grief to his warm heart; he wept like a child and ordered his three children to weep also. There was no doubt that he respected and loved her" (259). Her death in the novel does not propose an end to the hope that she cherishes in terms of relationships. Even though her death makes Aziz mournful, she continues to affect his feelings and thoughts: "Mrs. Moore is not felt to be dead by the Indians, especially by Aziz. To Aziz, she becomes a sort of idealized vision of the understanding which will solve all the human problems some day in the distant future" (Shusterman 170). She continues to symbolize optimism in terms of the future of intercultural relationships. As all the Indians are involved in the issue of Aziz's trial taking it as a case brought against them as a nation, the Indians living in Chandrapore create a legend out of the character of Mrs Moore based on her friendship with Aziz: "Even to the mass of Indians in the streets of Chandrapore she becomes a kind of legendary deity whom they call 'Esmis Esmoor,' a symbol of

understanding and good will which can transcend all barriers” (170). Thus, the relationship between Aziz and Mrs Moore is concluded as an ideal intercultural relationship that cherishes hope as it does not involve even a single instance of othering.

In this chapter, both types of relationships in *A Passage to India*, the ones that involve othering and those suggesting some hope in terms of intercultural relationships, have been explored. Othering has been observed to be an obstacle for genuine intercultural relationships to take place in the colonial context of British India. The next chapter is going to focus on *White Teeth* and explore the same points in order to have a better understanding of the potentials involved in intercultural relationships in a postcolonial context.

CHAPTER 4

INTERCULTURAL RELATIONSHIPS IN *WHITE TEETH*

Zadie Smith's debut novel *White Teeth*, has gained immediate popularity in the literary and academic world since its release in 2000. The novel mainly focuses on the members of three families from diverse ethnic and cultural backgrounds living in London, where the minority groups make up a significant percentage of the population, exploring their stories throughout a time period covering the colonial past and the postcolonial present and future. These families are the Jamaican and British Bowden-Jones family, the Bengali Begum-Iqbal family and the Jewish-British Chalfen family with Polish roots. In this way, it depicts a multicultural picture of postcolonial England. The portrayal of this context is somewhat controversial among the critics. For example, Tew suggests that "[a]lthough the characters' ethnic and cultural make-ups reflect the increasingly hybrid or multicultural nature of British society after 1945, they do not offer a simplistic, 'politically correct' or idealist worldview" (55-56). Tew claims that the novel does not portray an ideal coming together of the cultures. However, some critics like Childs and Green consider the configuration of the context of *White Teeth* to be optimistic despite its colonial heritage: "*White Teeth* [. . .] expresses an optimistic vision of contemporary Britain's ethnic heterogeneity, at once looking back into the imperial past and towards a time to come when 'roots won't matter anymore'" (43). In the novel, the imperial past and hence the roots of the characters still have repercussions on their present lives:

The phrase 'past tense, future perfect' recurs throughout the novel as shorthand for a diverse multiculturalism in which history is an inescapable source of conflict, its ebb and flow constantly lapping against the here and now, but where there is also a utopian impulse for a new kind of shared future beyond given codes of differentiation. (43).

This phrase, which is also the epigraph of this thesis, provides a concise summary of the novel as it alludes both to the colonial past as a cause for tension and to the hope of living together cherished by the possibility of overcoming this tension in the future. This tension can be thought of as what Said calls “the burdensome inheritance” (qtd. in Svanström 4) from the colonial times. Said asks, “You live within the boundaries of a country, with your customs and personalities and yet some criteria have not been met. Is there a measurement of Englishness, or any nationality for that matter?” (Svanström 4). These questions hint at the othering of the immigrants in the host country. The above mentioned tension brings the practice of othering along. This study argues that *White Teeth* is presented as a novel trying to go beyond the circumstances of its time and that it neither ignores nor overemphasizes the impact of the practice of othering in intercultural relationships.

As the phrases “not yet” and “not there” in *A Passage to India* are assumed to point to the context of *White Teeth* by this thesis, intercultural relationships in the novel are going to be evaluated through the lens of this assumption in order to determine if it is possible to eliminate othering in intercultural relationships in postcolonial London. Despite the widely-accepted optimistic reception of *White Teeth* by many critics, this thesis foregrounds the fault lines inherent in the seemingly positive intercultural relationships in postcolonial England giving credit where it is due to the instances cherishing hope for the possibility of genuine intercultural relationships. Therefore, this chapter is going to focus both on the relationships in which othering can still be observed explicitly or implicitly and the ones that promote hope for the existence of intercultural relationships.

4.1. Relationships which Involve Explicit and Implicit Instances of Othering

4.1.1. Ambrosia Bowden, Captain Charlie Durham and Sir Edmund Flecker Glenard

As mentioned in the previous sections, this chapter is going to focus mainly on the relationships in the postcolonial London setting of *White Teeth*. Nevertheless,

because it is also included in the novel, it can be important to have a look at certain examples from the colonial times of Jamaica as these constitute the roots of some characters to be discussed. Also, this can provide a chance to observe if there are any similarities between the colonial contexts in Jamaica and India, which is depicted in *A Passage to India*. Another reason why it might prove fruitful to indulge in a discussion of the colonial past is that this thesis handles the postcolonial era as a period when it is hard to escape the heritage of colonial times. Therefore, before starting with the relationships that can be observed in postcolonial London, Ambrosia Bowden's relationships with Captain Charlie Durham and Sir Edmund Flecker Glenard in Jamaica during the first years of the 20th century are going to be elaborated on.

Because *White Teeth* does not follow a chronological order, at one point it diverges into the story of Ambrosia Bowden, who is the Jamaican grandmother of Clara, the wife of the white Englishman Archie Jones, around whose relationship with Samad Iqbal the novel is structured. Ambrosia Bowden is a young maid impregnated by an Englishman sent to Kingston, Jamaica in 1906. As if his sexual abuse of Ambrosia were not enough, Captain Charlie Durham resolves to give her an English education on a regular basis. He assumes a superior role for himself over Ambrosia thinking that the English are more civilized and educated than the Jamaicans. He hides his wish to abuse the native girl behind a holier aim like a civilizing mission. Orientalist discourse serves as a fairly handy tool for the colonizer to justify himself. The narrator's comment suggests a similar point: "When an Englishman wants to be generous, the *first* thing you ask is why, because there is always a reason" (Smith 296). The Jamaicans are used to being othered and treated badly by the Englishmen and they immediately get suspicious of any attempts of them at a favour. The first thing Ambrosia asks is also "why?". This kind of suspicion is observable in *A Passage to India* as well. The Bridge Party hosted by the Turtons is regarded by some Indians like Mahmoud Ali with suspicion. They assume a cynical stance towards the party thinking the English do not usually do any good in India.

Another example of Durham's feelings of superiority over the Jamaicans is seen when he tells Ambrosia that "their secret child would be the cleverest Negro boy in Jamaica" (296). He means that a Jamaican child can only be clever if its conception depends on an Englishman and a Jamaican lady educated by an Englishman. The pejorative term "Negro" is also suggestive of Captain Durham's otherizing stance against the natives. Another point is that he presupposes that the baby is going to be a boy. This presupposition reminds the reader of Orientalism, which can be adapted to explore other colonized territories like Caribbean islands. In the first chapter it has been discussed that the Orient is fixed as the other of the occident. It is described in terms of what the Occident is not. Thus, the Orient is posited as feminine while the Occident is masculine. In the same way, Captain Durham subconsciously takes it for granted that the baby has to be a boy since it possesses English blood.

Captain Durham's love for Ambrosia is likened by the narrator to England's love for the lands it exploits:

It is not that he isn't handsome, or tall, or strong, or that he doesn't want to help her, or that he doesn't love her (oh, he loves her; just as the English loved India and Africa and Ireland; it is the love that is the problem, people treat their lovers badly) – all those things are true. But maybe it is just the scenery that is wrong. Maybe nothing that happens upon stolen ground can expect a happy ending (299).

Although England is said to love India, the relationship between England and India is not an egalitarian relationship. It involves hierarchy, othering, and hence power relationships. In the same way, the problem with Captain Durham is nothing specifically related to his personality but the fact that he is a representative of the colonialist mind. His rape of Ambrosia symbolizes England's colonization of Jamaica. With these statements, the idea that it is nearly impossible for genuine relationships to be established in a colonial context emerges again. Ambrosia and Captain Durham cannot relate to each other going beyond the colonial borders because Captain Durham has an othering attitude towards the Jamaicans. He does not even know Ambrosia's last name because he does not recognize her individuality: "But in all that teaching, he never learned it" (300). He sees her as somebody in a mass of Jamaicans. The only feature that distinguishes Ambrosia from other

Jamaicans is the fact that she has received some English education in Captain Durham's view. This is further clarified when he returns to Jamaica right after the 1907 earthquake. There, he wants to take Ambrosia with him with the intention of marrying her and in order to convince the city governor to accept Ambrosia, alongside himself, on the next ship to depart, he introduces Ambrosia as "an educated Negress" (300). Moreover, he also insists that "[s]he was not like the others" (300). By his seemingly innocent remarks, he otherizes all the Jamaicans except for Ambrosia, who is indeed otherized by means of the word "Negress", on the grounds that she is an educated Jamaican. Excepting some educated individuals from the mass of the colonized people can said to be a common tendency in colonial settings of both *White Teeth* and *A Passage to India* as Doctor Aziz, as an educated Indian man, is not seen as a threat by Ronny in the first place when Ronny learns that his mother encountered him in a mosque.

Captain Charlie Durham is not the only Englishman to abuse Ambrosia. Before leaving Kingston, he makes an arrangement for Ambrosia to continue her education with Sir Edmund Flecker Glenard, "a good Christian gentleman" (297). However, Glenard cannot continue with her education for long because Ambrosia's belly starts to grow and she has to be taken somewhere far from the sight of the other people. After Ambrosia is taken to join the Jehova's Witnesses, he encounters her on the street on the day of the earthquake. He abuses her both physically and verbally by touching her belly saying "*But are [the Witnesses] prepared, I wonder, for this new mulatto member of their flock?*" (298). He refers to Ambrosia's baby as a "mulatto", which is another pejorative word used to describe the offspring of a black person and a white person. He states that Captain Durham has told him about their secret and he asks for a "favour" not to betray their secret: "*But naturally secrets have a price, Ambrosia*" (298). He takes Ambrosia to a church and rapes her there. The so-called English gentleman exploits Ambrosia sexually just like England did her country. He thinks that he is entitled to do it because he is powerful as an Englishman in Jamaica and because she does not have any human value in his eyes as she is a Jamaican woman, in other words, an other.

Ambrosia's relationships with Captain Charlie Durham and Sir Edmund Flecker Glenard exemplify Smith's stance against colonialism, which is similar to Forster's. Yet the examples of othering presented in the colonial context of *White Teeth* are more direct and the relationships are not as complex as the ones in *A Passage to India* since this is not the main focus of the novel. The relationships in this context are made impossible by the existence of British colonialism. No matter if it is in India or in Jamaica, the ideology of colonialism calls for prejudice and the othering of the native people by the intruders. This fact obstructs genuine intercultural relationships to develop between the members of the two peoples.

4.1.2. Irie, Magid, Millat and Mr. Hamilton

Irie, Magid and Millat are the children of the Jones and the Iqbal families. Irie Jones is the daughter of a Jamaican immigrant Clara Bowden and the Englishman Archie Jones. Magid and Millat are the twin sons of Alsana and Samad Iqbal, who are Bengali immigrants. As Samad and Archie have a friendship dating back to the Second World War, both families live in Willesden and their children are also friends because they also go to the same school, the Glenard Oak School. The school celebrates the Harvest Festival and thus requires the students to visit old people and take them some food as presents. As a part of the Harvest Festival activities, Irie, Magid and Millat go to visit Mr J.P. Hamilton who "turns out to be a kind of old-school prejudiced imperialist" (Tancke 31). Mr Hamilton's reaction to the children signals that the practice of othering is still an obstacle for healthy intercultural relationships to develop even in a postcolonial context.

Prejudice manifests itself from the very beginning of the children's encounter with Mr Hamilton. "Mr. J.P. Hamilton, confronted on his doorstep by three dark-skinned children clutching a myriad of projectiles, was duly surprised" (Smith 141). The narrator's mention of their skin colour makes this clear. He tries to get rid of them thinking that they are there to rob him and he does not refrain from being frank about it: "I must ask that you remove yourselves from my doorstep. I have no money whatsoever; so be your intention robbing or selling I'm afraid you will be

disappointed” (141). His reaction brings about the stereotypical assumption that all immigrants are criminals. Cuder-Dominguez claims that a feeling of fear is also inherent in his reaction: “Mr. Hamilton reacts with dignified fear, assuming that because they are dark-skinned they are petty thieves looking for cash” (186). Even his voice marks his difference in terms of his position in society; it is described as “a voice that even the children sensed was from a different class, a different era” (Smith 141). His voice suggests prejudice because it implies an attitude of looking down on them. Upon the children’s constant efforts to convince him that they are there for a school project, he lets them in. However, things do not get any better inside as Mr Hamilton continues his othering attitude that amounts even to racism. With nostalgic feelings, he tells the children about how he killed black people in the war: “When I was in the Congo, the only way I could identify the nigger was by the whiteness of his teeth, if you see what I mean. Horrid business. Dark as buggery, it was. And they died because of it, you see? Poor bastards” (144). The small talk evolves into a horrible racist story as he is stimulated by the skin colours of his guests. He subconsciously categorizes the children under the same category as the men he fought against in the war. For him, those people are the ones to be killed. They have no human value. This story makes the children feel uncomfortable and Irie starts crying. Millat tries to hit him back furiously saying, “My dad was in the war. He played for England” (144). Millat implies that his family is not an other. However, Mr Hamilton asks if he played in a football team or in the army. This question constitutes yet another example of othering dark-skinned people. As Mr Hamilton has a totalized image of all dark-skinned people, he brings about a stereotype that black people are only good for football, that they are not fit for fighting for England because fighting is a serious job that should be carried out by white people as the real representatives of England. In this sense, even this trivial-sounding question involves an ideological practice of othering. What is more, his implicit practice of othering turns into an explicit one when he is told that their fathers fought in the army for the British. He says,

There were certainly no wogs as I remember – though you’re probably not allowed to say that these days, are you? But no . . . no Pakistanis . . . what would we have fed them? No, no, [. . .] Quite out of the question. I couldn’t possibly have stomached that rich food. No Pakistanis. The Pakistanis would

have been in the Pakistani army, you see, whatever that was. As for the Brits, they had enough on their hands with us old queens... (144)

“Wog” is an offensive word used to refer to Middle Eastern or South Asian people in British English. Even though Mr Hamilton knows that using the word “wog” is inappropriate, he seems to criticise the fact that it has become an offensive word. It feels as if he longs for the days in which he was able to use all pejorative terms freely. In order to correct himself, he uses the word “Pakistanis”, which is still a wrong choice because the Iqbal family is not Pakistani but Bangladeshi. As he has a totalized image of all the people coming from that part of the world, whether they come from Pakistan or Bangladesh is of no importance to him. Another important point is that he otherizes the “Pakistanis” by referring to the British as “we” and to the Pakistanis as “them” when he says, “what would we have fed them?” This remark also implies a superior position for the British because they are the ones to do a favour by “feeding” the Pakistanis as if they were their slaves or animals. Then, stating that he would find it impossible to tolerate eating the rich food fit for Pakistanis, he projects Pakistanis as people to be disgusted at because of their culture-specific eating habits. He judges them according to the norms of British culture. Then, Mr Hamilton ignorantly claims that the Pakistanis would have been in their own army because England had enough bright soldiers like Mr. Hamilton. He again positions the British in a superior position over the Pakistanis and assumes that England would not have needed the Pakistanis as they would have been of no use. Upon this speech of Mr Hamilton, “the visit morphs into an emblematic encounter with the ever-present spectre of racism” (Tancke 31). The children cannot bear this much of othering and they escape Mr Hamilton’s house as quickly as possible and they run as far as they can get to a place where they can breathe comfortably. Mr Hamilton, as a character, presents an effective example for how othering makes it impossible for people from different races and cultures to relate to each other in a healthy way. Just like the flat characters presented in *A Passage to India*, Mr Hamilton is a character that lacks depth and is used by the author as a tool to demonstrate that the people with a colonial mindset can still be an obstacle for intercultural relationships even in a postcolonial context.

4.1.3. The Chalfens, The Iqbals and The Joneses

The relationship between the Iqbal and the Jones families has been mentioned to date back to Archie and Samad's duties in the Second World War. The Chalfens come to be involved in this relationship through their children as their children Joshua, too, goes to the same school as Magid, Millat and Irie. Although the Chalfens and the children of the Iqbal and the Jones families enter into genuine-looking relationships, a closer analysis suggests that the white British middle-class Chalfen family cannot establish a genuine relationship with the Iqbals and the Joneses, who are working-class immigrants (except for Archie). This supports the proposition of this thesis that though relationships that are free of othering are expected to develop between the (ex) colonizer and the (ex) colonized after colonialism is left behind, it is hard for the two parties of the colonial encounter and their children to achieve this because they are surrounded by an ideology in which cultural, racial and class-related prejudice is still inherent.

The Chalfens are portrayed as the representative of the middle-class white English family pursuing the ideals of enlightenment according to their own interpretation of it. In fact, they have Jewish-Polish roots but these roots do not really matter as the Chalfens do not identify themselves with their roots. "The Chalfen family stands out as typically British, even to the point of appearing as caricatures" (Svanström 15). They are referred to as more British than the British. The family consists of Joyce Chalfen, a horticulturalist, Marcus Chalfen, a scientist, and their children, Joshua, Jack, Benjamin and Oscar. They have a very sterile, stable, and closed family life. "This is a family which does not need other people, who think they have it all figured out, who admire themselves more than anything else" (15). Even though they live in a multicultural city like London, they remain in a closed environment because they are too conceited to interact with people who are not like themselves: "The Chalfens had no friends. They interacted mainly with the Chalfen extended family (the *good genes* that were so often referred to: two scientists, one mathematician, three psychiatrists, and a young cousin working for the Labour Party)" (Smith 261). They also have their own terminology of Chalfenism, to describe their own peculiar ways of doing things:

They referred to themselves as nouns, verbs, and occasionally adjectives: *It's the Chalfen way, And then he came out with a real Chalfenism, He's Chalfening again, We need to be a bit Chalfenist about this.* Joyce challenged anyone to show her a happier family, a more Chalfenist family than theirs. (261)

In this way they are presented as unbearable to the people who come across them: “The self-satisfaction of the elder Chalfens [. . .] make them insufferable” (Squires 36). They are unbearable because this attitude implies their superiority. Wohlsein touches upon the same point by commenting that “[i]n that way, they celebrate their pretended exclusiveness and superiority” (89). Svanström supports this statement claiming that their superiority stems from their role as a British family in a postcolonial context: “[. . .] to understand post colonialism with new eyes – it is possible to exchange the word Chalfen for British. *It is the British way. . . We need to be a bit more British about this.* It is as if the Chalfens play the part of colonizers in their domestic life, but here they see *the other* around them” (16). The other mentioned here corresponds to the Iqbal and the Jones families, and specifically to their children because their relationship starts when the headmaster of their school makes an arrangement for Millat and Irie to visit the Chalfens three times a week in order to keep them away from trouble.

It is not only the Chalfens who think they are superior to the others but also the headmaster of the school. He explains the rationale behind the study group that he arranges as follows:

This way, Joshua's strengths can be shared equally among you and the two of you can go to a stable environment, and one with the added advantage of keeping you both off the streets. [. . .] And what's really exciting is that Joshua's father is something of an eminent scientist and his mother is a horticulturalist, I believe, so, you know, you'll really get a lot out of it. (Smith 251-252)

Although Joshua admires Millat and Irie thinking that they are “cool”, they are described as lesser compared to Joshua by the headmaster. The British are again appointed the duty of educating the immigrants. This assumes a superior role for the Chalfen family. As mentioned above, this constitutes their first meeting with the other.

When Chalfens first meet Millat and Irie, they do not refrain from employing an otherizing attitude because they never feel dubious about Chalfenism, which necessitates being frank about everything and speaking their minds. Immediately after the children enter the Chalfen house, Joyce meets them with the following remarks: “So, *you’re* the two who’ve been corrupting my eldest son. I’m Joyce. [. . .] So *you’re* Josh’s *bad crowd*” (264). Instead of welcoming them heartily, she labels them as “the bad crowd” starting from the beginning. Then she brings about the stereotype of the oriental as exotic, which is identified by Said. Joyce says, “you look very exotic” (265) and asks where they are from. Just looking at their skin-colour, she considers them as others. However, the children cannot understand what is meant by this question and they answer, “Willesden”. Joyce insists on her query and asks, “where *originally*?” (265). Joyce cannot accept the Englishness of the second generation who are born in the country and into its culture. She categorizes them according to their skin-colours. A similar practice of othering in terms of exoticism is seen when Joyce tries to make up a bridge between her youngest son and their guests. She speculates, “Oscar loves strangers in the house, he finds it really stimulating. Especially brown strangers!” (271). As Joyce has a liberal multicultural attitude, which is blamed for ethnicising ethnicity and concealing othering processes (Brah 226), she makes an effort to praise the children but her remarks end up being discriminating. Another instance of othering is presented when Millat goes out for a cigarette. After trying to learn if Irie and Millat are together, Joyce comes up with another stereotypical idea related to Muslims. She says, “His parents probably have something arranged for him, no? The headmaster told me he was a Muslim boy. I suppose he should be thankful he’s not a girl, though, hmm? Unbelievable what they do to the girls. Remember that *Time* article Marcus?” (266). She fails to think of Millat and the Iqbal family as a particular instance. She totalizes all Muslim people and generalizes her limited knowledge about their customs. She assumes that all Muslim people have arranged marriages and they victimize the girls. In this way, she posits Muslims as backward, undeveloped and out of date just like Adela does in *A Passage to India* when she asks Aziz if he has more than one wife. Her reference to *Time* to support her ideas shows how trusted resources like *Time* contribute to the reproduction and spreading of orientalist discourse or how they are used by people to

justify orientalist discourse. It nevertheless seems that there is no limit to the stereotypes in Joyce's mind. She puts forth a general proposition about Muslim children being silent:

But you know, just from the little I've seen, he doesn't seem at all like most Muslim children. I mean, I'm talking from personal experience, I go into a lot of schools with my gardening, working with kids of all ages. They're usually so silent, you know, terribly meek – but he's so full of ... spunk! (266).

She sees everything through her orientalist glasses. She uses such a stereotype because she has an image of Muslim children as repressed and submissive in her mind. By excluding Millat from this stereotype, she falls prey to another because the idea of Millat being an extraordinary Muslim boy full of liveliness makes him more exotic or arouses more curiosity on Joyce's side. There is another reference to this idea previously in the novel. After a parents' meeting at Glenard Oak, the children's music teacher Poppy Burt-Jones talks to Samad Iqbal about his sons and she relates a talk that has taken place between Marcus Chalfen and herself. She says Marcus has told her that usually Muslim children are “[q]uiet. Beautifully behaved but very, I don't know, *subdued*” (112). The British need these stereotypes in order to confirm their own identity as the opposite of them.

Irie, too, gets her share of getting fitted into a stereotype because she looks Afro-Caribbean. When Joyce tries to boast about how marvellous and freeing it is to have a monogamous relationship, she pities Irie because she thinks that it is unlikely for her family: “[Y]ou read a lot about how Afro-Caribbeans seem to find it hard to establish long-term relationships. That's terribly sad, isn't it?” (268). She conjures up a promiscuous image of Afro-Caribbeans having insatiable sexual instincts so she thinks that they are inclined to betray their partners and have difficulties in maintaining monogamous relationships. In this way, the Bowden-Jones family is also reduced to a stereotype and thus otherized.

This school arrangement serves only to confirm Joyce and Marcus's feelings of superiority over the other families. “In this contrasting relationship, prejudices are confirmed; fair children versus dark-skinned [. . .], unproblematic children versus problematic children, the West versus the East, British versus non-British, right versus wrong” (Svanström 16). By employing oppositional thinking, the Chalfen

parents position the British and the immigrants on two opposite sides of a binary and attribute all the negative features to the immigrants in order to assert their identity as superior. Just like Said suggests in his *Orientalism*, they define their own identity by looking at what immigrants or non-white people are not. Therefore, they need the existence of the other.

The Chalfens' othering attitudes are revealed in their encounters with the other members of the families of the children. For example, when Alsana Iqbal, Millat's mother, sends her niece Neena to have dinner with the Chalfens in order to learn more about them, Marcus makes another remark reinforcing the stereotype of the oriental women promising exceptional erotic pleasures, discussed by Said: "I can't help thinking," said Marcus, unheeding, "that a Chalfen man and an Iqbal woman would be a hell of a mix. Like Fred and Ginger. You'd give us sex and we'd give you sensibility or something. Hey? You'd keep a Chalfen on his toes – you're as fiery as an Iqbal. Indian passion'" (Smith 290). Marcus finds the idea of the sexuality of an Indian woman exotic. However, again, he does not pay any attention to the fact that Neena is not an Indian woman. It really does not matter for Marcus because he has a totalized image of all oriental women as passionate in his mind. Right after these remarks, Marcus calls the Iqbal family "loony tunes" and Neena protests "Umm, look: no one calls my family loony, OK? Even if they are. *I'll* call them loony" (290). Upon these words of Neena, Marcus undertakes the educating mission of the white middle-class British man just like Captain Charlie Durham did in the past. He says,

Now, you see, try to use the language properly. You can say 'no one calls my family loony,' but that's not a correct statement. Because people do and will. By all means say, 'I don't want people to, et cetera.' It's a small thing, but we can all understand each other better when we don't abuse terms and phrases. (290)

Marcus claims his authority as the Englishman over Neena, by correcting her use of English and line of reasoning. He otherizes Neena on the grounds of not being acculturated enough. This is not the only act of othering that Neena experiences at the Chalfen house. When serving dessert, Joyce asks Neena "whether it was difficult for Muslim women to bake while wearing those long black sheets – didn't the arm

bits get covered in cake mixture? Wasn't there a danger of setting yourself alight on the gas burners?" (291). Here, again an example of Muslim practices that represent only a small percentage of the Muslim population in the world is raised as if it were a generally accepted one among the Muslim women. Just because Neena has roots in Bangladesh, she becomes the addressee of these kinds of stereotypical questions although she is not in purdah and she is an open lesbian. The last and the most absurd example is again presented by Joyce during the dinner. She asks if Neena and her white partner use each other's breasts as pillows:

It's just, in a lot of Indian poetry, they talk about using breasts for pillows, downy breasts, pillow breasts. I just – just – just wondered, if white sleeps on brown, or, as one might expect, brown sleeps on white? Extending the – the – the pillow metaphor, you see, I was just wondering which . . . way (290)

"Joyce's so-called liberalism (which turns out to be nothing but racism)" (Wohlsein 90) necessitates talking about private issues comfortably. She takes shelter behind her intellectuality by mentioning that she reads Indian poetry; however, she ignores that her words serve only to fail her because Neena is not Indian but Bangladeshi. The stereotype about the oriental women being sexually appealing due to their large body and breasts is brought about by the mention of the pillow-like, "downy breasts". By inquiring whether the brown-skinned or the white-skinned one sleeps on the other, she takes the issue to a racial dimension. The concern about who is used as a pillow is a reference to power relations and it calls for othering.

In the novel the encounter between Irie's mother Clara and Joyce does not prove any better than the previous ones in terms of the coming together of different cultures in a harmonious way. Right from the beginning their statuses are set. Joyce calls Clara by her first name and asks if it is all right calling her that way. Clara answers, "Clara's fine, Mrs Chalfen" (293), recognizing Joyce's superiority as a middle-class English woman. Hearing that Clara calls her by her surname, Joyce does not tell Clara to do the same: "Irie waited for Joyce to ask Clara to call her Joyce" (293). This becomes an implicit practice of othering as it positions the two women on the opposite sides of an unequal dichotomy. Joyce attains a superior rank while Clara has an inferior one. They maintain their positions throughout their

dialogue. Joyce starts comparing the English and the Jamaicans by means of praising Irie's intelligence: "Now, out of interest – I mean, I really am curious – which side do you think Irie gets it from – The Jamaican or the English?" (293). Of course, Joyce expects to be answered as the English in order to confirm her superiority over the Jamaican lady. Clara fulfils her role well and says, "I guess the English in my side" (293) meaning Captain Charlie Durham also giving credit to herself. She wants to share Joyce's superiority that derives from her Englishness by mentioning her own English roots but she quickly resents saying it because she knows that it is not a kind of family history that she can boast about. "Clara plays her part as the immigrant and feels inferior to Joyce, as if she does not belong to the country where she lives" (Svanström 12). As the above discussion suggests, Clara, too, is infected by the dominant ideology that marks immigrants and all non-white citizens as the others of England. Even though Clara lives in England just like Joyce does, because she is black, she is always categorized as a Jamaican immigrant. This fact makes it impossible for the two women to establish a genuine working relationship.

Just like in *A Passage to India*, the othering process works the other way around as well. Millat's mother Alsana Iqbal is also prejudiced against the Chalfens. She feels threatened by the Chalfens' interest in her son. When talking to Clara on the phone, she gets furious:

Have you *met* them? Because *I* haven't met them, and yet they feel free to give my son money and shelter as if he had neither – and bad-mouth me, no doubt. God only knows what he is telling them about me! Who are they? [. . .] I'm trying to keep this family together and these Chaffinches are trying to tear it apart! (Smith 285)

Alsana has not met the Chalfens yet but she is prejudiced against them because she thinks that they are trying to ruin her family by seducing Millat with their money. She is also sure that they denigrate her as a mother. This prejudice is actually a reaction to their previously set roles as the English citizens and the immigrants in the society. Even though she does not know the Chalfens, she thinks that they would have an otherizing attitude towards the immigrants. Moreover, she believes that they are the ones to corrupt his son because of the stereotypical liberal Westerner image in her mind. Clara invites her, too, when she decides to visit Joyce but Alsana rejects

her firmly: “No! No way at all. What should I thank her for? If [Millat] did well, it was because of his own brains. *Iqbal* brains. Not once, not *once* that long-toothed Chaffinch even condescended to telephone me. Wild horses will have to drag my dead body, lady” (292). Unlike Clara, Alsana does not feel inferior to the Chalfens and she asserts the Iqbals’ superiority. She is ultimately decisive about not compromising with the Chalfens because of the prejudice she has for them and this makes a relationship impossible even to start between them because stereotyping and othering constitutes an obstacle for intercultural relationships.

The relationship between the Iqbals and the Joneses is not free of othering either. Even though Alsana and Clara are presented as two women sharing a lot in the absence of their husbands (because the husbands spend most of their time together in a bar), they start their relationship in a prejudiced way. When Archie tells Clara that the Iqbals are to come to dinner, Clara offers making some curry and Archie gets offended: “For God’s sake, they’re not *those* kind of Indians,” [. . .] “Sam’ll have a Sunday roast like the next man. He serves Indian food all the time, he doesn’t want to eat it too” (46). In Clara’s mind, there is a stereotypical image of the Indians reduced to people eating curry all the time. This suggests that even immigrants of different backgrounds or ethnicities have prejudice against one another. Archie’s reaction reveals that his ideas are actually similar to those of Clara’s. He does not welcome the idea of a traditional Indian family living in London. He sees them as the other but he tolerates Samad because he is not like them but like the English, having his Sunday roast and disliking the Indian food that he serves at the restaurant he works at. Archie’s attitude gets close to that of Mr Hamilton’s in this respect because he accepts the cultural values of the English as the norm and judges everyone accordingly. The narrator points to Archie’s totalizing attitude in calling them Indian and implies that his othering attitude towards the immigrants is not limited to the Indians only: “Samad and Alsana Iqbal, who were not *those* kind of Indians (as, in Archie’s mind, Clara was not *that* kind of black) [. . .] were in fact, not Indian at all but Bangladeshi [. . .]” (46). These statements show that even though Archie is married to a black woman, he does not oppose the general idea that the black people are the others. What is more, he agrees with it but he loves Clara because of her specific positive features. Even a more tolerant man like Archie

has these tendencies. This example makes it possible to conclude that the negative characteristics of the Orientals or the immigrants in this context are generalized in a way that leads to the otherization of all the Orientals or the immigrants but the process does not work the same way when it is applied the other way around. The positive characteristics are not generalized but thought of as specific occurrences.

The above-mentioned working mechanism of the otherization process can be observed in Alsana's prejudice against Clara as well. When Samad says that they have moved to Willesden because they have friends there, Alsana revolts:

“Who are they?” She slammed her little fist on to the kitchen table, sending the salt and pepper flying, to collide spectacularly with each other in the air. “I don’t know them! You fight in an old, forgotten war with some Englishman . . . married to a black! Whose friends are they? These are the people my child will grow up around? Their children – half blacky-white? . . . (51)

Just like in *A Passage to India*, the processes of stereotyping and othering work both ways. Alsana is prejudiced against both the English people and the black immigrants. She considers that their coming together is even worse because it produces hybrid children, which makes it harder for Alsana to categorize them. That she mentions Clara's blackness and their future children's “half blacky-whiteness” suggests that her prejudice against the black people amounts to racism. However, upon meeting the woman, Alsana's mind starts to change seeing that Clara behaves in a friendly way: “Black people are often friendly, thought Alsana, smiling at Clara, and adding this fact to the short ‘pro’ side of the pro and con list she had on the black girl. From every minority she disliked, Alsana liked to single out one specimen for spiritual forgiveness” (55). The narrator makes it clear that Alsana dislikes black people and many other minority groups but as it is discussed before, she likes Clara because of her specific characteristic of being friendly. Just like the others mentioned before, she considers her a positive exception but she does not generalize it. The narrator suggests that she does this to feel good or to ease her conscience and compensate for her racist inclinations.

The Iqbals, the Joneses and the Chalfens are the three families central to the novel *White Teeth*. “None of the three families can be regarded simplistically in

dualistic terms of good and bad or normal and deviant” (Pérez Fernandez 154). In this thesis, they are handled as three examples to demonstrate that othering still constitutes a barrier to establishing genuine intercultural or interracial relationships among the members of (ex) colonizer and the colonized peoples even in postcolonial times.

4.1.4. Samad Iqbal and Poppy Burt-Jones

Samad Iqbal and Poppy Burt-Jones, a white English woman, get to know each other through Samad’s children as Poppy is their music teacher at Glenard Oak School. After a few meetings, they get involved in an affair. Their relationship is rendered possible by Samad’s sexual attraction towards Poppy and Poppy’s orientalist fascination with Samad coming from the East. Therefore, it is not a genuine intercultural relationship. It involves many instance of othering.

As mentioned above, Poppy Burt-Jones has a naive interest in different cultures but her interest sometimes amounts to exoticism, which is considered another way of othering discussed by Said. Her relationship with Samad starts when Samad offers to include Muslim traditions in the school’s highly loaded agenda of cultural diversity celebrations. After the meeting Poppy approaches Samad and tells him how much she appreciates his suggestions, saying “Because you know, I’m really interested in Indian culture. I just think those festivals you mentioned would be so much more . . . colourful, and we could tie it in with artwork, music. It could be *really* exciting” (Smith 111). Samad, who would normally get furious when he is referred to as an Indian because he is fed up with having to explain it all the time, replies with patience this time: “I’m not actually *from* India, you know [. . .] No, I’m from Bangladesh [. . .] Previously Pakistan. Previous to that, Bengal”⁴ (111-112). For

⁴ The borders of modern Bangladesh coincide with the historic region of Bengal where the State of Pakistan was established in 1947. After gaining independence from Pakistan in the Bangladesh Liberation War, Bangladesh emerged as an independent nation in 1971. The complicated history of the region causes Samad to experience an identity problem, and this is also the reason why other people very often get confused about Samad’s ethnic background.

Poppy, it does not make a real difference as she says, “Oh, right. Same sort of ball-park, then” (112). Her interest in different cultures does not have direct referents as she does not have genuine curiosity for and knowledge about them. The idea of them being far and different makes the Easterners exotic for Poppy. She totalizes all people coming from the East and hence does not care about the differences between them. Surprisingly, this otherizing attitude does not make a tremendous impact on Samad as he comes up with a similar gesture saying: “Just about the same stadium, yes” (112). The sexual attraction that Samad feels for Poppy makes him tolerate the mistake he hates most, which is made about his identity. Later on, even though Samad enjoys his relationship with Poppy, he cannot feel at ease with the idea that she is an other to him. He complains: “English. White. English.” (122). This relationship is too difficult for Samad because he contradicts himself as he always complains about England corrupting his children but this time he himself feels corrupted. The fact that they are racially different is posed by Samad as a barrier for their relationship.

Poppy’s groundless fascination with the East is exemplified when Magid wears black clothes and keeps totally silent for a day in order to protest against his father’s attempts at trying to take the Harvest festival celebrations out of the agenda of his school at a parents’ meeting. Having seen Magid in these clothes, Poppy asks Samad if there is something special for Muslims on that day: “No, I meant what *day* is it; I mean for Muslims. Only I saw Magid was in some kind of costume, and when I asked him what it was for he wouldn’t speak. I was terribly worried that I’d offended him somehow” (132). Because Poppy overvalues different cultures, she thinks that the black clothes that Magid wears to protest against his father are some kind of a traditional costume to be worn on special occasions. Because she cannot acknowledge the members of the Iqbal family as individuals, she is inclined to look for a peculiarity inherent in the Muslim culture at every possibility of interaction with one of them. She continues in the same manner about the reason why Magid resists speaking: “Is it like type of, I don’t know, vocal fasting?” (133). This question is in parallelism with the idea of Orientalism which suggests that Westerners could expect to find all kinds of extravaganza in the East. Poppy ignorantly thinks that vocal fasting, which has nothing to do with Muslim practices, is an admirable aspect

of Muslim culture: “I don’t know . . . To me, it’s just like this *incredible* act of *self-control*. We just don’t have that in the West – that sense of sacrifice – I just have so much admiration for the sense your people have of abstinence, of *self-restraint*” (133). The stereotyping process sometimes works in a reverse way attributing positive features to the East such as “spirituality, longevity and stability” (Moore-Gilbert 39). What Poppy does adds other positive features like self-control, self-restraint, and self-sacrifice to the list. The stereotypical perception that she has of people coming from the East still causes her to see them as others, even if this appears to include positive attributes. Samad does not object to any of these attributions; he rather makes up lies to confirm Poppy’s groundless propositions because he likes the idea that Poppy is fascinated with him and his culture.

Samad gives Poppy a symbolic present in one of their secret meetings. He gives her a coconut to break the stereotype that his outer look may suggest, explaining “Brown and old on the outside, white and fresh on the inside. But the mix is not, I think, bad” (Smith 139-140). This description addresses Samad. He looks brown and old outside but he wants Poppy to see the white and young person in his soul. He instinctively wants to prove that he can be a good match for Poppy and Poppy likes this idea a lot. However, when Poppy admits that she likes him so much, he points to the truth “I’m old enough to be your father. I’m married. I am a Muslim” (151). Samad indicates that their relationship is destined to end. It has no future. Yet they cannot resist the attraction they feel for each other. They continue seeing each other until one day Samad calls Poppy and tells her that they will not meet again. In this way, Poppy’s positive prejudice about people coming from the East is also shattered. She takes off her orientalist glasses and is able to see Samad as an ordinary man when she has been abandoned by him.

Poppy and Samad’s relationship does not work out as Shiva, Samad’s colleague from the restaurant, has long before foreseen, basing his argument on the negative effects of their colonial past, saying “Too much bloody history” (122). Partly because of the practice of othering caused by the “bloody history” and partly because of the practical obstacles in their present lives, they cannot continue this relationship. The failure of their relationship indicates that even sexual attraction or

fascination with an exotic culture is not enough to wipe out the impacts of othering. Thus, it is possible to assert that othering can be considered an impediment for genuine intercultural relations to take place even in the multicultural postcolonial context of London.

4.2. Relationships that Cherish Hope for Eliminating Othering

4.2.1. Samad Iqbal and Archibald Jones

The plot of *White Teeth* centers around the friendship of Archie Jones and Samad Iqbal which dates back to the end of World War II when they fought together on the British front. Their relationship is not devoid of examples of othering and it is not portrayed as a friendship that is idealized in terms of contributing to the multicultural facet of London promoted by the dominant ideology. “They have a deep friendship, but it is there only for them, it does not revolutionize or change anything around them” (Svanström 7). Although this friendship does not imply a remarkable development in terms of the present attitudes of the various cultural groups living in postcolonial England towards one another in general, it can be seen as suggestive of hope in terms of the possibility of intercultural or interracial friendships in postcolonial contexts.

Archie and Samad first meet on April 1, 1945 when Archie is 17 and Samad is 19. They are both soldiers appointed to the same tank because of their physical defects that hinder their active participation in the war. The narrator draws the attention of the reader to the unconventionality of their friendship: “These were strange times, strange enough for an Iqbal and a Jones to strike up a friendship” (Smith 79). This remark suggests the extraordinariness of a relationship between an Englishman and a Bangladeshi man because of their shared colonial history. The incident that lays the first stone of their relationship is when they have to fix the radio in the tank in order to connect to other people because they are left in Bulgaria without a commander and disconnected to the other soldiers. Samad has the theoretical knowledge to fix it but he lacks the second hand he needs to fix the radio so he tells Archie what to do and in this way they are able to do it. In this instance,

their roles imposed by colonialism are reversed. “It was awkward, an Indian telling an Englishman what to do – but somehow the quietness of it, the manliness of it, got them over it” (79). By these words, the narrator points to the awkwardness of this situation and how this awkwardness is overcome by the two men by means of masculine solidarity. Gustar comes up with a neat interpretation of the incident:

This example of cooperation, in face of somewhat overbearing cultural and historical impositions on their ‘ethnic’ identities in the context of a colonial history, enables them to become life-long friends and stands as a testament to these two men. However, it is a cooperation based on their mutual capacity to recognise the value of a shared masculinity – that, and Archie’s rather daft good humour. (334-335)

Gustar proposes that this incident, which strips Archie and Samad off their ethnic identities and other concomitant determinants, makes it possible for the two men to become life-long friends although it is not hinted as possible by the narrator to be a life-long friendship: “In short, it was precisely the kind of friendship an Englishman makes on holiday, that he can make only on holiday. A friendship that takes as its basis physical proximity and survives because the Englishman assumes the physical proximity will not continue” (Smith 82). This statement implies that under normal conditions, Englishmen would not have life-long friendships with people from other countries, especially those colonized by England because Englishmen think that they are not their equals. However, during their holidays they can make friends with them for a short time thinking that they will not see them again. However, Samad is determined to “cement his friendship with Archie” (83). He tells him the story of his ancestor Mangal Pande thinking that sharing stories that have a special meaning with another person is the best way to cement a friendship just like when Aziz in *A Passage to India* shows her late wife’s photo to Fielding for the same reasons. Then, Samad holds Archie’s hand as a sign of friendship but Archie has a hard time acknowledging this gesture because of his different cultural-coding: “He’d never had another man grab his hand; his first instinct was to move or punch him or something, but then he reconsidered because Indians were emotional, weren’t they? All that spicy food and that” (84). The stereotypical image of the Indians as emotional people, which is actually not relevant as Samad is Bangladeshi, brings about a kind of understanding for Archie this time. However, it is still another way of seeing him

as the other because this stereotypical image is not based on scientific truths. Still, the idea that the Indians are emotional because of the rich food they eat makes sense to Archie. Samad wants to make sure that their friendship is to continue after the war and he asks: "When this is over, we will meet again in England OK?" (87). When he gets an affirmative answer from Archie, Samad announces their friendship: "Because you are a rare Englishman, Sapper Jones. I consider you my friend" (87). Even though this statement sounds like a positive one, it does not imply any improvement in terms of Samad's prejudice against the English in general. He considers Archie his friend because he is not like the other Englishmen, in other words, because Archie does treat Samad in a superior way. This is reminiscent of Aziz's attitudes towards Fielding and Mrs Moore in *A Passage to India*. Aziz thinks of Fielding as the only Englishman to understand the Indians and wishes that the other English people resembled Mrs Moore but as he considers them as exceptions, he does not generalize these positive feelings. Despite Archie's ambiguous reactions and the narrator's proposition that this is not a friendship destined to last long, Samad proclaims their lifelong friendship: "We will know each other throughout our lives!" (88). However, othering still comes to the surface during the war. For example, under the influence of drugs, Samad tries to convince Archie to kill a man that they are holding captive and when Archie refuses to do it, Samad accuses him of being of no use and says: "How your lot even conquered my lot is a bloody mystery" (101). Samad refers to the colonization of his country by the English and he generalizes a specific feature related to Archie in a way that would refer to all English people and creates a stereotype. In this way, he asserts his own people's superiority over the English. Thus, this friendship, which is partly based on eliminating of othering caused by their colonial history but more on other reasons like overcoming problems together or compromising on a shared understanding of masculinity, is established.

Archie and Samad meet again in London on December 29, 1974, as foreseen by Samad almost thirty years earlier. Those days are the most troublesome days in Archie's life and he meets Samad for old time's sake. Later on Samad moves to a house close to Archie's place. "In fit of nostalgia, and because he was the only man Samad knew on this little island, Samad sought Archie out, moved into the same London borough. And slowly but surely a kind of friendship was being rekindled

between the two men” (11). Archie and Samad’s friendship is revived in London in 1975. Soon they start to see each other so frequently that this drives Archie’s wife Clara mad: “pints with Samad Iqbal, dinner with Samad Iqbal, Sunday breakfasts with Samad Iqbal, every spare moment with the man in that bloody place, O’Connel’s, in that bloody dive” (41). This friendship becomes important for Archie because it is the only thing that has a history in his life. Whenever he is asked why he spends so much time with Samad, he always answers: “*Me and Sam? We go way back*” (41). Their long-standing relationship makes them stick together. Archie’s friendship is also crucially important to Samad. The narrator states that if Samad were to wear a placard to define him, it would read as:

I AM NOT A WAITER. I HAVE BEEN A STUDENT, A SCIENTIST, A SOLDIER, MY WIFE IS CALLED ALSANA, WE LIVE IN EAST LONDON BUT WE WOULD LIKE TO MOVE NORTH. I AM A MUSLIM BUT ALLAH HAS FORSAKEN ME OR I HAVE FORSAKEN ALLAH, I’M NOT SURE. I HAVE A FRIEND – ARCHIE – AND OTHERS. I AM FORTY-NINE BUT WOMEN STILL TURN IN STREET. SOMETIMES.
(49)

This imaginary placard indicates that Archie’s friendship is one of the features that define Samad’s identity. It is important for both men because they are always there for each other whenever they need help. For example, Samad and Alsana are the only people to accompany Archie and Clara in their wedding. Archie is the only person to help Samad when he decides to send one of his sons back to Bangladesh or the only person that Samad can talk to about his secret affair with Poppy Burt-Jones, the music teacher of his children. There are several other examples like these in the novel.

As mentioned above, Archie and Samad, who come from totally different cultures and ethnicities, are friends, but what keeps their relationship alive is primarily their shared personal histories which render their statuses as others unimportant. They start their relationship just like any two people positioned at the opposite sides of a colonial past would do, being prejudiced against each other. However, later on, they find their own ways of relating to each other: “From a position of fixed identity in which there is no scope for the acceptance of ‘the other’, both characters learn to negotiate a space of interaction that develops into a relation

of mutual respect” (Pérez Fernandez 153). Although their friendship does not guarantee the existence of other intercultural relations around them, it somehow suggests some hope in terms of eliminating othering in intercultural relationships when compared to the relationship between Fielding and Aziz in *A Passage to India*. Even though a common understanding of an intercultural relationship at a certain degree is established between Fielding and Aziz and they try hard to maintain their friendship, their friendship is concluded in a rather negative way at the end of the novel because of the practice of othering brought about by colonialism, suggesting only little hope for the future. Archie and Samad’s friendship takes place about half a century later than that of Fielding and Aziz’s and despite all drawbacks, it seems to work. Intercultural relationships can still come to a better point, yet an improvement can be said to have been made since the colonial times. However, a discussion of the issue of class may enable a different perspective on this friendship. Unlike Fielding and Aziz’s relationship, Archie and Samad’s relationship exists at working class level instead of the middle class, which actually had the major role in colonization. It can still be hard for the members of the middle class to come together socially and develop a relationship, but there are not adequate examples to support this in the novel. In spite of the dimension of class differences, Archie and Samad’s relationship suggests improvement and hence some hope for genuine intercultural relationships to be fostered in the future.

4.2.2. Archibald Jones and Clara Bowden

The marriage of Archie and Clara is another example of intercultural and interracial relationships in *White Teeth* that cherishes hope in terms of overcoming othering. Even though Clara and Archie are not two people who have gone beyond the practice of othering, their marriage means a lot because a marriage between a white person and a black person is still seen as a kind of taboo by most mainstream people around them. Nevertheless, they are able to engage in this kind of a relationship through force of their circumstances.

Archie meets Clara by chance just after he tries to commit suicide. He knocks on a door where he sees a party sign on the first day of 1975. There he sees Clara who is “beautiful in all senses except, maybe, by virtue of being black. The classical” (Smith 19). Although the fact that she is black is seen as a classical fault by Archie, it does not make any difference for a middle-aged man who has just had a close brush with death. Her beauty paralyses Archie:

Now, as Archie understood it, in movies and the like it is common for someone to be so striking that when they walk down the stairs the crowd goes silent. In life he had never seen this. But it happened with Clara Bowden. She walked down the stairs in slow motion, surrounded by afterglow and fuzzy lighting. And not only was she the most beautiful thing he had ever seen, she was also the most comforting woman he had ever met. (19-20)

Clara’s attractiveness outrivals her “fault” of being black in Archie’s view and they get married six weeks later. For Clara, who is 19 years old at that time, the decision has been so quick because she has been trying to escape her previous life just like Archie has done by trying to commit suicide. “And Clara might never have run into the arms of Archie Jones if she hadn’t been running, quite as fast as she could, away from Ryan Topps” (23). Clara’s marriage becomes a way of escape for her from her ex-boyfriend Ryan. Clara has lost her faith in a savior imposed on her by her mother as one of Jehovah’s Witnesses but “still wished for a man to whisk her away, to choose her above others so that she might *walk in white with Him: for [she] was worthy*. Revelation 3:4” (38). This intertextual reference to the holy book indicates that Archie fills the void that Clara feels upon her discovery that she had been striving in vain for years by working hard trying to be one of Jehova’s Witnesses. The timing of their first encounter is also revealing in this sense because they meet for the first time on the day following the one that Jehovah’s Witnesses determined as the end of the world, a theory which turns out to be nothing but false:

Perhaps it is not so inexplicable then, that when Clara Bowden met Archie Jones at the bottom of some stairs the next morning she saw more in him than simply a rather short, rather chubby, middle-aged white man in a badly tailored suit. Clara saw Archie through the gray-green eyes of loss; her world has just disappeared, the faith she lived by had receded like a low tide, and Archie, quite by accident, had become the bloke in the joke: the last man on earth. (38)

For Clara, her relationship with Archie is less a relationship of love and more of convenience. In their first encounter she attaches the meaning of being her savior on him despite Archie's drawbacks because of the void she feels inside. Soon after their marriage, "Clara understood that Archibald Jones was no romantic hero" (40). The common point that brings Archie and Clara together is desperation just like it was masculinity for Archie and Samad in the first place.

Archie conforms to the stereotypes that are accepted by the society. For example, as mentioned before, he thinks that "Clara [is] not that kind of black" (46). He considers Clara an exception to all the black people but his relationship with Clara does not fully break the stereotype he has in his mind. However, he is not really aware of his stereotypical thoughts because under normal conditions he believes that people should be able to come together without any problems: "He liked people to get on with things, Archie. He kind of felt people should just live together, you know, in peace or harmony or something" (159). Archie is not theoretically well-informed about multiculturalism but he somehow feels that it should not be so hard for people to relate to each other without engaging in othering. In this sense, Archie resembles the liberal humanist Fielding in *A Passage to India* as he also believes that people should be able to live in harmony despite major differences between them.

Although Archie and Clara's interracial marriage is not a problem for them, it is not welcomed by other people around them. This time they are othered on account of their relationship. For instance, Clara has to part with her mother because of her relationship with Archie: "Hortense was fiercely opposed to the affair, on grounds of color rather than of age, and on hearing of it had promptly ostracized her daughter one morning on the doorstep" (39). Hortense does not want her daughter to marry a white man. After their marriage, she never wants to see Clara again. Archie goes through a similar experience at work. He is found strange by his colleagues:

"Oh, Archie, you *are* funny," said Maureen sadly, for she had always fancied Archie a bit but never more than a *bit* because of this strange way he had about him, always talking to Pakistanis and Caribbeans like he didn't even notice and now he'd gone and married one and hadn't even thought it worth

mentioning what colour she was until the office dinner when she turned up black as anything and Maureen almost choked on her prawn cocktail. (59)

It is pretty strange for Maureen, and actually many people like her, that Archie's best friend is brown and his wife is black. What is more awkward for Maureen is that Archie acts as if it is a mainstream web of relations while even the sight of a black person can be shocking for many. After the first office dinner incident in which most of the office workers are disturbed by the presence of Clara, Archie's boss decides not to invite Archie to the next office dinner. He has a hard time explaining his decision to Archie. He says,

That company dinner last month – it was awkward, Archie, it was unpleasant. And now there's this annual do coming up [. . .] about thirty of us, nothing fancy, you know, a curry, a lager, and a bit of a boogie. . . as I say, it's not that I'm a racist, Archie. . . [. . .] There is some people around here, Arch – and I don't include myself here – who just feel your attitude is a little strange. (61)

Even though Archie's boss does not want to be considered a racist, what he tries to do is an explicit act of othering and racism. The hesitant tone of his speech reveals that he actually knows that he is being a racist. However, Archie does not understand it that way because he cannot imagine that having a black person at the dinner table can ever be unpleasant. This incident shows that even Archie, as a white Englishman, is othered because he has a black wife. From a broader perspective this also suggests that the society needs to make some more progress concerning the practice of othering.

In conclusion, Archie and Clara start their relationship because they want to escape their previous lives and set up a new one. Under these circumstances, they give a chance to an interracial relationship. Although the relationship between Archie and Clara is not one that genuinely overcomes othering, they manage to empathize with each other and they recognize each other's individuality. They do not care about what the society thinks about their relationship. Despite all prejudice, their interracial marriage is still a big improvement compared to the times depicted in *A Passage to India*, as this kind of a marriage would have been out of question then. Thus, Clara and Archie's personal stance in terms of multicultural relationships cherishes hope for intercultural and interracial relationships to take place in postcolonial England.

4.2.3. Clara Bowden, Hortense Bowden and Ryan Topps

Before Clara marries Archie, she has an intense relationship with Ryan Topps during her school years in St. Jude's Community School, Lambeth: "Because before Clara was beautiful she was ugly. And before there was Clara and Archie there was Clara and Ryan" (Smith 23). At that time, Clara as a seventeen-year-old black Jehova's Witness is seen as an other in her school because the school she goes to is populated mostly by Catholic Irish students. In this respect she "[sees] in Ryan a kindred spirit" (24) because he is an other, too: "she knew he was, like her, neither Irish nor Roman Catholic, which made them two islands floating around the popish ocean of St. Jude's, enrolled in the school by the accident of their zipcodes, reviled by their teachers" (24). They both experience isolation in the school because of their ethnic and religious identities and this is caused both by the teachers and the students. Ryan is disliked by the girls and labelled as "the Last Man on Earth" (24) to have a relationship with. "Ryan's unpopularity at St. Jude's was equalled only by Clara's" (25) because starting from her first day at school, she is assigned by her mother the duty of working for Jehovah, and St. Jude's is not a school to welcome a black girl trying to convince people to join the Witnesses: "in a school where an overexcitable pustule could send you to Coventry, a six-foot black missionary in knee socks attempting to convert six hundred Catholics to the church of Jehovah's Witnesses equalled social leprosy" (25). Clara is absolutely excluded from the social environment in her school and discriminated on the basis of her looks, ethnicity and religious practice and mission. Clara and Ryan's isolation in their school unites them together. The two begin a relationship when one day Clara knocks on Ryan's door to promote Jehovah's Witnesses. Soon after that, their relationship is acknowledged by most students at school. Ryan has a role in shaping Clara's identity because he influences her a lot by introducing her to joints, sex, squats and hippie friends causing her to abandon Jehovah's Witnesses. Clara attaches herself to Ryan firmly. However, their relationship is not depicted as a genuine one by the narrator:

Clara's inexplicable dedication to Ryan Topps knew no bounds. It transcended his bad looks, tedious personality, and unsightly personal habits. Essentially it transcended Ryan, for whatever Hortense claimed, Clara was a teenage girl like any other; the object of her passion was only an accessory to

the passion itself, a passion that through its long suppression was now asserting itself with volcanic necessity. (31)

Clara is strongly attached to Ryan Topps because he provides a scope for Clara to liberate her suppressed aspirations as an excluded teenager who has spent all her life by promoting a religious belief that she has not internalized. She falls in love with Ryan not because he is Ryan but because he symbolizes salvation for her.

Their relationship is broken when Ryan is unexpectedly convinced by Clara's mother Hortense to join the Jehovah's Witnesses during their chats in the kitchen during the times when Ryan waits for Clara to come home: "It couldn't be, *but it was*. That is how people describe a miracle [. . .] Suddenly the saved and the unsaved had come a miraculous full circle. Hortense and Ryan were now trying to save *her*" (35). When Ryan starts trying to convince Clara not to hang out with the people he has introduced her to before and not to lead that kind of a life away from the teachings of the Bible, their relationship ends. The fact that Ryan ceases to symbolize salvation from the life Clara wants to escape ruins their relationship.

Clara and Ryan's relationship is not portrayed as an ideal intercultural relationship because they come together since they are both excluded in the social environment of their school. In the first place, it is rendered possible out of their need to canalize their teenage energies. However, it bears some hope because no instance of othering in respect to their different cultural backgrounds can be observed during their relationship. Thus, it can be deduced that in the postcolonial context of London people can establish an intercultural relationship regardless of their racial and cultural differences.

Where Clara's relationship with Ryan ends, Hortense's relationship with him starts. As mentioned above, their relationship is referred to as a miracle because Hortense starts in a prejudiced way against him. Before Hortense meets Ryan, she thinks that he cannot be saved in a religious sense and reminds Clara that: "only 144,000 of the Witnesses of Jehovah would sit in the court of the Lord on Judgment Day. Among which number of the Anointed there was no space for nasty-looking so-and-sos on motorcycles" (26). As an extremist, Hortense tends to otherize anybody who does not comply with the teachings of her religion. Drawing conclusions from

his outer look and style, Hortense otherizes Ryan since she sees him as a sinner: “Some people [. . .] have done such a hol’ of sinning, it *late* for dem to be making eyes at Jehovah” (26). She believes that the ones who do not listen to her warnings about the Judgment Day are going to die and “their bodies, if lined up side by side, will stretch three hundred times round the earth and on their charred remains shall the true Witnesses of the Lord walk to his side” (28). She even feels a slight pleasure at other people suffering on that day because she believes that she can reach God by stepping on their dead bodies. Building upon this idea, the narrator explains how Hortense and Ryan could come together: “Somehow the opposites of Hortense and Ryan had met at their logical extremes, their mutual predilection for the pain and death of others meeting like perspective points on some morbid horizon” (35). Ryan goes from one extreme to the other by adopting the belief of the Witnesses but his new stance somehow seems to satisfy his instinctual hatred for other people caused by years of exclusion. The idea of being chosen to be one of the 144,000 of the Witnesses of Jehovah while the others die tragically signifies a kind of victory over them for both Ryan and Hortense.

After the death of Hortense’s husband, Ryan moves to her house because he wants to escape the life in his family’s house, of which he does not approve. Hortense is very content with the new situation because she thinks that he is of great help to her in her old age. Six years later, Hortense tries to explain the situation to her grandchild Irie as follows: “Women need a man ’bout de house, udderwise ting an’ ting get messy. Mr. Topps and I, we ol’ soldiers fightin’ the battle of de Lord” (320). Their shared objectives make them stick together and in years, it evolves into a good relationship. Despite certain differences, this relationship resembles the relationship between Aziz and Mrs Moore in *A Passage to India* in the sense that the characters of different backgrounds form strong relationships structured around their religious faith enabling the parties to enjoy coexistence. Concordantly, Ryan’s company becomes very important for Hortense since she needs care as a lonely old woman having ostracized her own daughter. She acknowledges his value in a sentimental way: “Im mean a lot to me. Me never have nobody before. [. . .] I only have de Lord, all dem years. Mr. Topps de first human man who look pon me and take pity an’ care” (325). Ryan’s pity and care makes her feel better.

Both in the case of Ryan Topps and Clara and of Ryan Topps and Hortense, the relationships between the Jamaican women and the presumably Englishman are rendered possible due to their common statuses as the excluded or due to their shared beliefs and aims. Also, the fact that they are all working-class citizens has an important role. Therefore, these relationships do not mean that the characters involved welcome intercultural relationships in general but they indicate some hope because thanks to these relationships, the characters go beyond the idea of the irreconcilability of the white and black people and they are able to see that it is possible for people from different cultures and ethnicities to live together without engaging in othering.

4.2.4. An Assessment of the Second Generation and the General Atmosphere of London as to the Possibility of Eliminating Othering

Apart from the relationships dealt with in detail above, this subsection will briefly assess the potentials of the relationships that can be established among the younger members of the society in the future as it looks more likely for them to genuinely relate to each other in *White Teeth*. Also, the atmosphere in postcolonial London is worthy of examining as it looks promising in terms of eliminating othering in intercultural relationships.

Firstly, although it is not elaborated on in the novel, the Chalfen couple's son, Joshua's attraction to Irie is a sign of hope for the interrelations between the second generation. Joshua thinks that Irie "was clever and not entirely un-pretty, and there was something in her that had a strongly nerdy flavour about it" (Smith 246-47). He does not mind her ethnic background. Although he considers her an immigrant, he enjoys this idea: "She was a nerd-immigrant who had fled the land of the fat, facially challenged and disarmingly clever" (247). Until the end of the novel, his love remains unrequited but in the last page of the novel, the narrator informs the reader that the two have become lovers in the end. The details of their relationship is not provided in the novel, so it is hard to support this proposition but it is still possible to assert that genuine intercultural relationships seem to be more likely to take place

among the members of the younger generation as they are born into a shared culture and grow up together.

Another relationship that is worthy of mentioning is the one between Magid and Marcus. Although their profiles seem irreconcilable because of their generational differences and ethnic and class-related backgrounds, they become really good friends starting from the times when Magid was in Bangladesh, during which the two were writing to each other continuously. When Magid returns to London, their friendship gets stronger: “And you can’t beat that for an offer. You can’t fight it. Marcus and Magid. Magid and Marcus. Nothing else mattered” (353). Just like the other characters mentioned before, who are able to establish a promising relationship due to their shared problems, interests and so on, they actually meet in being “more English than the English” (336). In other words, this relationship becomes possible because Magid is assimilated and complies with English standards and ideals. Despite this fact, their relationship can still be considered as suggestive of hope because they are equals. This becomes clear when this relationship is compared to the relationship between Marcus and Irie because in this one, Irie is positioned as a paid assistant who does secretarial work for Marcus. Marcus and Magid accompany each other, they share their ideas, work together, and they continuously praise each other. This relationship, too, indicates that intercultural relationships can be more genuine when at least one subject involved in the relationship belongs to the second generation as the members of the second generation are more likely to move on instead of getting caught by the inheritance of the past.

Besides the relationships between the characters, the general atmosphere in the postcolonial context of London cherishes hope for eliminating othering. The implied author’s stance is also significant in reinforcing this idea. The narrator presents some instances of othering but immediately downplays the importance of these examples in a postcolonial city atmosphere. For example, on the way to Mr Hamilton’s house, when Magid cries “Our stop!” and pulls the bell cord too many times in the bus, an old pensioner grumbles and makes an othering remark, saying, “*If you ask me, they should all go back to their own . . .*” (137). However, this complaint withers away and loses its importance: “But this, the oldest sentence in the

world, found itself stifled by the ringing of the bells and the stamping of feet, until it retreated under the seats with the chewing gum” (137). This comment cherishes hope for eliminating othering because the atmosphere of London does not allow this kind of an otherizing cliché to function and have negative consequences.

Another reference to the promising atmosphere in the city is made in the novel when a playground in Willesden is described as follows:

It is only this late in the day, and possibly only in Willesden, that you can find best friends Sita and Sharon, constantly mistaken for each other because Sita is white (her mother liked the name) and Sharon is Pakistani (her mother thought it best less trouble). Yet, despite all the mixing up, despite the fact that we have finally slipped into each other's lives with reasonable comfort [. . .], despite all this, it is still hard to admit that there is no one more English than the Indian, no one more Indian than the English. (Smith 271-272)

This excerpt strengthens the idea that in the multicultural atmosphere of London, English culture mixes with other cultures and after a point it becomes impossible and meaningless to seek to define the borders of a pure culture. Therefore, the future generations who are going to be born into this kind of an atmosphere will hopefully be able to experience genuine intercultural relationships without attempting to otherize one another. This idea is also hinted at by Irie's pregnancy.

Towards the end of the novel, Irie sleeps with the twin brothers Magid and Millat on the same day and gets impregnated to give birth to a child whose biological father will never be known for sure. This ending signals that intercultural relationships can be experienced at a more developed stage in the future as roots will not be able to be traced. This possibility as well cherishes some hope for eliminating the practice of othering in intercultural relationships.

To conclude, this chapter has focused on the intercultural relationships in *White Teeth*, firstly by analysing the relationships that are obstructed by the practice of othering, and secondly by elaborating on the relationships that are suggestive of hope in terms of eliminating othering and hence contributing to the multicultural image of London that is expected to celebrate the coexistence of different cultures in spite of a great deal of problems. On the whole, despite some problems and some continuing instances of othering and stereotyping inherited from the colonial times,

there is hope for more genuine intercultural relationships to take place in the future. There are still so many obstacles to overcome yet the hope suggested in *White Teeth* can be said to be at a more developed stage than the one presented in *A Passage to India*. The ending of the novel also supports the idea that the hope inherent in intercultural relationships might reach even more developed stages in the future because it points to the vanity of searching for origins and letting origins have an impact on the present lives of people coming from different backgrounds.

CHAPTER 5

CONCLUSION

Lengthy discussions of the novels *A Passage to India* and *White Teeth* have been presented in the previous chapters, which centre on the instances and the possibilities of going beyond othering in intercultural relationships in colonial and postcolonial contexts. In light of these discussions, it is possible to assert that the idea of inevitable social progress proposed by the Enlightenment epistemology looks problematic as long as the practice of othering inherited from the colonial times continues to take place. Regardless of other advancements observed along with the progression of time, the existence of othering seems to remain and affect intercultural relationships negatively.

It can be mind-refreshing to recap what is meant by social progress and from what perspective the concept of othering is handled in this study. Some enlightenment philosophers like Condorcet anticipated, relying on the power of reason, that the progression of time would lead humanity towards a perfect condition in terms of social issues. When the specific concerns of this study are considered, this proposition foresees that human societies will become an absolute cosmopolitan whole eliminating inequality between nations caused by their natural differences. This idea calls for the breaking of the prejudices and the abolition of othering where an interaction between people from different cultures or nations is at stake. Thus, when applied to the colonial context followed by the postcolonial one regarded in relation to chronological progression, the practice of othering in intercultural relationships is expected to vanish completely because it is seen as an obstacle for genuine relationships to be established between the people of different cultures or nations.

The concept of othering has been approached from a postcolonial perspective in this study. The framework of Orientalism, mainly studied by Edward Said, has an important role in defining to what extent intercultural or interracial relationships taking place between the people of the West and the East are capable of being tolerated or accepted by the people of the West who are projected as the opposite of the Orientals in terms of their nature and culture. By Orientalism, Western culture is posited as the direct opposite of Eastern culture and thus an inferior status is seen as the due position for the East. The people of the East are stereotypically considered timeless, strange, feminine, degenerate, sensual, etc. and thus racially inferior to the Westerners. Even positive features such as spirituality, longevity or self-sacrifice attributed to the culture of the East serve to mark the people of the East as different and therefore to otherize them. The practice of othering hinders people from engaging in genuine intercultural relationships or from managing these kinds of relationships successfully. Also, the fact that it still exists, years after colonialism is made history, falsifies the proposition of the enlightenment philosophers standing up for the power of reason in eliminating prejudice and thus attaining a perfect multicultural unity.

As two novels aiming to approach intercultural relationships in a progressive way, *A Passage to India* and *White Teeth* both suggest some hope in terms of eliminating othering in these relationships but they imply that it still exists and there are still some obstacles to overcome to achieve the cosmopolitan whole suggested by the enlightenment philosophers. As a novel set in the colonial times of India, *A Passage to India* blazes the trail in the literary arena for a novel like *White Teeth* in terms of its stance.

A Passage to India tries hard to promote positive views concerning the relationships between the English and the Indians in India during the British Raj; however, it cannot go beyond the circumstances of its time, which are determined by colonialism. The novel is concluded negatively in terms of Aziz and Fielding's friendship but a dim light of hope is also present. The novel has been studied under two subsections, namely the relationships in which othering can be observed explicitly and the relationships that cherish hope for eliminating othering. The

relationships in the first subsection harbour othering to differing degrees. Firstly, the relationship between the officials in the city of Chandrapore and the Indians has been analyzed. Mr and Mrs Callendar, Mr and Mrs Turton, and McBryde have been evaluated as flat characters that have been created to show the maximum extent of othering that can take place in a colonial setting. Some of these characters can even be called racist. Their othering attitudes make it impossible for any sensible relationship to develop between them and the Indians. Ronny Heaslop's relationship with the Indians has been studied under a separate subsection because he is not depicted as a flat character like the other officials. The narrative goes into the details of his position in the society and his stance against the Indians. He is presented as a novice colonizer as his clumsy attempts to imitate the senior officers broadens the gap between himself and the Indians because he tends to otherize them justifying his attitudes by his position in the colonial structure. The last relationship that has been analyzed in this section is the one between Adela Quested and Aziz. Miss Quested has been examined in two different sections because her stance towards the Indians can be said to have two phases. As a guest in Chandrapore, she has a positive attitude towards the Indians but she cannot avoid being affected by the stereotypical images of the Indians imposed by the orientalist discourse. These stereotypical images lead her to see Aziz as an other and obstruct their relationship, but that she takes her accusation back in the court suggests some hope for intercultural relationships. That is why her position after the trial is handled in the next section.

In this section, which deals with relationships that cherish hope in the novel, Aziz and Fielding's relationship is seen as a promising one despite certain occurrences of othering because they are able to overcome many of the misunderstandings and disappointing incidents by trusting in their friendship. Similarly, the second phase of Adela Quested's relationship with Aziz is considered as suggestive of hope because Adela acquits Aziz acknowledging his individuality despite the risk of being ostracized by her own people in a country she does not know. Lastly, the relationship between Mrs Moore and Aziz is viewed as a relationship untainted by othering. Although they come from different religious backgrounds, their shared understanding of spirituality enables them to be involved in a meaningful relationship with each other. Thus, involving the two kinds of

relationships, *A Passage to India* is handled as a novel that poses othering as an obstacle for genuine intercultural relationships to develop. At the same time, it is seen as a novel cherishing some hope for the future by portraying some relationships in which characters coming from the two opposite sides of the colonial encounter manage to overcome the problems caused by othering and establish intercultural relationships.

As for Zadie Smith's *White Teeth*, at first sight, the novel's multicultural setting is seen as an element that makes the novel look quite promising in terms of proper intercultural relationships; however, when the specific examples are considered, it is possible to assert that the intercultural relationships are not as genuine as they are expected to be even in the multicultural postcolonial context of London. The relationships in this novel are again analysed in two sections. The first section goes into the details of the relationships that involve instances of explicit and implicit othering. Unlike the previous chapter, in this chapter implicit instances of othering are also mentioned in the title for two reasons. Firstly, as also suggested by Squires, "Smith refuses to preach an anti-racist message in *White Teeth* [*sic.*] preferring instead to turn prejudice into a 'nonsense'" (Squires 40). Secondly, in a postcolonial setting, explicit instances are at least repressed by common sense. This section starts with the discussion of Ambrosia Bowden's relationships with Captain Charlie Durham and Sir Edmund Flecker Glenard, which take place in colonial Jamaica in order to link the novel to a colonial context parallel to that of *A Passage to India*. Ambrosia's relationships with the two Englishmen involve explicit instances of othering and sexual abuse. In this way, they do not cherish any hope for the coming together of the English and the Jamaican peoples. Secondly, by moving to the postcolonial context Irie, Magid and Millat's encounter with Mr Hamilton is examined. Mr Hamilton otherizes the children looking at the colour of their skins. His racist mindset does not allow a relationship to be established between him and the children. Next, the relationships between the Iqbals, the Joneses and the Chalfens are handled as ones that cannot work properly because of the othering attitudes of the members of the families towards one another as they cannot avoid the interference of the stereotypical images in their minds. As the last one in this section, the relationship between Samad and Poppy Burt-Jones is studied as an affair which is

made impossible both because of the stereotypical exotic oriental image in Poppy's mind and of idea of irreconcilability of races and cultures that Samad unsuccessfully tries to overcome.

The second section of this chapter overviews the relationships that cherish hope for eliminating othering. Samad and Archie's relationship can be seen as equivalent to that of Aziz and Fielding's. Despite the instances of othering on both sides, they are able to see each other as individuals rather than types and thus build a friendship based on their shared personal histories. Even though it does not revolutionize the people around them, this relationship is considered as suggestive of hope in terms of intercultural relationships. This hope can be considered at a more developed stage than the relationship between Aziz and Fielding as the two men remain friends throughout the novel. On the other hand, Archie and Clara's marriage is regarded as promising because it indicates that marriages and romantic relationships between the people of different cultures and races are possible in a postcolonial setting. Moreover, Archie and Clara do not tend to otherize each other throughout their relationship. However, theirs is not a completely genuine relationship because it is rendered possible by the negative life circumstances of the couple that carry them into this relationship as the last resort. Finally, Clara and Hortense's relationships with Ryan Topps cherish hope for eliminating othering in intercultural relationships because Clara and Ryan do not otherize each other during their romantic relationship and Hortense's prejudice against interracial relationships is broken thanks to Ryan. Like the previous ones, these relationships as well are based on other reasons like being excluded from the society and shared aims or faith rather than genuine feelings and understanding for one another. Thus, it can be concluded that even the relationships that cherish hope are not devoid of problems and not idealized in *White Teeth*. Yet, the last subsection highlights the hope suggested by the potentials of the second generation and the postcolonial multicultural atmosphere of London as to the possibility of eliminating othering. The ending of the novel with Irie's pregnancy, which suggests the impossibility of searching for origins, foregrounds the idea of hope for the future.

When the two novels are compared, it can be claimed that there is obviously an improvement from the colonial to the postcolonial times in terms of intercultural relationships but the point reached cannot be regarded as perfection as there are still instances of the practice of othering caused by the inheritance of colonial history. The improvement can be observed in the sense that in the multicultural context of London, people from different cultures have started to share the space, such as the neighbourhood or they have even started to share the same flat, get married or be involved in romantic affairs. These relationships receive recognition in the society to a certain extent. However, the relationships are still not so much genuine. They are mostly established due to necessities or they are based on the shared interests of the parties, and this fact does not help to revolutionize the attitudes of the characters and abolish the practice of othering completely. In other words, these relationships do not generate an atmosphere of absolute acceptance and understanding that has tremendous impacts on the society in general, but in this postcolonial context, explicit instances of othering are repressed by common sense and turned into implicit ones, or they are observed less frequently than they were in the past. The progress made so far, nevertheless, cherishes some hope to achieve this desired end.

In light of this study, some further research can also be implemented. In this way, the points that are beyond the scope of this study can be focused on, and new perspectives on the novels can be obtained. Firstly, the concept of othering, which has been handled in relation to culture and ethnicity in this thesis, can be explored in relation to class, gender or religion related issues as both novels provide these kinds of instances of othering as well. Another point is that in order to reveal the potentials of a post-orientalist stance from a totally different perspective, the concept of hybridity as it is conceptualized in postcolonial theory mainly by Homi Bhabha can be explored in the framework of these two novels as a follow-up study underscoring the potentials of hope for the coexistence of cultures.

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APPENDICES

APPENDIX A : TURKISH SUMMARY

Aydınlanma projesi aklın gücüne dayalı kaçınılmaz ilerleme fikrini ortaya attı. 18. Yüzyıl düşünürlerinden üçü, İtalyan profesör Giovanni-Battista-Vico (1668-1744), Fransız filozof Helvetius (1715-71), ve Fransız matematikçi Marquis de Condorcet (1743-94) sosyal ilerleme fikrini desteklediler. Örneğin, Helvetius daha iyi bir toplum için toplumdaki tüm bireylere eşit hak ve fırsatların tanınması gerektiği fikrini savunuyordu. Condorcet ise insanlık tarihinin devamı konusunda oldukça iyimser bir görüşe sahipti ve insanlığın hızlı bir şekilde mükemmeliyete doğru ilerlediğini iddia etti. İnsan ırkının gelecekteki durumuna dair üç beklenti öne sürdü. Bunlar ulusların arasındaki eşitsizliklerin ortadan kaldırılması, her ulusun kendi içindeki eşitliğin daha iyi bir noktaya gelmesi ve insanoğlunun gerçek anlamda mükemmeliyete ulaşması idi. Herkesin mantığı aracılığıyla insanlar arasındaki doğal farklılıklara dayalı eşitsizlikleri ortadan kaldırmak için gerekli bilgiye sahip olması beklendiği için Condorcet sosyal ilerlemenin batıl inançlarından ve ön yargılarından arınmış, aydınlanmış bir medeniyetin elde edilmesiyle mümkün olacağını düşünüyordu. Ona göre, tarihin ilerlemesi dünya kültürünün giderek birbiriyle uyumlu hale gelmesine sebep olacak ve böylece insanoğlu bir çok farklı kültürel gruba bölünmek yerine gerçekten kozmopolit bir bütün oluşturacaktı. Bütün bunlar göz önünde bulundurulduğunda, eğer zamanın geçmesi beraberinde ilerlemeyi getiriyorsa, bunun kültürler arası ilişkiler üzerinde de etkilerinin olması gerekir. Ve aydınlanma felsefesinin ortaya attığı kaçınılmaz sosyal ilerleme fikriyle bağlantılı olarak düşünüldüğünde kültürler arası ilişkilerde ötekileştirmenin de zamanla ortadan kalkması beklenir. Ama şimdiye kadar kültürler arası ilişkilerde böyle bir gelişmenin gerçekleşip gerçekleşmediği de üzerinde durulması gereken önemli bir sorudur çünkü kültürler arası ilişkilerde heterojen niteliklere sahip özneler ya da taraflar bir

araya gelir ve bu tür ilişkilerde insanların birbirine karşı ön yargılı olma eğilimleri olduğu için ötekileştirmenin ortaya çıkması çok muhtemeldir.

Bu çalışmada yukarıda bahsedilen aydınlanma ideolojisinin insan ilişkilerine dair varsayımının sömürgeci dönemden sömürgecilik sonrası döneme kadar olan zaman bağlamında bahsi geçen dönemlerin örneği olarak alınan iki roman aracılığıyla gözlemlenmesi ve sorgulanması amaçlanmıştır. Ele alınan romanlar Edward Morgan Forster'ın *Hindistan'a Bir Geçit* ve Zadie Smith'in *İnci Gibi Dışlar* romanlarıdır. 1924 yılında yazılan *Hindistan'a Bir Geçit* E. M. Forster'ın en çok tanınan kitaplarından birisidir. Olayların arka planında Hindistan'da 20. Yüzyıl'ın ilk çeyreğinde Britanya Hindistanı'na karşı başlatılan bağımsızlık hareketi vardır. Zadie Smith'in 2000 yılında yazdığı ödüllü romanı *İnci Gibi Dışlar* ise sömürgecilik sonrası dönemdeki çok kültürlü Londra'yı resmeder. Bu iki romanın karşılaştırılmak için seçilmesindeki ana neden ise iki romanın da farklı kültür ve etnik kökenlerden gelen insanların ötekileştirmeye başvurmadan birbirleriyle ilişki kurma ihtimalleri üzerine iyi niyetle kafa yormasıdır. İki roman da (eski) sömürgeci ve sömürgeleştirilmiş halkların birlikte yaşamak zorunda olduğu bağlamlar üzerinde durur – biri sömürgecilik dönemindeki Hindistan, diğeri ise sömürgecilik sonrası dönemdeki İngiltere. Bu romanların seçilmesinin bir diğer nedeni de Forster'ın eserlerinin Zadie Smith için ilham kaynağı olmalarıdır. Zadie Smith Forster'ın kendisi üzerindeki etkilerinden röportajlarında da bahseder. *İnci Gibi Dışlar*'deki etkisi çok açık olmasa da bu romanı *Hindistan'a Bir Geçit*'in yıllar sonra çıkan bir devam hikayesi olarak ele almak mümkündür. Çünkü *İnci Gibi Dışlar* aynı zamanda *Hindistan'a Bir Geçit*'in en sonundaki soruya verilen bir cevaptan yola çıkan bir roman olarak bile görülebilir. Bu “Neden şimdi dost olamayız?” (Forster 139) sorusudur ve Hindistan'da Britanya Hindistanı döneminde İngiliz bir adam tarafından Hintli bir adama sorulur. O günün şartları tarafından sunulan cevap “daha değil”, “orada değil” şeklindedir. Bu cevabın da netleştirdiği gibi, *Hindistan'a Bir Geçit* İngilizlerin Hintlilerle dost olmasının mümkün olmadığı Hindistan'ın sömürge olduğu dönemleri anlatır. Fakat bu cevap, aynı zamanda bu sorunun olumlu bir şekilde cevaplanabileceği başka yerler ve başka bir zaman aralığı olabileceğini de ima eder. *İnci Gibi Dışlar* de şartların olgunlaşıp bu sorunun olumlu cevaplanabileceğinin beklendiği bir noktaya geldiği sömürgecilik sonrası zamanları

tasvir eder. Fakat bu roman, kültürler arası ilişkilerin bu açıdan tamamen olumlu bir resmini çizmez. Eşlik eden pek çok sorunun yanı sıra, bu ilişkilerin iyi gitmesini engelleyen unsur ötekileştirme olgusudur. Bu açıdan ele alındığında, zamanın geçmesinin her zaman sosyal ilerleme ya da insan ilişkilerinde ilerleme anlamına geleceğini söylemek pek de mümkün olmayabilir. Yine de *Hindistan'a Bir Geçit*'in duruşu ve ideolojisi açısından *İnci Gibi Dişler* gibi bir romanın önünü açtığı söylenebilir. Dolayısıyla bu tezde her iki romanın da kültürler arası ilişkilere dair olumlu görüşler sunduğu ama ulaşılması istenen sonuca giden yolda hala üstesinden gelinmesi gereken birçok engelin olduğu savunulur. Bu yüzden de hem ötekileştirmenin gözlemlendiği ilişkiler üzerinde hem de ötekileştirmenin ortadan kalkması için umut vadeden ilişkiler üzerinde durulur.

“Öteki” şimdiye kadar hem kişisel hem de toplumsal düzeylerdeki ilişkilerin dinamikleri açısından belirleyici bir kavram olmuştur. Bu kavram ilk kez Kıta Avrupası felsefesinde merak uyandıran bir konu olarak ortaya çıkmıştır. Antropoloji, sosyoloji, psikoloji ve pek çok başka alanda etkisi olmuş ve bu disiplinlerin de ötekileştirmeye dair şimdiki anlayışımıza katkıları bulunmuştur. Bu tezde ötekileştirme kavramı sömürgecilik sonrası bakış açısıyla ele alınır. Bu bağlamda ötekileştirme ve şarkiyatçılık kavramları doğrudan ilintilidir. Esasen Edward Said tarafından üzerinde çalışılan şarkiyatçılık araştırmaları, doğu ve batı halkları arasında gelişen kültürler arası ve ırklar arası ilişkilerin doğaları ve kültürleri açısından batının tam zıttı olarak yansıtılan doğruların batılılar tarafından ne derece tolere edildiği ve kabul gördüğünü tanımlamakta önemli bir rol oynar. Şarkiyatçılık çerçevesinde doğuya batıdan daha aşağı bir statü belirlenir. Doğulular kalıp yargısal olarak zaman kavramı olmayan, garip, feminen, yozlaşmış, duygusal vb. ve böylece batılılara göre daha ikinci sınıf insanlar olarak görülürler. Bu bağlamda doğu kültürüne atfedilen tinsellik, dayanıklılık, ya da fedakarlık gibi olumlu özellikler bile doğuyu farklı olarak göstermeye dolayısıyla doğruları ötekileştirmeye yarar. Ötekileştirme ise insanların kültürler arası ilişkiler kurmasına ya da bu ilişkileri başarıyla sürdürebilmesine engel teşkil eder. Ayrıca, ötekileştirmenin sömürgecilik tarihe karıştıktan yıllar sonra bile hala varolması, ön yargıların yok olması ve böylece mükemmel bir kozmopolit bütün elde edilmesi konusunda aklın gücünü savunan

aydınlanma çağı düşünürlerinin önermelerini yanırlar. Bu tezde incelenen romanlar da bunu destekler niteliktedir.

Hindistan’a Bir Geçit Britanya Hindistanı döneminde Hindistan’daki İngilizler ve Hintliler arasındaki ilişkiler açısından olumlu görüşler öne sürmeye çabalar ama sömürgecilik tarafından belirlenen zamanının şartlarının ötesine pek geçemez. Roman Aziz ve Fielding karakterleri açısından olumsuz bir şekilde sonuçlanır ama bu noktada çok zayıf bir umut ışığı da vardır. Bu sebeple bu çalışmada roman iki ana alt başlık altında çalışılmıştır. Bunlardan birincisi ötekileştirmenin açık bir şekilde gözlemlenebildiği ilişkiler ve ikincisi de ötekileşmenin ortadan kalkması için umut vadeden ilişkilerdir. İlk altbaşlıkta incelenen ilişkilerde ötekileşme farklı derecelerde gözlemlenir. Bu altbaşlıkta ilk olarak kurgusal Chandrapore şehrinde yaşayan İngiliz görevliler ve Hintliler arasındaki ilişkiler incelenmiştir. Bay ve Bayan Callendar, Bay ve Bayan Turton, ve Bay McBryde sömürgecilik ortamında maksimum düzeyde görülebilecek ötekileştirmeyi örneklemek amacıyla yaratılmış derinlikten yoksun, düz (“flat”) karakterler olarak değerlendirilmiştir. Bu karakterlerden bazıları ırkçı olarak bile nitelendirilebilir. Genellikle Hintlilerden uzak kendi kapalı alanlarında kendi tarzlarında sürdürdükleri yaşamlarında Hintlilere yer yoktur ve Hintlilerle karşılaştıklarında, onları görmezden gelir ya da aşağılarlar. Onların roman boyunca gözlemlenen ötekileştirici tutumları kendileri ve Hintliler arasında kurulabilecek herhangi bir mantıklı ilişkiyi imkansız hale getirmiştir.

Diğer görevlilere göre Chandrapore’da daha kısa süredir bulunan bir hakim olan Ronny Heaslop’un Hintlilerle ilişkileri ise, yukarıda bahsedilenlerden ayrı bir alt başlıkta incelenmiştir çünkü Ronny Heaslop onlardan farklı olarak düz bir karakter değildir. Ronny bir yuvarlak (“round”) karakterdir çünkü romanda onun toplumdaki yeri ve Hintlilere karşı duruşu ve değişimi detaylı olarak işlenir. Hintlilere karşı ötekileştirici tutumunu sömürgeci yapı içindeki pozisyonuna dayanarak meşrulaştırmaya çalıştığı için ve üzerinde eğreti duran daha deneyimli görevlileri taklit etme çabalarından dolayı acemi bir sömürgeci olarak görülmüştür.

Bu bölümde üzerinde durulan bir diğer ilişki ise Hintli bir doktor olan Aziz ve Chandrapore’a arkadaşı Bayan Moore’un oğlu Ronny Heaslop ile evlenmenin iyi bir

fikir olup olmayacağına karar vermek için kısa bir süreliğine gelen Adela Quested arasındaki ilişkidir. Fakat bu ilişki iki farklı bölümde incelenmiştir çünkü Adela'nın Hintlilere karşı duruşunun iki evresi olduğu söylenebilir. Adela Quested Chandrapore'da misafir olduğu için Hintlilere karşı olumlu bir tutum içindedir ama yine de şarkiyatçı söylemin empoze ettiği Hintlilere dair kalıp yargısal imgelerden etkilenmemeyi başaramaz. Bu kalıp yargısal imgeler onun Aziz'i bir öteki olarak görmesine yol açar ve ilişkilerini sekteye uğratar çünkü Adela çıktıkları bir mağara gezisi sırasında Aziz'i kendisini taciz etmekle suçlar. Fakat daha sonra mahkeme sırasında bunun bir yanlışlığı olduğunu anlayıp suçlamasını geri alması kültürler arası ilişkiler için bir umut teşkil eder ve bu yüzden de mahkeme sonrasında edindiği pozisyonu bir sonraki alt bölümde ele alınmıştır.

Bu alt bölümde umut vadeden kültürler arası ilişkiler incelenmiştir. İlk olarak romanın ana karakterleri olan Hintli Doktor Aziz ve İngiliz okul müdürü liberal hümanist Fielding'in birbirlerine karşı ön yargısız başlayan ilişkisi belli başlı bazı ötekileştirme örneklerine rağmen umut veren bir ilişki olarak belirlenmiştir çünkü her iki karakter de yanlış anlaşılmalara ve hayal kırıklığına uğratan olayların çoğunun üstesinden dostluklarına olan güvenleri sayesinde gelebilmişlerdir. Bu dostluğun sürdürülebilmesinde Fielding'in Chandrapore şehrindeki sömürgeci yapı ve İngilizlerin oluşturduğu steril sosyal ortamdan uzak durma çabası önemli bir rol oynar. Buna benzer olarak, Adela Quested ve Doktor Aziz'in ilişkisinin ikinci evresi de umut veren bir ilişki olarak değerlendirilmiştir çünkü bu evrede Adela Quested Doktor Aziz'i aklar ve bu da Adela Quested'in kalıp yargılardan sıyrılıp Doktor Aziz'in bir birey olduğunu kabul ettiği anlamına gelir ki, Adela bunu çok da iyi tanımadığı bir ülkede kendi ülkesinin insanları tarafından dışlanma olasılığına rağmen yapar. Bu sebeple de Adela'nın değişimi kültürler arası ilişkilerin geleceği açısından cesur ve değerli bir adım olarak görülmüştür.

Son olarak, Bayan Moore ve Doktor Aziz arasındaki ilişkinin, içinde tek bir ötekileştirme örneği bile barındırmayan bir ilişki olduğu savunulmuştur. Farklı dinlerin mensubu olmalarına rağmen sahip oldukları ortak maneviyat anlayışları onların birbirleriyle anlamlı bir ilişkiye girmesinin önünü açar. Böylece ideal olarak tanımlanabilecek bir kültürler arası ilişkinin temelleri atılır. Bu çalışmada her iki tür

ilişkiyi de barındıran bir roman olan *Hindistan'a Bir Geçit*'in, ötekileştirmenin samimi ve anlamlı kültürler arası ilişkilerin gelişmesinin önünde bir engel olduğunu anlatan bir roman olduğu sonucuna varılmıştır. Aynı zamanda, *Hindistan'a Bir Geçit* sömürgecilik deneyiminin iki zıt tarafında yer alan insanların ötekileştirmeden kaynaklanan sorunların üstesinden gelebildikleri kültürler arası ilişkilerini de resmedildiği, bu tür ilişkilerin geleceği açısından umut vadeden bir roman olarak değerlendirilmiştir.

Zadie Smith'in *İnci Gibi Dişler* romanına gelince, ilk bakışta romanın çok kültürlü arka planı muntazam kültürler arası ilişkiler açısından gelecek vadeden bir unsur gibi görünse de kimi özel durumlar mercek altına alındığında kültürler arası ilişkilerin Londra'nın sömürgecilik sonrası çok kültürlü ortamında bile umulduğu kadar samimi ve anlamlı olmadığına iddia edilmesi mümkündür. Bir önceki bölümde olduğu gibi bu bölümde de ilişkiler iki kategoride incelenmiştir. İlk alt bölüm romandaki hem açık hem de örtük ötekileştirme örneklerinin detaylarına girer. Bir önceki bölümden farklı olarak bu bölümün başlığında örtük ilişkilerin de yer almasının iki sebebi vardır. Birincisi Zadie Smith'in yazınsal tarzının doğrudan mesaj vermekten kaçınmayı gerektirmesidir. İkincisi ise sömürgecilik sonrası bir ortamda ötekileştirmenin artık eskisi kadar doğal kabul edilmeyip sağduyu sayesinde bastırılmasıdır. Bu alt bölüm, romanın bağlamını *Hindistan'a Bir Geçit*'in sömürgecilik dönemindeki bağlamıyla ilişkilendirip karşılaştırılması için Ambrosia Bowden'in Captain Charlie Durham ve Sir Edmund Flecker Glenard ile sömürgecilik döneminde Jamaika'da geçen ilişkilerinin incelemesiyle başlar. Romanın ana karakterlerinden birisi olan Clara'nın büyük annesi Ambrosia Bowden'in bu iki İngiliz adam ile ilişkileri çok açık ötekileştirme örnekleri ve cinsel istismar içerir. İkisi de sömürgeleştirdikleri Jamaika'da yaşayan bu genç kızın bir insan olduğunu göz ardı ederler, ona da, ülkesine yaptıkları gibi, kendilerine ait bir mülkmüşçesine davranırlar. Bu sebeple bu ilişkiler İngiliz ve Jamaikalı'ların bir araya gelmesi konusunda umut veren ilişkiler olarak değerlendirilmemiştir.

Romandaki sömürgecilik sonrası döneme dair ilişkilerin incelenmesi Londra'da yaşayan Jamaika göçmeni bir anne ve İngiliz bir babanın kızı olan Irie ve Bangladeş göçmeni bir ailenin çocukları olan Magid ve Millat'ın bir okul projesi

sebebiyle eski bir asker olan beyaz İngiliz Bay Hamilton ile karşılaşmasının ele alınmasıyla başlar. Bay Hamilton karşılaşma anlarından itibaren konuşmalarında çocukların ten renginden yola çıkarak onları ötekileştirir. Çocuklarla konuşması sırasında kullandığı ayrımcı ve aşağılayıcı sözcüklerin uygun olmadığı farkındadır ama bir yandan da onların artık uygun olmaması durumunu onaylamadığı anlaşılır. Onun ırkçı kafa yapısı kendisiyle çocuklar arasında kurulabilecek birkaç saatlik bir ilişkiyi bile imkansız hale getirir. Bunların yanı sıra, romanın ana karakterlerini oluşturan Iqbal, Jones ve Chalfen ailelerinin aralarındaki ilişkiler, aile bireylerinin zihinlerindeki kalıp yargıların müdahalesine engel olamadıkları için birbirlerine karşı ötekileştirici tutumlar içinde olmalarından dolayı çok da iyi gitmeyen ilişkiler olarak görülmüştür. Bu ailelerin bireyleri roman boyunca sürekli birbirleriyle bir şekilde iletişim halinde olsalar ve aralarında aslında iyi gidiyor gibi görünen ilişkiler bulunsalar da genel anlamda bu ilişkiler ideal olma konumunda değildir. Liberal çokkültürlülük destekçisi beyaz burjuva İngiliz Chalfen ailesinin bireyleri her ne kadar diğer iki aileye ulaşmaya çalışsa da, kurdukları ilişkilerde çoğunlukla diğerlerine üstten bakma ve onları egzotik görme gibi ötekileştirici tutumlar içerisindedir. Özellikle anne Joyce Chalfen, Iqbal ailesinin müslüman olması ve Clara'nın Karayipler'den gelmesi konusunda kalıp yargısal düşüncelerini liberal çokkültürlülük kisvesi altında ön plana çıkarıp, rahatlıkla onları ötekileştiren ifadelerde bulunur. Jones ailesinin yetişkin bireyleri sistem tarafından dayatılan daha aşağı statülerini kabullenip, Chalfen'larla düzeyli ve itaatkar bir ilişki içerisine girerler. Ama Iqbal ailesi Chalfen ailesine karşı önyargı besler. Bu sebeplerden bu üç ailenin bireyleri arasında iletişim kurulsa da gerçek anlamda samimi bir ilişki gözlemlenmez. Bu alt bölümde son olarak romanın ana karakterlerinden biri olan Bangladeş göçmeni Samad Iqbal ve Samad'ın oğullarının gittiği okuldaki İngiliz müzik öğretmeni olan Poppy Burt-Jones arasındaki ilişki ele alınmıştır. Bu ilişki de samimi bir kültürler arası ilişki olarak kabul edilemez çünkü Samad'ın Poppy'e olan cinsel ilgisi ve Poppy'nin Samad'ın egzotik görünümüne ve kulağa hoş gelen ilginç kültürüne olan yüzeysel merakı gibi nedenlere dayalıdır. Poppy'nin Samad'a olan ilgisinin Samad'ın bir doğulu olmasından kaynaklanması ve Samad'ın gözünde Poppy'nin beyaz bir İngiliz olmasının bir problem olması, ötekileştirmenin hala bir

sorun teşkil ettiğini gösterir. Dolayısıyla bu ilişki kötü niyetli, açıktan ve bilinçli olmasa da pek çok ötekileştirme örneği barındırır.

Bu bölümün ikinci alt bölümünde kültürler arası ilişkilerde ötekileştirmeyi ortadan kaldırmak için umut vadeden ilişkiler gözden geçirilmiştir. İlk olarak Bangladeş göçmeni Samad ve İngiliz Archie'nin İkinci Dünya Savaşı'nda İngiliz ordusu için birlikte savaştıkları zamanlara dayanan ve daha sonrasında sömürgecilik sonrası dönemde Londra'da devam eden ilişkisine bakılmıştır. Bu ilişki *Hindistan'a Bir Geçit*'teki Aziz ve Fielding'in ilişkisinin sömürgecilik sonrası dönemin Londra'sındaki dengi olarak düşünülmüştür. Her iki tarafta da görülen ötekileştirme örneklerine rağmen, Samad ve Archie birbirlerini kültür ve etnisitelerine ilişkin kalıplar içine sokmaktansa birer birey olarak görebilmeyi başardıkları için kendi kişisel tarihleri üzerine kurdukları bir ilişkiyi sürdürebilirler. Bu ilişki Archie ve Samad'ın etrafındaki ilişkileri de olumlu anlamda dönüştürmeyi tam olarak başaramasa da, bu, kültürler arası ilişkilerin geleceği açısından umut veren bir ilişki gibi görülebilir. Dahası, aynı sınıf katmanında gerçekleşmemesine rağmen bu ilişkinin vadettiği umudun *Hindistan'a Bir Geçit*'teki Aziz ve Fielding'in ilişkisinden daha ileri bir aşamada olduğu iddia edilebilir çünkü Archie ve Samad roman boyunca arkadaşlıklarını devam ettirirler ve ihtiyaçları olduğunda her zaman sorgusuz sualsiz birbirlerinin yanında olmayı tercih ederler.

Öte yandan, bu alt bölümün ikinci alt başlığında Archie ve Clara'nın evliliği de kültürler arası ilişkilerde ötekileştirmenin ortadan kaldırılması açısından umut vadeden bir ilişki olarak addedilmiştir çünkü bu ilişki farklı kültür ve ırklardan insanların arasında evliliğin ve romantik ilişkilerin sömürgecilik sonrası bir ortamda mümkün olabildiğini gösterir. Ne var ki onlarınki tam olarak samimi bir ilişki değildir çünkü iki karakter de olumsuz hayat koşulları sebebiyle son çare olarak bu ilişkinin içine sürüklenir ve ilişki bu şekilde başlar. Yine de ilişkileri boyunca Archie ve Clara'nın birbirlerini ötekileştirme eğilimlerinin olmaması da bu ilişkinin umut vadeden bir ilişki olmasında önemli bir unsurdur. Ayrıca, Archie ve Clara'nın yani beyaz bir adamla siyahi bir kadının evliliği zaman zaman çevrelerinde dışlanmalarına sebep olur fakat onlar bunu içselleştirdikleri için bu durumun farkına bile varmazlar. Bunların dışında, Jamaika göçmeni Clara ve annesi Hortense Bowden'ın İngiliz

Ryan Topps ile kurdukları ilişkileri kültürler arası ilişkilerde ötekileştirmenin ötesine geçilmesi konusunda umut kaynağı olarak görülmüştür. Bunun sebebi Clara ve Ryan Topps'un lise çağlarında yaşadığı romantik ilişkide herhangi bir ötekileştirme örneğine rastlanmaması ve önceden farklı ırkların birlikteliği konusunda ön yargılı olan Hortense'in ön yargılarının, Clara'dan ayrıldıktan sonra Hortense gibi adanmış bir Jehova Şahidi olmaya karar verip kendisine yardımcı olmak için Hortense'in evine taşınan Ryan Topps sayesinde kırılmasıdır. Bu bölümde bahsi geçen diğer ilişkiler gibi, bu ilişkinin de temelleri birbirine karşı duyulan samimi duygular ya da anlayıştan öte, karakterlerin ortak özellikleri olan toplum tarafından dışlanma ve ortak amaçlara ya da aynı dini inanca sahip olma gibi nedenler üzerine kuruludur. Bu nedenle *İnci Gibi Dişler* romanında umut vadeden ilişkilerin bile sorunsuz olmadığı ve romanda idealize edilmediği gibi bir sonuca varmak mümkündür.

Bütün bu ilişkilerin yanı sıra, bir de son olarak ikinci neslin ve Londra'nın çok kültürlü sömürgecilik sonrası atmosferinin ötekileştirmeyi ortadan kaldırma konusundaki potansiyelinin vadettiği umudun da incelenmesi için bir alt bölüm oluşturulmuştur. Bu bölümde, Joshua'nın Irie'den hoşlanmasının ve Marcus ile Magid arasındaki arkadaşlık ilişkisinin önyargıları yıkıp farklı kültürlerden insanlarla ilişki kurmanın aslında ikinci nesil için daha kolay olduğu tartışılmıştır. Ayrıca, sokaklarda duyulan ötekileştirme içeren homurdanmaların şehrin gürültüsü içinde kaybolması ya da bir oyun parkında bulunan hibrit isimlere sahip olan çocukların birbirleriyle arkadaş olabilmeleri ve Irie'nin aynı gün içinde birlikte olduğu ikiz kardeşlerden birinden biyolojik babası asla bilinemeyecek olan bir bebeğe hamile kalması gibi örneklerden yola çıkılarak ötekileştirmenin günlük hayatta bir karşılık bulamadığı, Londra'da kültürlerin ne kadar girift hale geldiği ve gelecekte kökleri aramanın daha da anlamsızlaşacağı fikirleri sunulmuştur. Bütün bunlar da gelecekte ötekileştirmenin azalacağı ve belki de artık görülmeyeceği yönünde umut vaadeden örneklerdir.

İki roman karşılaştırıldığında, sömürgeci dönemden sömürgecilik sonrası döneme kadar olan süreçte kültürler arası ilişkiler açısından epeyce bir gelişme kaydedildiği sonucuna varılabilir. Yine de ulaşılan nokta mükemmeliyet olarak addedilemez çünkü hala sömürgeci geçmişten miras kalan ötekileştirme pratiğinin

örnekleri gözlemlenebilir haldedir. Gelişme, Londra'nın çok kültürlü sömürgecilik sonrası ortamında farklı kültür ve etnisitelerden gelen insanların aynı mahalle ya da aynı ev gibi ortamları paylaşmaya, birbirleriyle evlenmeye ya da romantik ilişkiler kurmaya başlaması gibi örneklerle görünür olmuştur. Dahası, bu tür ilişkiler toplumda da belli bir derecede kabul görmeye başlamıştır. Fakat bu ilişkiler hala çok da samimi, kültürler arası birlikteliğin içselleştirildiği anlamlı ilişkiler değildir. Ayrıca, daha çok işçi sınıfından karakterler arasında görülür. İşçi sınıfından bir göçmenle orta sınıf beyaz bir İngiliz karakter arasında geçen bir dostluk örneğine hala rastlanmaz. Çoğunlukla gerekliliklerden doğan ya da tarafların ortak çıkarlarına dayanan ilişkilerdir ve bu ilişkilerin varlığı ilişkilere dahil olan karakterlerin hayatlarında ve tutumlarında kökten değişikliklere sebep olmaz ya da ötekileştirmeyi tamamen ortadan kaldırmaya yaramaz. Başka bir deyişle bu ilişkilerin varlığı toplum üzerinde genel olarak muazzam etkileri olan mutlak bir kabul ve anlayış atmosferi yaratmaz ama sömürgecilik sonrası ortamda en azından açıktan yapılan ötekileştirme pratikleri topluma yerleşen ortak sağduyu anlayışı sayesinde daha örtük ötekileştirme örneklerine dönüşür ya da bu örneklere geçmişte olduğundan daha az bir sıklıkta rastlanır. Hala katedilmesi gereken çok yol olsa da şimdiye kadar kaydedilen gelişme, aydınlanma ideolojisi tarafından ortaya atılan insanlığın gerçek bir kozmopolit bütün oluşturması hedefine ulaşmak açısından az da olsa umut vadeci niteliktedir.

APPENDIX B: TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

Fen Bilimleri Enstitüsü	<input type="checkbox"/>
Sosyal Bilimler Enstitüsü	<input checked="" type="checkbox"/>
Uygulamalı Matematik Enstitüsü	<input type="checkbox"/>
Enformatik Enstitüsü	<input type="checkbox"/>
Deniz Bilimleri Enstitüsü	<input type="checkbox"/>

YAZARIN

Soyadı : Demirel Aydemir
Adı : Gül Deniz
Bölümü : İngiliz Edebiyatı

TEZİN ADI : WHY CAN'T WE STILL BE FRIENDS?: OTHERING IN INTERCULTURAL RELATIONSHIPS IN E. M. FORSTER'S *A PASSAGE TO INDIA* AND ZADIE SMITH'S *WHITE TEETH*

TEZİN TÜRÜ : Yüksek Lisans ☒ Doktora ☐

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir. ☒
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir. ☒
3. Tezimden bir (1) yıl süreyle fotokopi alınamaz. ☐

TEZİN KÜTÜPHANEYE TESLİM TARİHİ: