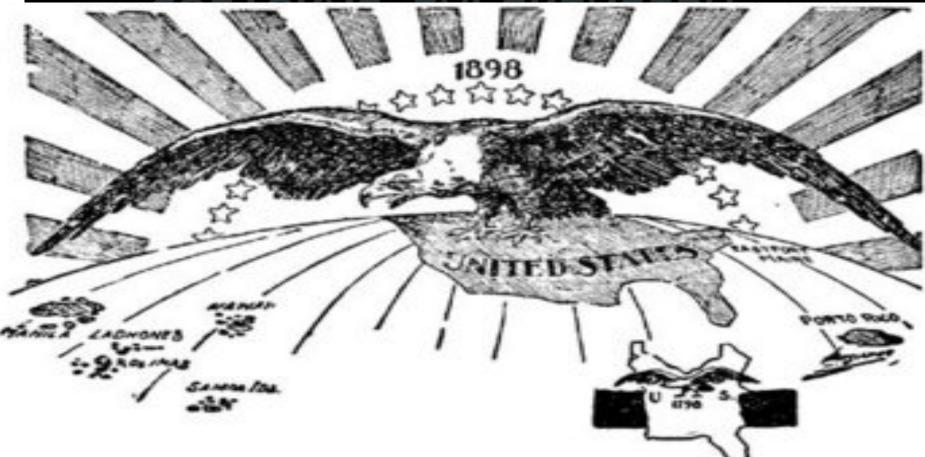
Imperialism



THE WHITE (5) MAN'S BURDEN.



CULTURAL IMPERIALISM



Ten thousand miles from tip to tip.-Philadelphia Press.

1898: "Ten Thousand Miles From Tip to Tip." This political cartoon shows the extent of U.S. domination (symbolized by a bald eagle stretching from Puerto Rico to the Philippines).



Imperialism is the policy of extending the control or authority over foreign countries as a means of acquiring and/or maintaining an empire.

CULTURAL IMPERIALISM

Cultural imperialism is the practice of promoting a more powerful culture over a least known or desirable culture

CULTURAL IMPERIALISM

a large, economically or militarily powerful nation

a smaller, less powerful one

orms of Cultural Imperialism *Cultural imperialism* can take the form of an active, formal policy or a general attitude

A metaphor of colonialism is employed: the cultural products of the first world "invade" the third world and "conquer" local culture

Theory and Debate

This kind of cultural imperialism is derived from what is called

"soft power".

Theory and Debate

The theory of electronic colonialism

extends the issue to global cultural issues

and the impact of major multi-media conglomerates

ECO-3004

Theory and Debate Viacom

- Time-Warner
- Disney

News Corp, Sony, to Google and Microsoft

focus on the hegemonic power of these mainly USbased communication giants The affects of cultural imperialism = cultural misunderstandings

 When Coca Cola was first marketed in China in the 1920's, the name was translated phonetically ("ke-kou-ke-la) to mean "female horse stuffed with wax" or "bite the wax tadpole" depending on the dialect.

 It was quickly revised to sound more like "happiness in the mouth."



 An American baby food jar with a smiling baby on the label caused African villagers to be horrified.

 They thought that "the jar must contain food not made for babies, but made of babies."



 The United States is accused of spreading "American values" throughout the world through its:

THEY ASKED FOR IT AND

-music and film industry -news media (CNN) -fast-food industry Id's,Pizza Hut,

- fashion industry

On an average day in 2007, the company serves nearly serving 52 million people in more than 100 countries.



By the turn of the 21st century there were more than 850 McDonald's restaurants in France, employing over 30,000 people.



Рубленый бифштекс из 100% говядины на большой булочке с кунжутом, ри кусочка сыра «Эмменталь», два ломтика помидора, свежий салат, лук и пикантный соус «Гриль»

Приятного аппетита!





Cochin?

БигТейсти

Новый вкус!

Рубленый бифштекс из 100% говядины на большой булочке с кунжутом, ри кусочка сыра «Эмменталь», два ломтика помидора, свежий салат, лук и пикантный соус «Гриль»

Приятного аппетита!





Jaipur?

БигТейсти Новый вкус!

Рубленый бифштекс из 100% говядины на сольшой булочке с кунжутом, ри кусочка сыра «Эмменталь», два ломтика помидора, свежий салат, лук и пикантный соус «Гриль»

Приятного аппетита!



 According to Business Week, out of the top 100 most valuable global brands, 62 are from the USA, including 8 of the top 10.







The Dark Side of Imperialism

 The dominant culture often imposes its beliefs, using force to back them up.

 One race, ethnicity, or group is often marginalized based on its identity.



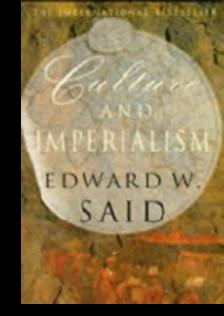


Destroying Culture

Cultural influence can be seen by

the "receiving" culture as either a

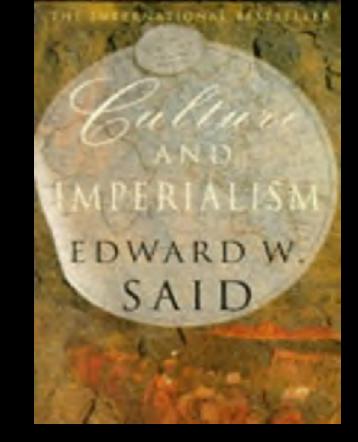
threat to or an enrichment.



However, the dominant culture's attitude is often that as a conquered nation, the conquered people are inferior.

Destroying Culture

Edward Said has argued –



in accumulating territories and peoples, empires classify them, verify them; but above all, they subordinate them.

Today will the Internet be another source of cultural imperialism?

 90% of traffic worldwide on the Internet is in English

Most information and
entertainment products are
produced by a few, increasingly
powerful American companies



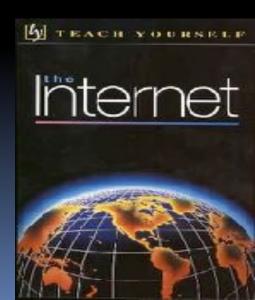


American movies, television, and music are popular throughout the world.

 Many argue that these serve to indoctrinate populations with American values while at the same time destroying indigenous cultures

BUT...it can also be argued that...

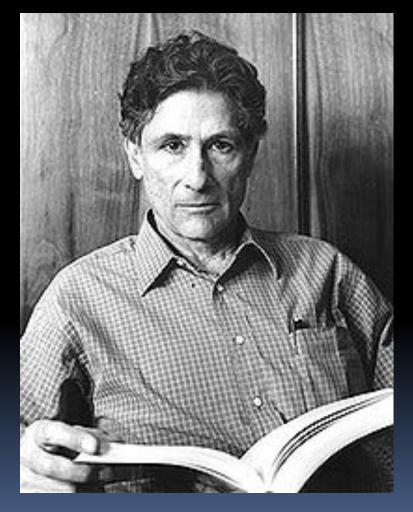
- The Internet allows
 - people to continue to
 - participate in their "local"
 - culture no matter where
 - in the world they are.



Palestinian writer, philosopher, and literary theorist, Edward Said

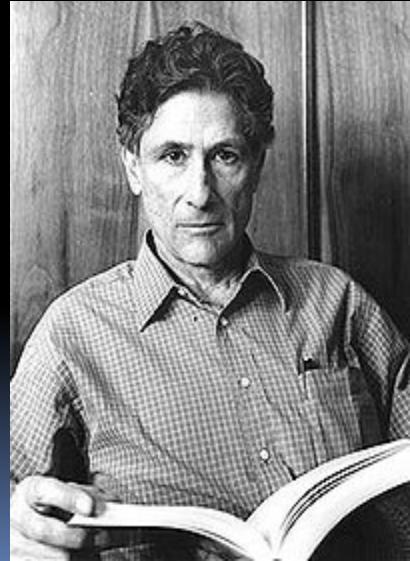
one of the founders of the field of post-colonial study

wrote extensively on the subject of cultural imperialism.



His work attempts to highlight the inaccuracies of many assumptions about cultures and societies

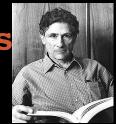
largely informed by Michel Foucault's concepts of discourse and power





Edward Wadie Saïd (1 November 1935 – 25 September 2003)

Robert Fisk described him as the Palestinians' "most powerful political voice."



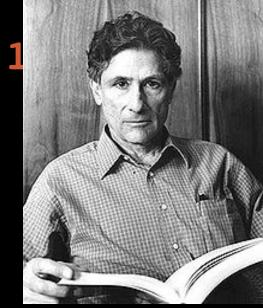
Said was an influential cultural critic and author, known best for his book *Orientalism* (1978)

catapulted him to international academic fame

his influential ideas on Orientalism, the Western study of Eastern cultures

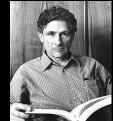
Said - Orientalist scholarship was and continues to be inextricably tied to the imperialist societies that produced it, making much of the work inherently politicized, servile to power, and therefore suspect.

ECO-3004



Said claimed a subtle and

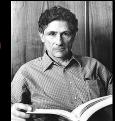
persistent Eurocentric prejudice against Arabo-Islamic peoples and their culture.



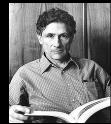
He argued- a long tradition of false and romanticized images of Asia and the Middle East in Western culture had served as an implicit justification for Europe and the US' colonial and imperial ambitions.



Said asserted that much western study of Islamic civilization was political intellectualism bent on self-affirmation rather than objective study, a form of racism, and a tool of imperialist domination.



According to Said, the history of European colonial rule and political domination over the East distorts the writings of even the most knowledgeable, well-meaning and sympathetic Western 'Orientalists'

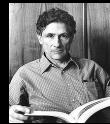


"I doubt if it is controversial, for example, to say that an

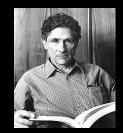
Englishman in India or Egypt in the later nineteenth century

took an interest in those countries which was never far from

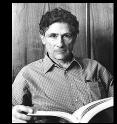
their status in his mind as British colonies...



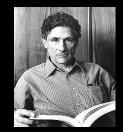
To say this may seem quite different from saying that all academic knowledge about India and Egypt is somehow tinged and impressed with, violated by, the gross political fact — and yet that is what I am saying in this study of Orientalism..."



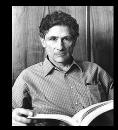
Said argued that the West has stereotyped the East in art and literature.



in modern times, **Europe has dominated Asia politically** so that even the **most outwardly objective Western texts on the East** were permeated with a bias that <u>Western scholars could not recognize</u>.



Western scholars appropriated the task of exploration and interpretation of the Orient's languages, history and culture for themselves, with the implication that the East was not capable of composing its own narrative.

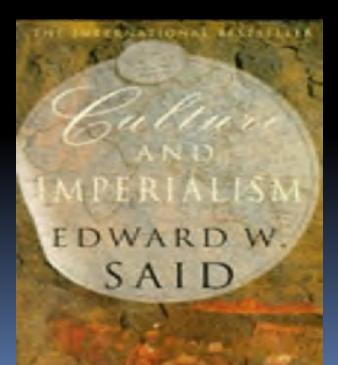


They have written Asia's past and constructed its modern identities from a perspective that takes **Europe as the norm**, from which the "exotic", "inscrutable" Orient deviates.

ECO-3004

Edward Said –

- a brilliant and unique amalgam of scholar, literary critic and political activist
- examines the roots of imperialism in the Western culture and traces the relationship between culture and imperialism.



Imperialism has always fascinated the literary writers and political thinkers as a subject.

It was a major theme of nineteenth and twentieth century native and non-native **novelists and poets**.

Different writers have different perception about the phenomenon.

A lot has been written on the subject in the past

but Edward's book - Culture and Imperialism

attracted everybody's attention.

In the Introduction to Culture and Imperialism, Edward states-

his previous work Orientalism was limited to Middle East, and in the present book he wanted to describe a more general pattern of relationship between the modern West and its overseas territories.

not a sequel of Orientalism, as it aims at something different.

Edward Said sees the European writing on Africa, India, Ireland, Far East and other lands as part of European effort to rule distant lands.

He says that Colonial and post-Colonial fiction is central to his argument.

These writings present the colonized lands as 'mysterious lands' inhabited by uncivilized barbarians, who understood only the language of violence, and deserved to be ruled.

This is a misrepresentation of the native people and their cultures, and needs to be redressed.

He finds a connection between these narratives and the imperial process, of which they are a part.

These writing ignore the important aspect of the reality- the **Native people** and their

culture

Bringing about civilization to primitive or barbaric

people and punishment being required when "they"

misbehaved or

"they" misbehaved or became rebellious because

"they" mainly understood force or violence best

"they" were not like "US" and for that

reason deserved to be ruled.

But at the same time there was resistance –

nearly everywhere in the non-European world

coming of the white man brought forth

some sort of resistance

Along with armed resistance

considerable efforts in **cultural resistance**

almost everywhere

the **associations of nationalist identities** in the political realm

the creation of associations and parties –

common goal was **self-determination** and **national**

independence.

Examples - boycotting foreign goods

Two factors – a general **world-wide pattern**

of imperial culture

and a historical experience of **resistance**

against empire –

"First of all it means all those practices, like the arts of description, communication, and representation, that have relative autonomy from the economic, social, and political realms and that often exists in aesthetic forms, one of whose principal aim is pleasure [Xii, Introduction]

Secondly - culture is a concept that includes a

refining and elevating element, each society's

reservoir of the best that has been known and

thought ...

... culture comes to be associated, often aggressively

with the nation or the state, this differentiates 'us'

from 'them,' almost always with some degree of xenophobia

 $(\times iii)$.

This attitude leads to further **confrontation between different cultures** Recent "returns" to culture and tradition

 These "Returns" accompany rigorous codes of intellectual and moral behaviour...

 These "returns" have produced varieties of religious and nationalist fundamentalism

- in this sense culture is a sort of theatre where

various political and ideological causes engage one

another

Culture becomes a battleground – where American, French,

or Indian students who are taught to read their national classics

before they read others are expected to appreciate and belong

loyally, often uncritically to their nations and traditions while

denigrating or fighting against others.

What is wrong with it ? Or culture

venerating one's own culture and divorced from everyday world

As a result they are **unable to make the connection** between the prolonged and sordid cruelty of practices such as slavery, colonialist and racial oppression and imperial subjection on the one had, and the poetry, fiction, philosophy of the society

that engages in these practices on the other.

Ex: Resistance to ''Padamavati'' , prohibition to Pakistani singer, Cricket

Match

One of the difficult truths he discovered in working on this book is

how the writers took the notion of "subject" or "inferior" race

and it is so prevalent among these writers.

These notions were widely accepted and these writers fueled

the imperial acquisition of territories in Africa throughout

nineteenth century.

Exclusively focuses on modern Western empires of nineteenth and

twentieth century and various cultural forms

– **novel** – he believed immensely important in the **formation**

of imperial attitudes, references and experiences.

Narrative is crucial to his argument – **stories are at the**

heart of what explorers and novelists say about strange regions of

the world;

they also **become the method colonized people use to**

assert their own identity and the extensive of their own

history.

The main battle in imperialism is over land –

who owned the land

who had the right to settle and work on it

who kept it going

who won it back and who now plans its future-

These issues were reflected, contested, and even decided in narrative

So

nations themselves are narrations

The power to narrate, or to block other narratives from

forming and emerging is very important to culture and

imperialism

Grand narratives of emancipation and enlightenment

mobilized people in the colonial world or rise up and

throw off imperial subjection

Stirred by these stories and their protagonists – people fought

Edward Said refers to two novels in order to explain what he had in

mind: Dickens' Great Expectations, and Joseph

Conrad's Nostromo.

Dickens' Great Expectations is a primarily a story about Pip's vain

attempt to become a gentleman.

according to Said, the focus of the narrative is London, not Australia.

Dickens did not bother to discuss the plight of the convicts

in Australia, from where they could never return.

In Said's judgment the prohibition placed on Magwitch's return is not

only penal but also imperial.

These ugly criminals could not by allowed to return to England-the land of decent people.

Not a coincidental reference but these writers participate in the empire

Strange territories gradually becomes into "home"

Nearly all of Dickens's businessmen, wayward relatives ,

have a fairly normal and secure connection with the empire.

Conrad's Nostromo, the second example picked up by Said,

is set in a Central American Republic, independent, but

dominated by outside interests because of its immense

silver mines.

In this novel Holroyd, the American financer tells Charles Gould, the

British owner of a mine:

"....Some day we shall step in... (Page xvii)

'We shall run the world's business whether the world likes it or not.

The world can't help it- and neither we can, I guess."

This is the **general thinking of the imperialists**. Much of the

rhetoric of 'The New World Order' with its **self-assumed**

responsibility of civilizing the world, seems to be originated

from this thinking, says Edward Said

The problem with Conrad is that he writes as a man whose Western view of Non-Western world is so ingrained in as to blind him to other histories, other cultures and other aspirations. He could never understand that India, Africa and South Africa had

lives and cultures of their own, not totally controlled by the

imperialists.

Conrad allows the readers to see that imperialism is a system and it should work in a proper fashion.

Read page no. xviii second para.

Life in one subordinate realm of experience is imprinted by the

fictions and follies of the dominant realm.

Read second para page xix

All these works argue that the source of the world's significant action and life is indebted to the West – outlying regions of the world have no life, no history or culture to speak of, no independence or integrity worth representing without the West.

Even if something is to be described – unutterably corrupt,

degenerate, irredeemable.

There are certain obvious limitations of Conrad's vision.

Conrad was both **imperialist and anti-imperialist**, progressive in rendering the corruption of overseas domination, deeply reactionary

in ignoring the fact that Africa and South America **had**

independent history and culture, which the imperialist violently

disturbed but by which they were ultimately defeated

It is not that these westerners had no sympathy for the foreign cultures; their real drawback was their inability to take seriously the alternatives to imperialism.

The world has changed since Conrad and Dickens due to

imperialistic globalization.

Now various cultures have a closer interaction and have become interdependent.

The colonizers and the colonized do not exist in separate worlds.

So, one-sided versions cannot hold for long.

Even those who are on the side of those fighting;

need to avoid narrow-mindedness and chauvinistic trends.

One has to listen to what people are saying on other

side of the fence. (This is what Seamus Heaney says in Redress Of

the Poetry.)

This is a positive development says, Said.

Most of the Western writers, for example, could

never imagine that those 'natives' who appeared

either subservient, or uncooperative were one day

going to be capable of revolt.

My method is to focus as much as possible on individual works, to

read them first as great products of the creative or

interpretative imagination, and then to show them as part of

the relationship between culture and empire.

He believes that authors are not only mechanically

determined by ideology, class, or economic history but

very much shaped by the history and their social experience in

different measure.

Only British and American imperial experience- page xxii last para-

In the last part of the Introduction to 'Culture and Imperialism' Said

makes some other points about the book.

The purpose of his book, he says, is so trace the relationship

between culture, aesthetic forms and historical experience.

His aim is not to give a catalogue of books and authors, "Instead, I

have tried to look at what I consider to be important and essential things."

My hope is that readers and critics of this book will use it to further

the lines of enquiry and arguments about the historical experience

of imperialism put forward in it."

Moreover, he has not discussed all the empires.

He has focused on three imperial powers: British, French, and American.

This book is about past and present, about 'us' and 'them', he says.

Said says that the origin of current American policies can be seen in the past.

All powers aspiring for global domination have done the same things.

There is always the appeal to power and national interest in running

the affairs of 'lesser peoples', and the same destructive zeal when the going goes rough.

America made the same mistake in Vietnam and Middle East.

The worst part of the whole exercise has been the

collaboration of intellectuals, artists and

journalists with these practices.

Narrow and dogmatic approach to culture can be as dangerous to

culture as is imperialism.

Secondly, culture is not the property of the East or the West.

Edward Said, by necessity, was in a position to be objective in his

approach, as he lived most part of his life in exile and had the

personal experience of both the cultures.

He was born in Middle East and lived as an exile in America, where he wrote this book. He sums up his position in the following words-

"The last point I want to make is that this is an exile's book.

Ever since I remember, I have felt that I belonged to both the Worlds, without being completely of either one or the other"

T.E.Lawrence – The Seven Pillars of Wisdom

"We called ourselves "Intrusive" as a band; for we meant to break into the accepted halls of English foreign policy, and build a new people in the East, despite the rails laid down for us by our ancestors."

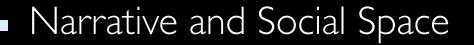
Consolidated Vision

T. E. Lawrence – The Seven Pillars of Wisdom

Intrusive – break into –

with the accepted halls of foreign policy –

for building new people in the East –



We find **allusions to facts of empire** –where?

Nearly every where in 19th and early 20th century British and French culture we find allusions to the facts of empire, but

"perhaps no where with more regularity and

frequency than in the British novel"

• These allusions constitute - a structure of attitude and reference

values – the right to colonial possessions helps directly to establish social order and moral priorities at home.

Jane Austen's - Mansfield Park _ defines moral and social

Jane Eyre – characters –

Thackeray's – Vanity Fair

Charles Kingsley's – Westward Ho!

Dickens's Great expectations

Business men have connections with the empire

Independent India?

Disraeli's Tancred and Eliot's Daniel Deronda –

the East is partly a **habitat for native** peoples (or immigrant European populations), but also partly incorporated under the sway of empire

```
Henry James, Kipling,
```

Conrad, Arthur Conan Doyle,

Rider Haggard,

R.L. Stevenson, George Orwell,

Joyce Cary, E.M. Forster and T.E Lawrence –

the empire is everywhere a crucial

setting

French imperial vocation during the early 19th century was different from England –

empire was less secure compared to England

Reverse of policies,

losses of colonies,

insecurity of possession,

shifts in philosophy – at the time of revolution

and Napoleonic era

in the writings of Chateaubriand (French states men and writer)

and Alphonse Marie Louis de Lamartine – we hear the

rhetoric of imperial grandeur –

And in Painting, historical and philosophical writing, music and theatre – vivid apprehension of France's outlying possessions

In Culture at large – there is rarely that weighty, almost philosophical sense of imperial mission that one finds in Britain. we find it rarely

American writing – contemporary with British and

French work

a peculiarly acute imperial cast even though

paradoxically its ferocious anti-colonialism-

central

Cooper, Twain, Melville, - wholesale colonization and destruction of native American life –

Richard Slotkin, Patricia Limerick, Michael Paul Rogin

(works he studied)

An imperial motif emerges to rival the European one

Chapter 4 deals with other and more recent aspects of the United

States in its late-twentieth-century imperial form

The presence of empire in literature – as a reference, as a

point of definition, place of travel, wealth, service -

Empire functions for much of European nineteenth century as a

codified, marginally visible, presence in fiction –

very much like the servants in grand households and in

the novels –

whose work is taken for granted but scarcely ever more than named,

rarely studied or given density

Imperial possessions are usefully there, anonymous and

collective, as the outcast populations- or like

transient workers, part-time employees, seasonal artisans-

their existence always counts, though their names and identities do

not, they are profitable without being fully there

According to Eric Wolf – "people without History" –

people on whom the economy and polity sustained by

empire depend- whose reality has not

historically or culturally required

attention -

The colonial territories are realms of possibility

and they have always been associated with the

realistic novel-

possibility for emigration, money making, sexual

adventure-

Disgraced younger sons are sent off to the colonies ,

shabby older relatives go there to try to recoup lost

fortunes

Balzac's La Cousine Bette

Robinson Crusoe is virtually unthinkable without the

colonising mission

permits him to create a new world of his own in the distant reaches of the African, Pacific and Atlantic wilderness



But most of the great 19th century realistic

novelists are less assertive about colonial rule and possessions due to the great electoral reforms and mass participation in politics and the presentation of the imperial competition into more intrusive domestic topic

By the end of the 19th century – empire became a universal concern – with the scramble of Africa

the consolidation of the French imperial Union

the American annexation of the Philippines

and the British rule in India



These colonial and imperial realities are

overlooked in criticism – that has otherwise been

extraordinarily thorough and resourceful in finding themes

to discuss

Relatively few writers and critics discuss the relationship

between culture and empire –

Martin Green, Molly Mahood, John McClure, Patrick

Brantlinger –

excellent contributions- but their mode is

narrative and descriptive

William Appleman Williams – notes the ideology "imperial outreach made it necessary to develop an appropriate ideology" – in alliance with military, economic and political method. These made it possible to "preserve and extend the empire with out wasting its psychic or cultural or

economic substance"

Many other writers analyse imperialism on the basis of Marxist

theoretical frame work –

Jonah Raskin's The Mythology of Imperialism,

Gordon K. Lewis's Slavery, Imperialism and Freedom,

V.G. Kiernan's Marxism and Imperialism and his crucial work – The

Lords of Human Kind

All these works point out the...

centrality of imperialist thought in modern western culture

But The major critical writers simply ignore

imperialism – or not influential as they should have been in

changing our way of looking at the works of 19th and 20th century

European culture

Lionel Trilling's book on E, M Forster – he does not

once mention imperialism – very hard to miss – still

ignored.

Raymond Williams – Culture and Society – does not deal with the

imperial experience –

When in an interview Williams was challenged – massive absence

very much secondary and external of the English political and
social order ... imperial experience was "very much in abeyance"

Why this kolaveri?

Naturally, if you yourself happen to have colonial background, the imperial theme is a determining one in your formation, and it will draw you to it if you also happen to be a dedicated critic of European literature. An Indian or African scholar of English literature reads works like

Kim or Heart of Darkness –

will always have a different reading than of an American or British

The emergence of formerly colonial subjects as interpreters of imperialism and its great cultural works has given imperialism a perceptible identity as a subject for study and vigorous revision But how can that particular kind of post- imperial testimony and study, usually left at the margins of critical discourse, be brought into active contact with current theoretical concerns? To regard imperial concerns as constitutively significant to

the culture of the modern West is to consider that

culture from the perspective of anti-imperialist

resistance and pro-imperialist

apology –

What does it mean?

Western writers until the middle of the 20th century – **Dickens**,

Austen, Flaubert, Camus wrote with an exclusively Western audience in mind-

even the characters, places or situations that

referred to, made use of, overseas territories held by

Europeans.

There is no reason for us to do the same kind of reading

we should read the texts with an effort to draw out

extend,

give emphasis and voice to what is silent or marginally present or ideologically represented in such works a "contrapuntal reading" - reading of text with an understanding of what is involved when an author shows -

colonial sugar plantation is important to the process of maintaining a

particular style of life in England.

Contrapuntal reading must take account of both process,

that of imperialism and that of resistance to it, which can

be done by extending our reading of the texts to include

what was once forcibly excluded



A text - so hybrid, impure, and complex – requires especially

vigilant attention – when it is interpreted

This particular kind of attention allows the reader to interpret

canonical 19 and 20th century works with a newly engaged interest

Comparison with Roman colonizers and Europeans – he analyzes it

in the light of Heart of Darkness

P. 68. last para.

The whole purpose is – Salvation and Redemption (p- 69 Salvation)

Conrad's argument is **inscribed right in the very form of**

narrative as he inherited it and as he practiced it

What is his argument?

without empire there is no European novel

Every novelist and every critic or theorist of the European

novel notes its institutional character

The novel is fundamentally part of bourgeois society (70)

The novelists situate their work in and derive it from a

carefully surveyed territorial greater Britain

But According to Said distinguished studies of 18th century English fiction by

Ian Watt, Lennard Davis, John Richetti, and Michael Mckeon –

devoted considerable attention to the relationship

between novel and social space –

But the **imperial perspective** has been neglected.

This does not mean that the novel or the culture in the broad sense

But the novel as a cultural artifact of bourgeois society and

imperialism are unthinkable without each other

Of all the major literary forms – novel plays a crucial role –

its emergence the **most datable**, its occurrence the

most Western, its social authority the most

structured

He says- imperialism and the novel fortified each

other to such a degree that it is impossible to read

one without in some way dealing with the other

form – We get a highly regulated plot with reference to social life that depends on the existing institutions of bourgeois society, their authority and power.

The novel is an incorporative, quasi-encyclopedic cultural

page 71 (the novelistic hero and heroine exhibit

the restlessness ...



We might think, why give so much emphasis to novels, and to England?

By the time of World war One the British empire had

become unquestionably dominant

- as a result – according to Seeley and Hobson-

it was the central fact in the British history

It is not entirely coincidental that Britain also

produced and sustained a novelistic institution

with no real European competitor or

equivalent

Comparison with France –

even though France produced and sustained novelistic institutions – academies , universities, journals- steady growth of gradually undisputed dominance of the British

novel took over the French

By the 1840s the English novel had achieved eminence as *the* aesthetic form and as a major intellectual voice of English society

Novel gained sp important a place in "the condition of

England'' –

we also see it as participating in England's overseas empire

Raymond Williams calls them – "knowable community" of Englishmen and women

Writers like

Jane Austen,

George Eliot,

Mrs. Gaskell shaped the idea of England in such a way as to give it

identity, presence, ways of reusable articulation

Part of such an idea was the relationship between

"home" and "abroad"

Thus England was surveyed, evaluated, made known - whereas

"abroad" was only referred-

This is something unique to England – because it's a reassuring work done by novel

This has to be taken as an important cultural affiliation

domestically – HOME

and in the case of - "India, Africa, Ireland, Or the Caribbean- the so called "abroad" – novel is an undocumented and unstudied document We get a lively picture of the situation from D.C.M Platt's classic –

Finance, Trade and Politics in British Foreign Policy, 1815-1914

British trade and imperial expansion was depended on cultural and

social factors like education, journalism, intermarriage, and class

Also tried "to uphold and maintain it and to protect it from

disintegration"

It has got other competitors like Russia - Her advantage was indeed

just holding what she already had

Platt puts it "and whatever she gained was demanded because it

helped her to preserve the rest..."

Expansion of the territories with the help of trade and influence and

imperial rule if it is necessary

We should not minimize or forget that the Indian army was used in

China three times between 1829 - 1856,

Persia 1856,

Ethiopia and Singapore (1867), Hong Kong (1868),

Afghanistan 1878, Burma 1885,

Ngasse 1893, Sudan and Uganda 1896

In addition to India – British imperial policy in other so called white

colonies – Australia, New Zealand, Canada, South Africa

In short, says Said, British power is durable and continually reinforced

This is often expressed – elaborated and articulated in the novel –

other than any other place

Function of the novelist and novels –

A novel is neither a frigate (vessel) nor a bank draft

Novel exists first as a novelist's effort – second as

an object read by audience

As Harry Levin calls – in time novel accumulates necessary impetus and become an institution of literature

At the same time it maintains its status as events and accepted by readers and writers as part of continuous

enterprise.

Novels are not simply the product of lonely genius to be regarded only as manifestations of unconditioned creativity (suggests Helen Vendler – modern interpreter) Some of the most exciting recent criticism-

Fredric jameson's – The political Unconscious

David Miller's _ The Novel and the Police

Best examples where they show the novel generally, and narrative in particular, to have a sort of regulatory social presence in west European societies.

What we miss in these descriptions are the **sketch**

of the actual world in which the novels and

narratives take place

Descriptions are adumbrations of the actual world...

Role of a English writer from being a French or Portuguese

writer – it is something quite different –

For a British writer ''abroad'' is felt vaguely or exotic, strange or in some way or other ''ours'' to control, trade in ''freely'' or suppress if the natives were energised into overt military or political resistance The novel contributed significantly to these **feelings**,

attitudes and references and became a main

element in the consolidated vision of the globe

Novelistic contribution in favour of aggressive and popular

imperialistic feelings after 1880

Novels are pictures of reality – they elaborate and maintain a reality they inherit from other novels which they rearticulate and repopulate according to their creator's situation, gifts, predilections. 19th century novels stress the continuing existence of

England and they never advocate giving up colonies

- because it is part of British dominance and dominance is the norm and thus conserved along with the colonies The main purpose of the novelists is not to raise any questions not to disturb or otherwise preoccupy attention, but to keep the empire more or less in place –

The picture they have created about England –at the centre

and overseas territories (abroad) connected to it at the

peripheries.

socially, politically, morally charted and differentiated picture

in fine detail -

Hardly ever is the novelist interest in doing a great deal more than mentioning or referring to India – in Vanity Fair and Jane Eyre or Australia in Great Expectations The idea is that these territories are available at their

disposal for anything -- "for use at will at novelists"

discretion, fortune or exile''

It is only in the mid of 20th century empire became a principal

subject of attention – writers like Haggard, Kipling, Doyle, Conrad and

also in emerging discourses like

ethnography, Colonial administration, theory and economy, the

historiography of non European regions, subjects like Orientalism,

exoticism and mass psychology

The consequence of this slow and steady structure of attitude and

reference articulated by the novel are diverse...

I. in literary history – we find an unusual organic continuity between the earlier narratives that are normally not considered to have much to do with empire and the later ones explicitly about it. Kipling and Conrad are prepared for by Austen and Thackeray, Defoe, Scott and Dickens- they are also interestingly connected with their contemporaries like Hardy and James

Contents of all these novelists' belong to the same

cultural formation

The difference is only in inflection, emphasis, stress

Second – the structure of attitude and reference raises

the whole question of power –

It is striking that never, in the novel, is that world beyond seen except as subordinate and dominated and the English presence is viewed as regulative and normative

Example :

In A Passage to India and the court seen –

the they actually want compromise their power for and Indian

because the whole case is a 'fantasy'

As a result he readily dissolves the scene into India's

"complexity," which twenty-four years before in Kipling's Kim

was just as present.