

SUBALTERN AGENCY IN *A PASSAGE TO INDIA* AND *MURDER OF AZIZKHAN*: A DECONSTRUCTIONIST STUDY

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ABSTRACT

*The significance of subaltern agency is central when it comes to intercept the rooted inequalities and historical wrongs that continue in marginalizing groups. By shedding light on subaltern agency we not only give a voice back to those who have been silenced but also struggle for a society that is more comprehensive and just. This empowers marginalized individuals to articulate their identities and push back against systems developing a feeling of independence and self-determination. Moreover, acknowledging and amplifying subaltern agency is fundamental in breaking down the lasting impacts of colonialism and colonial practices ensuring that everyone contributions and perspectives are respected and included in conversations. This research delved into how subaltern agency depicted in E.M. Forster *A Passage to India* (1924) and Ghose's *The Murder of Aziz Khan* (1967) investigating the representation and empowerment of marginalized groups in literature. Subaltern agency refers to the ability of oppressed individuals or groups to challenge power structures and assert their identities and stories. In Forster novel it explored the connections, between subalterns and British colonizers while Ghose work focused on the marginalized community in post-independence India. Both texts depict the struggles of communities to establish agency within societies that marginalize them touching on themes of power dynamics, resistance and cultural conflicts. By taking these texts, this research tried to find the hidden beliefs and silenced voices of those not in powers, questioning the usual stories that make their unjust treatment seem acceptable. It also provides insights into how postcolonial literature critiques and strengthens underprivileged people by investigating the power dynamics in *A Passage to India* (1924) and *The Murder of Aziz Khan* (1967). It draws concentration to the ongoing struggles that subaltern groups rally in colonial and modern environments, highlighting the necessity of all-encompassing laws and fair procedures to acknowledge and strengthen subaltern agency. This thesis promotes the awareness and empowerment of subaltern groups and advances our knowledge of how literature may be used as a vehicle for social justice.*

Keywords: Subaltern, Agency, Marginalization, Deconstruction, Power Dynamics, Resistance, Cultural Conflicts

INTRODUCTION

This study focuses on the distortion of subaltern agency in Forster's *A Passage to India* (1924) and Ghose's *The Murder of Aziz Khan* (1967) through deconstructionist study that reveals the contradiction and hidden meaning of the text and embraces the diversity of meaning. The issue of subaltern agency in both *A Passage to India* (1924) and *The Murder of Aziz Khan* (1967) delves into the illustration and empowerment of marginalized groups in postcolonial literature. Agency pertains to the capability to initiate actions or perform tasks (Ashcroft & Griffiths, 1998). When presenting a text to readers, it typically reflects the perspective and interests of dominant and powerful group, often treated as the ultimate truth. Conversely, those outside the sphere of power, referred to as subaltern by Spivak, a term coined by Gramsci under the pressure of the dominant group, are typically marginalized in history and literature (Bhagwat & Arekar, 2018). The subaltern refers to individuals or groups who are marginalized, oppressed, and often excluded from mainstream political and social discourse (Ding, 2011). Subalterns are those individuals or groups who occupy a lower or subordinate social status due to factors like race, class, gender, sexual orientation, ethnicity, or religion (Bhagwat, 2018). Some intellectuals used term in a broad meaning to refer to the under classes and oppressed communities "A person

whose social status deprives them of personal agency” (Young, 2016). The interaction between Indian subalterns, like Dr. Aziz, and British colonists is examined in Forster's *A Passage to India* (1924), emphasizing power struggles and cultural misunderstandings. The efforts of the underclass to claim agency in a society that rejects them are shown in the text. Similarly, Ghose's *The Murder of Aziz Khan* (1967) examines the plight of post-independence India's marginalized Muslim community in which a lower-class family is exploited by the upper-class family by having approach to the power structure of society, it also explores themes of power and resistance. These themes are significant in postcolonial literature, as it prompts reflection on the representation and empowerment of marginalized groups. Analyzing these works can offer insights into power dynamics and agency in postcolonial societies, and how literature can critique and empower marginalized communities.

Research Questions

1. How do subaltern characters in *A Passage to India* (1924) show agency within colonial constraints when analyzed through deconstructionist lens?
2. How do the interactions between subaltern and dominant class characters in *The Murder of Aziz Khan* (1967) depict power dynamics and reveal overall colonial authority structures?
3. How do *A Passage to India* (1924) and *The Murder of Aziz Khan* (1967), when analyzed through deconstruction, challenge or reinforce colonial power dynamics and subaltern representations?

Literature Review

A Passage to India (1924) and *The Murder of Aziz Khan* (1967) written from the backdrop of colonization and has importance for postcolonial readers. Different scholars looked and analyzed the two primary texts from different angles for their relevancy to the society of that time.

Ayub Jajja (2013) comprehensively examines how colonialists represented colonized cultures and societies? a subject of immense importance for both colonialist and postcolonial critics and writers. Colonialist discourses often portray Europeans and their cultures as the normative standard, while depicting the colonized other as lacking or abnormal. His study aims to analyze the ways colonialist ideology functions in *A Passage to India* (1924) and shows that Forster aimed to continue the colonial discourse of the civilization saving dark-skinned natives of India. This portrayal serves to perpetuate European narratives of Indian incompetence and disunity (Jajja, 2013).

Javed Hussain (2020) sheds light on the colonial attitude of the British towards the people of India during their nearly two-century rule. The analysis reveals that British characters cannot help but demonstrate their colonial attitude in every interaction. This attitude is pervasive from the beginning to the end of the story, observed not only in officials but also in their female counterparts. The selected texts illustrate that innocent Indians recognize that the British can never be true friends or worthy of friendship. Whether it's the Bridge Party, Mr. Fielding's Tea Party, the events at the Marabar Caves, or the Trial Scene, the colonial attitude colors every aspect of the story. The British do not view poor and innocent Indians with respect; instead, they see them as colonized subjects. This feeling of superiority is expressed in various situations, including public gatherings and official capacities. The British regard most Indians as ridiculous, except for high-ranking Maharajas and Maharanis; this sentiment is conveyed even to their mistresses (Javed, 2020).

Ling-yu (2019) illustrates that with striking similarities to Said's Orientalism theory, *A Passage to India* (1924) is regarded as a seminal book in the post-colonial orientalist debate. Said exposes the subjective nature of the binary opposition between the West and the Orient, asserting that it is a constructed Oriental myth stemming from imperialist hegemonic discourse. The representation of geographical similarities between two countries, the intricate dynamics of British-Indian colonial connections, and the difficulties in establishing friendships all highlight orientalist viewpoints in Forster's *A Passage to India* (1924). Through his depiction of westernized Indians, the erosion of English fundamental truths, and the failure of the charge case, he effectively exposes the Orientalist thought (Ling-yu, 2019).

Arvin (2015) undertakes a symbolic deconstructed colonialism in Forster's *A Passage to India* (1924), challenging the Western inclination to homogenize India. The text argues that it is necessary to overcome national boundaries in order to advance mankind as a whole. But any hope of unification is dashed throughout the book, quickly written off as the result of supposed flaws or dysfunctions among the Indians. The prospect of true friendship between the English and Indians serves as the novel's core topic, but it is not sufficiently explored, leaving the reader disappointed. Furthermore, the story fails to effectively achieve the goal of total union. The recurring pattern is one of hope for amalgamation or oneness being consistently deferred or forcefully rejected, leaving the prospect of a genuine unity perpetually elusive in the narrative (Arvin, 2015).

Tanveer Hussain (2023) examines the responses of male and a female character in Ghose's *The Murder of Aziz Khan* (1967) to capitalist oppression and dominance. The study explores the resistance displayed by characters against unnecessary domination and oppression. The text depicts a society divided into two distinct classes: the whipping privileged haves and the voiceless have nots. This text revolves around the life of Aziz Khan who is a simple village landlord and falls prey to conspiracies of those Shah Brothers, who want to reclaim the owned land anytime they can. Similarly, the poor ill-featured peasants and factory employees also support their community's fight against oppression of the elites with limited success (Hussain & Hayat, 2023).

Siddique et.al. (2020) studies investigate not just the history of colonialism but also the process of decolonization and the subsequent reconstruction of postcolonial governments as sovereign entities. Siddique employs the theoretical framework of Postcolonialism, specifically its two branches nationalism and subaltern studies to shed light on hegemonic elements that demote certain segments of society to the status of other within their own nation. Her paper underscores how nations, initially established to safeguard the rights of all citizens without discrimination, bear the mental imprint of colonial flaws inherited from imperialism.

Zeenat Abdul Haq (2022) explores how the pursuit of success in societies rife with corruption, social injustice, and class division leads to frustration and anxiety among individuals. Therefore, characters in both novels use various defenses by their environments the protagonist of *The Murder of Aziz Khan* (1967) despises the new chances and transformations, whereas the protagonist of *The White Tiger* comes into the acceptance of the circumstances. Late capitalism takes further cultural, moral and ethical ideology to its ultimate caricature.

However, a noticeable research gap exists in exploring the agency of subalterns within colonial discourses present in these literary works. This research aims to address this gap and offer a forward-looking dimension to the study of subaltern agency in colonial literature.

Materials and Methods

This research is qualitative in nature and it provides a textual analysis of both the novels. This research uses Deconstruction as a theoretical framework developed by Derrida, on *A Passage to India* (1924) and *The Murder of Aziz Khan* (1967). Deconstruction, according to Christopher Norris, is a set of actions that entail exposing philosophical aporias and instances of self-contradiction as well as destroying conceptual oppositions and hierarchical thinking systems (Norris, 1987). In the 1960s, Jacques Derrida created a ground-breaking idea known as Deconstruction to challenge the oppositional, dualistic, or hierarchical framework that has been part of western metaphysics since Plato (Sahu, 2021). Metaphysics rights presences over absences; this is one of the binary oppositions that sustains metaphysics the process of strategically, preferably, going back to a starting point, or a priority that is believed to be self-identical, self-serving, pure, basic, simple, and common in order to account for derivation, complexity, degradation, accident. Derrida argues that Speech and writing, existence and absence, and other metaphysical thoughts are never directly opposed to one another; rather, they are ordered in a hierarchy and order of subordination. Deconstruction has to implement an overturning of the classical opposition and a broad displacement of the system through a double gesture, double science, and double writing. It cannot end there or go directly to neutralization. Only in that particular setting will deconstruction provide the means to connect in the oppositional domain (Derrida, 1982). Rejecting the metaphysical presumptions that give rise to hierarchical viewpoints was the primary goal of deconstruction. Concepts such as speech/writing, true/false, good/evil, and white/black are examples of dualist philosophies have their roots in Western metaphysics (Sahu, 2021). Deconstructionist textual analysis is explanatory in its nature as it penetrates through the meaning of text beyond literal suggestive value which lays a hidden meaning beyond what a reader can understand as he reads a text. This method demands the understanding of several important features of the evaluation process flexibility due to uncertainties that are inevitable when working with language and texts. To employ a deconstructionist reading strategy on a text, researcher first identified the binary operations governing the text, (2) analyze the values, concepts, and ideas embedded in these operations, (3) invert these existing binary operations, (4) deconstruct previously established worldviews, (5) acknowledge the potential for multiple layers of meaning based on these new binary inversions, and (6) embrace the notion that the meaning of the text remains undecidable.

TEXTUAL ANALYSIS

Western Metaphysics in Foster's *A Passage to India*

The British characters import to the India the rigidity of Western thinking and its tendency to divide things into clear categories when they arrive there. They view the world in terms of opposites: Good and evil or rather the soul and the flesh, purity and sin. However, India upsets their harmonious construction; their striving for logic and organization is laughingly contradicted by the Marabar Caves' endless echoes. An element of the transcendent is suggested by Mrs. Moore's unpleasant experience at that place. Other shortcomings of reasoning in the negotiation of the specifics of an unfamiliar society are illustrated by Miss Quested's misjudgment of a particular event at the caves. Theirs demand for a further significance is in conflict with the cruisy religiosity which they find in India. This struggle illustrates that the Western thought and theology is lacking in its ability to capture the essence of the Indian story. In conclusion, the characters depart the theater with a feeling of loneliness but there is a connection that implies

that there has to be a way of reconciling the dichotomy of opinions. This is an intriguing feature of their rigid Western metaphysics: they are unable to grasp India fully, which underlines the parenthesis of rationality and the human spirit's pursuit of meaning in this world.

City vs. Nature

This binary between the city and the nature reflects broader themes of colonialism, power dynamics, and cultural clashes present in the text. The civil station is described as shrewdly planned with a layout that reflects order and organization. It houses indispensable institutions of British colonial administration, such as the red brick club, grocers, and cemetery, arranged along neat intersecting roads. This planned layout contrasts sharply with the disorderliness and lack of aesthetic appeal of the city of Chandrapore itself (Forster, 1924, p. 8). While the civil station lacks any particular charm or repulsion, it symbolizes the imposition of British authority and civilization upon the Indian landscape. It represents the colonial project of bringing order and civility to what is perceived as a wild and untamed environment. However, this order is superficial, existing primarily for the benefit and comfort of the colonizers rather than the native population. In contrast to the civil station, the nature and wilderness surrounding Chandrapore are depicted as chaotic and untamed. The description of the nature as a forest miserably scattered with huts emphasizes the wildness of the landscape beyond the restrictions of British control. The vegetation, including toddy palms neem trees mangoes and peepul proliferates and covers the unpleasant areas of the city. Furthermore, the conflict between civility and disorder as a theme highlights the concerns between the European, particularly the British, concept of civilizing and Indian standards of living. The British colonial project needed to bring discipline and basic sinews of civilization to peoples they saw as barbarian and savage. Thus, to break down the opposition between the city and nature, at first, the city is presented as an embodiment of man's rational activity, as it is well-constructed and institutions of governance. Chandrapore is seen as an average, lowly town and deprived of certain elements, an objective appeal that simultaneously questions the concepts of aesthetics and urbanization and civilization. Meanwhile, nature becomes a strong and mobile force, proactive, that can survive the inhospitable environment created by people and veils the city flaws.

Hostility vs. Friendship

Unsettled disputes, unevenness in values or views, or the acuity of danger to one's identity or interests can all give rise to hostility. Anger, hostility, and a lack of empathy or collaboration are its defining characteristics (Baron & Richardson, 1994). On the other hand, friendship is the link that provides mutual support, trust, and understanding amongst people, creating a sense of community and companionship. Empathy, common experiences, and an eagerness to devote time and energy to one another's welfare are its defining characteristics (Badhwar, 1993). When English people hold their private gatherings and meetings, they often port hostile views toward Indians. This sentiment is exemplified in Chapter Four of *A Passage to India* (1924) where Adela Quested expresses a desire to meet Indians with whom British officials socialize (p.28). However, her request is met with incredulity, as it is considered an odd desire, and she is assured that they do not socialize with Indians. For the English, the kindest action towards Indians is often seen as allowing them to perish. On the contrary, Indians take the matter of friendship with English people very seriously in their private gatherings. They analyze this issue from various perspectives and are amazed when newcomers change their behavior from friendship to hostility after two years becoming rude. The unreliable perceptions and attitudes towards the native

Indians further illuminate the friendship-hostility binary. European colonizers and the Indians that inhabit the region thus, in colonial environment, social relations are acted in a way to support this binary opposition. Fielding's words, which are words of invitation for Aziz to make himself at home are biased so that the conversation is friendly receiving in return Aziz's appreciation of what he mistaken for warmth from Fielding. Their discussion quickly translating and forms a comical talk and Aziz makes some light comments of wishing for Fielding to get an illness reflecting a budding friendship. The desire of Aziz to lend collar stud to Fielding comes in handy in proving his company's viability friends, but their emerging friendship shows respect and the readiness to meet the other's needs and demands. Despite their brief acquaintances, the communication between them is characterized by a higher level of intimacy due to the positive attitudes and perceived interdependence. The narrated interaction of Fielding and Aziz in the eleventh chapter of *A Passage to India* (1924) revolves round the friendship and hostility, the sequences of which are intertwined mutually intertwining of feel and perception that enhances the show, a weaving of two opposite. When a drawer is opened by Aziz and a personal memento about a picture of his wife, who died recently, suspicion and trust play a kind of a tango. Thus, Fielding and Aziz experience the discussion of purdah and women's treatment as multi-layered negotiations. This is like seeing a rose planted in a midst of thorn where cultural differences are like the thorns that stand out. Misunderstandings persist even when both parties strive to hear what the other person has to say, it becomes a threat to the new found friendship. Indian people find themselves positioned to the theme of friendship and hostility opposition. The British hold positions of authority and source of control and forceful control over the Indian peoples. This state of affairs becomes rather hostile most of the times, for the British assume the superior position while reducing the capacity and spirit of the natives to fight domination.

West vs. East

The two binary oppositions of West and East are presented in *A Passage to India* (1924), with the West being viewed as superior because of its colonial control over society. As a representation of the East, the Nawab Bahadur exemplifies the genuine essence of the Eastern ideals of hospitality and benevolence. A prominent British official named Mr. Turton made a promise to his guests that he would host a party where they would have the opportunity to interact with Indians. The Collector's invitation and fulfillment of that promise took center stage in the text because it was a first for a British official and it challenged the segregation and exclusivity that typified British colonial society. The Collector breaks down barriers by inviting Indian gentlemen and their families to the club function. This indicates a divergence from the usual and casts doubt on ideas of social integration and exclusivity between Indians and British people. To Indians who were much surprised and sure that the collector did it not for to socialize with Indians but he must be compelled to do it. The Nawab Bahadur the leading Muslim land owner of the district is willing to come even if he have to drive twenty five mile and to make himself cheap because he is the man of values such as hospitality, he is so firm by keeping these Eastern values that he says "Give, do not lend; after death who will thank you?" (Forster, 1924, p. p.37). The response from the Indian community reflects the diverse perspectives towards the Collector's invitation. An inviting nature can be seen in Fielding's spontaneous offer for Aziz to feel at home and Aziz's equally spontaneous acceptance of the offer depicts friendly nature of the two characters. Through Aziz's remarks on how clean or how messy the room is, one discerns the different perception of hospitality. There are still some other eastern cultures that believe that cleanliness

and organization within the house should be associated only with hospitality to the guests. Nevertheless, the fact of Aziz's readiness to disregard any possible signs of Fielding's room not being as clean as it should be proving his kindness and tolerance. He does not wish to measure the cleanliness of Fielding in terms of the local assumptions of eastern world but waits instead for the friendly reception that he gets. Moreover, the fact that Aziz prepares to offer Fielding a collar stud when he knows that it will be quite an ordeal for him to do so is a clear sign of Aziz's benevolence. He agrees to help Fielding without any questions; he expresses his willingness to help Fielding even if it is at the expense of one's self. Chapter twenty of the textual further expounds on the East and the West; Through the English characters especially the Collector and his crew, western values dominate the novel. This characteristic can also be observed in the Collector's attitude as a person obsessed with legalism and bureaucracy, attempting to keep the issue of Miss Quested's illness and Dr. Aziz within a certain framework. It becomes clear that through the examples of the distinct fluidity of cultural identities and the possibility of actual culture clashes, the method of deconstruction regarding the binary of the West and East is achieved. The work illustrates overemphasized black-and-white outlooks and stresses the interconnectedness of every aspect of people's lives through character relationships and representations of nature.

Superior vs. Inferior

First, this idea that the colonists are bringing civilization or improvement to those they were occupied is a common excuse used when supporting colonization (Fanon, 1961). Mr. Turton, the city's collector, planned a party in honor of English guests to make easy socialization with natives. He expected his wife, Mrs. Turton, to engage with Indian ladies. However, Mrs. Turton found herself at a loss on how to interact with them, as she had never estimated their presence. Her lack of experience with Indian ladies stemmed from a prevailing prejudice among herself and other English, who considered their own superiority without deeming Indian women worthy of engagement. While introducing Mrs. Moore to natives, Mrs. Turton conveyed the notion that 'she was superior to any woman in India, except for a select few with whom she considered herself equal' (Forster, 1924, p. 42). Such mentality presupposes the colonial style that aimed at preserving the English's supremacy through depriving Indians of education and civilization. When Indian lady Mrs. Turton failed to accept that Mrs. Bhattacharya answered her in English, this shows how Mrs. Turton never wanted Indians to be good in English. This reaction brings out the colonial attitude, which had the goal of maintaining the noble Image of the English people no matter the evidence to the contrary. Forster's *A Passage to India* (1924) portrays a complex web of binary oppositions, primarily focusing on the dynamics of superiority and inferiority in the colonial context of British India. Discussing the last court scenario that occurs in the twentieth chapter of the text occurs within the framework of Britain ruler ship over Indian subcontinent since the principal characters are English Firms from all these countries aimed at hegemonic dominance over their Indian counterparts. Deconstruction, however, makes one question the authenticity of the whole concept of race and question the credibility of such smoothing out the power differences in the first place. As for the female characters of the western culture, the following statement can also be deemed valid those characters that are most exposed and vulnerable, such as Adela Quested, are effectively presented as in need of male protection, which means that gender relations are again under scrutiny. This portrayal perpetuates power disparities and established gender norms. Central to the narrative is the trial, which raises

profound questions about justice and truth. The prosecution's narrative, presented by Mr. McBride, reflects a determined outcome and underscores the constructed nature of truth within the legal system. Deconstruction challenges hand to mind a thoughtful consideration regarding the assumption of legalism and more specifically, a critical investigation of the manner in which the truth is constructed within the discursive regime.

Diligence vs. Slackness

West privileges the notion of diligence while associating the concept of slackness with Indians; British officials humiliate Indians and consider them inferior because, for the West, Indians are the embodiment of slackness. In chapter eight of *A Passage to India* (1924), Ronny comments on Aziz as meticulously dressed, indicating a surface level of diligence. However, the forgetting of a back collar-stud is highlighted as a symbol of Indian slackness or inattention to detail (p.82). Not knowing the context of collar-stud which, Aziz gave to Fielding This binary opposition between diligence and slackness is constructed to perpetuate a Western-centric view of superiority over the Indian race. The British officials, represented here by the character who criticizes Aziz, use such incidents to reinforce their sense of superiority and justify their humiliation of Indians. In chapter six, further readers get to know about the assiduousness of Aziz in his profession especially in operations. He is accurate when it comes to using knife and efficient in delivering the contemporary serums, thus showing his competence and continuous update on the recent development in his field. In addition, the self-respect of not only his friends but also of servants is represented in chapter thirteen of the text and Aziz is a very orderly man, who is very careful and detail-oriented when it comes to planning an event. There is several times where Mahmoud Ali is avoided, cutlery is borrowed, Mr. Fielding and the other guests are supplied with alcohol and there's the matter of transportation from the wayside station to the caves. Moreover, Aziz deals with the meals and their choice that can be suitable for Professor Godbole and other visitors, as he always remembers about the necessity to respect their diets. Despite of the complexities involved, Aziz approaches each problem methodically, recognizing that the issues surrounding Professor Godbole's food preferences and the cultural sensitivities involved are not singular but interconnected. This indicates his attention to detail and his ability to navigate through multiple concerns simultaneously. To this extent, it is valid to conclude that Aziz's decision to spend the previous night in the station demonstrates his obsession with the clock and careful preparation for punctual performance. In the Barn, immediately, he makes sure that the servants are well-managed and clustered around the platform, boring into them the concepts of order and not having chaos on the set. In addition, the conversations that Aziz has with his friends reveal the leadership qualities intrinsic to him and how he refuses to let the situation get out of hand during the event. He values every guest, even as a staff recognizes the ethnicity of folks of Professor Godbole and promises to develop communication with him decently alongside granting diligence in the organization of the servants with the intention of creating the look and feel of professionalism.

Homogenization vs. Heterogenization

In chapter fourteen of the text Miss Quested discuss the concepts of homogenization, refers to the process of making things uniform or similar and heterogenization refers to maintaining diversity or difference through the lens of religious and cultural identity, mainly in the context of British colonialism in India. Miss Quested uttered an inclination for homogenizing India, a Western tendency that the West uses to impose Western culture. A critique of homogeneity is

presented through Dr. Aziz, with Akbar's endeavor to unite India under a single, global religion serving as an example. Such initiatives, according to Dr. Aziz, are pointless as they fail to take into account the complexity and intrinsic variety of India's religious and cultural environment. He makes the case that 'it is better to respect people's identities and opinions than to impose a single, homogenized philosophy' (Forster, 1924, p. 145). In chapter thirteen of the text the binary opposition between homogenization and heterogenization is evident in the cultural and social complexities faced by the character, Dr. Aziz, as he navigates the intricacies of hosting guests from different backgrounds. Through the lens of deconstruction theory, we can examine how this passage destabilizes fixed categories and exposes the tensions between uniformity and diversity within Indian society. Homogenization is represented by the societal pressure to conform to rigid norms and categories. Dr. Aziz even contemplates that he is supposed to offer cutlery, alcohol, foods and beverages for his guests, which supported by Western peoples tradition. The dilemma in addition to reinforcing the subservience of his Indian person in entertaining the company's request to change to Professor Godbole's diet even more different cultural norms and the need for conformity of the behavior and the beliefs of people. The Indian earth, personified as a spirit it represents the co-ordination force that attempts to categorize people according to their cultural, religious, and social identities. On the other hand, heterogenization is depicted through the multi-color, where there is total mix up of entities and ethnicities and dynamic nature of cultures and the beliefs in them. Measures taken by Dr. Aziz to meet the dietary needs of the patients were quite appreciable here in this scenario. To overcome this problem, the reader appreciates the importance of guests' preferences such as the selective drinking habits of professor Godbole the survival of different culture and norms in the Indian population group. The mention of Professor In the given context, where Godbole gladly eats certain food items even if they are prepared by a woman, one can see the nature of cultural relativism roles which stress the demarcation between the domestic cooking realm and other possible practices. Deconstruction theory reveals these amounted to establishment of the anxiety and the uncertainty caused by the rigidity of these fixed categories and oppositions. The text challenges the conception of India as one entity with one identity through offering a complex view on multiculturalism and fluidity.

Orientalism vs. Occidentalism

In chapter three of the text Adela Quested presented as not suitable according to the standards of Anglo-Indian (p.28). She is an artistic and wishes to see the real India, for that purpose Dr. Aziz an Indian arranges an expedition for her to Marabar hills on their way to hills her discussion on different topics with Dr. Aziz reveals Orientalist thoughts which propagated through Western colonial discourse in her mind. In chapter fourteen when Miss Quested praising of Akbar policy of homogenization in which Akbar, the Mughal emperor attempts to create a new religion that blended elements of Islam, Hinduism, Christianity, and Zoroastrianism. This endeavor, known as Din-i Ilahi or Divine Faith (Shrivant & Ganpatrao, 2013, pp. 16-20), sought to unify his subjects under a common set of principles while respecting their diverse beliefs, illustrating how Orientalist perspectives contribute to the homogenization and simplification of non-Western cultures within the context of colonial India. Despite being hailed as the greatest of all, Akbar's complex identity is reduced to simplistic categories, with his incorporation of Hindu elements into his rule criticized as making him half a Hindu and not a true Moslem. This reductionism reflects Orientalist tendencies to oversimplify and essentialize non-Western cultures. A character in the text named Dr. Aziz had doubts about Akbar's religious reforms, saying they were 'fine but

foolish' (p.145). He contends that mutual respect for individual faiths, rather than the imposition of a single ideology, is the path to real religious unity. This point of view represents a larger discussion concerning the characteristics of religious plurality and the boundaries of religious syncretism. In chapter fifteen there is another question asked from Aziz about the number of his wives (p.153) reveals the orientalist thought of Adela Quested Because Dr. Aziz is a Muslim; Adela's question about his marital status raises delicate cultural and theological issues. This is indicative of the orientalist inclination to dehumanize and exoticize non-Western civilizations. Her inquiry, colored by Western conceptions and clichés of the Orient, shows a lack of awareness or consideration for Aziz's cultural upbringing and serves to further solidify the dichotomy between the Occident and the Orient.

Compassion vs. Indifference

In the third chapter of the text Ronny, Mrs. Moore's son and a British official, at the start responds with compassion when he learns of his mother's interaction with an Indian man in the mosque. His reaction, while provoked by a sense of compulsion to protect his mother in a foreign land, also reveals certain indifference towards an Indian individual named Dr. Aziz and to the values of his religion. The growth in Ronny's pessimism on Dr. Aziz's motive and his incessant push to Actually sustaining the colonial social stratification obviously shows colonialist apathy toward Indian opinion and experiences. This broader indifference is evidenced by the fact that British officials are very strictly religious colonial standards which are still manifested to this day, where their supremacy is valued over Indians' welfare and freedom people. In addition, Chapter twenty of the text depicts the contrast between Compassion and Salvation through attitude to the situations with Miss Quested that the authors observed Passive Presence would be the third and final attitude that brings about the salvation of the characters in the text surrounding events. The subaltern's dismissive remarks and the Major's offensive insinuations about Aziz's guilt demonstrate a lack of compassion or concern for the accused and his situation. Moreover, the collective response of some characters to dismiss or downplay the sternness of the situation, such as suggesting that Miss Quested's illness is not a significant concern or making light of her servant's actions, underscores a degree of indifference prevalent among certain individuals, While Mr. Fielding belief in Aziz's innocence and his readiness to resign from his service if proven guilty reflect a compassionate stance, emphasizing empathy and moral integrity. After withdrawing the charge on Dr. Aziz, in Chapter twenty-five of the text reveals the reality of the superficial compassion of English community towards Adela Quested; as she grapples with a profound sense of indifference from the English community amidst the chaotic events surrounding the trial and subsequent riot. As she renounces her own people and becomes entangled in the chaotic aftermath of the trial, Adela experiences a deepening isolation and detachment, marked by a lack of genuine concern or empathy from those around her. Adela's journey through the bazaars of Chandrapore is fraught with a obvious sense of alienation and estrangement. She finds herself swept away by a mass of Indian shopkeepers, enveloped in the overpowering scent of the bazaars—a sensory experience that both entices and disquiets her. Despite being surrounded by people, she is rendered invisible, ignored, and ultimately abandoned by those she once considered her own (Forster, 1924, p. 231). In her interactions with Mr. Fielding, Adela encounters a stark indifference that underscores her growing sense of displacement. Fielding, her perceived enemy, offers her shelter in his carriage out of a sense of duty rather than genuine concern. His actions are characterized by a restless agitation and a

desire to distance him from the chaos engulfing Chandrapore, leaving Adela feeling drifting and emotionally lost. Thus, seeing the riot and waiting for Fielding's office she directly comes face to face with the systematic disdain of the English community toward her plight. The English are apathetic toward this conflict as it unfolds before them, perhaps due to their own occupied lives interests and worries, takes Adela in the position of a deserted unimportant person with regard to the occurring chaos. Fielding and Hamidullah Offering to take Miss Qusted in at the College, it amplifies the fact that he is actually concerned about her despite the several records of pitfalls. His decision to shield for a while, Aziz from the news of Mrs. Moore's death gives a pretence of a humane gesture to save Aziz emotional distress. Likewise, in the beginning of the novel, Hamidullah also shows his benevolent appeal by supporting in condemnation of further inconvenience to Miss Qusted.

Western Metaphysics in Ghose's *The Murder of Aziz Khan*

The Murder of Aziz Khan (1967) is a postcolonial text with the logo centric concepts of West such as Modernism, commodification of traditional values, corruption, and capitalism to trace back the actions of characters of *The Murder of Aziz Khan* (1967) have the great influence of British colonizers who left their colonial legacy by replacing the brown colonizers. Researcher here aims to use the deconstructionist theory to dismantle the logo centric view in the text to find out the multiplicity and instability of the text.

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Modernism is a broad cultural, artistic and literary movement that emerged in the late 19th and early 20th centuries, lasting from about 1890 to 1940. It is characterized by a deliberate abandonment of traditional methods and conventions, experimentation, innovation, and questioning established values and beliefs Embracing modernity can be found in fields such as literature, visual arts, architecture, music and philosophy (Butler, 2010). Tradition on the other hand can be defined as a set of customs, beliefs, practices, or values that are passed down from generation to generation in a society or community These traditions often play an important role in the formation of cultural identity, and maintain social cohesion , creating a sense of continuity and stability over time (Ranger, 2012). From the beginning of the text between the binary opposition of modernism vs. tradition, modernism is privileged by the Shah brothers as their modern machinery and mills gives them power to control the other landlords on the other hand tradition is unprivileged because through this method landlords cannot produce as many crops as by using modern methods thus depending them to the shah brothers. Deconstruction argues that binary oppositions, like tradition versus modernity, are not inherently stable or opposing. In the text, the Shah Brothers introduction of modern machinery represents progress and economic advancement, but it also disrupts the traditional way of life and the livelihoods of the farmers. The landlord's awareness of the situation reflects this complexity. Deconstruction also challenges the idea that one term in a binary opposition is inherently superior. In the passage, modernity (the Shah Brothers' mills) is positioned as offering increased productivity and value. But this disregards the value of the traditional agricultural practices and the social structures they support. Aziz Khan's possession of seventy acres embodies tradition. This land, likely passed down through generations, forms the cornerstone of his life. It's not just property; it's his livelihood and likely a source of deep identity. Cultivating cotton on this land reflects traditional social structures where agriculture sustains the community. The way he manages water through dams and his daily observations connect him to the land and traditional farming practices. However,

the arrival of the Shah Brothers' mills with their vast holdings foreshadows a potential disruption to this way of life, a concern likely shared by Aziz Khan. The text mentions Aziz Khan owning seventy acres of land, likely passed down through generations from his father and grandfather. This inheritance reflects a traditional practice of land ownership within families. The land is central to Aziz Khan's life. He cultivates cotton there, and the text describes this as his "sufficiency of existence" (Ghose, 1967, p. 16). This suggests that the land provides not just for his material needs but also for his sense of identity and place in the community. This connection to land is a traditional aspect of life for many cultures. The passage describes Aziz Khan using traditional methods to manage his land; He dams rainwater, likely using techniques passed down through generations.

Control vs. Resistance

In the binary opposition of control versus resistance, control is placed on the privileged side as Akram Shah, the protagonist of the text, desires to control Kalapur. To fulfill this purpose, he moves strategically, becoming the friend of the commissioner and bribing the minister of Kalapur. Thus, being part of the power structure of the society, he intends to gain control of it. On the other hand, Aziz Khan is represented as the symbol of resistance. To the Shah Brothers and his economists, his seventy acres are a headache. The protagonist, Aziz Khan, epitomizes resistance to the encroachment of capitalist forces, symbolizing traditional values and a steadfast attachment to his land. His refusal to succumb to the monetary allure of the Shah Brothers signifies defiance against the commodification of land and the erosion of cultural heritage. In contrast, the Shah Brothers epitomize control, wielding economic power to manipulate and exploit both land and labor for their own gain.

Honesty vs. Dishonesty

Akram Shah begins with seemingly political correctness; he claims to be a businessman, with positive intents for change. Transformation of Kalapur from a small town to a big business place assists the local money and increases the country's trade. This two-sidedness can be seen when he held his first talks with the district supervisor, Mohammad Karim. Akram does not have intentions of murder to be hidden as he appears innocent and unclear on his intentions, hence being trustworthy by Karim. However, it is not long that this act transforms into a structure of unsure bargains. Here, the quiet trade of help and profit is made by all; and destruction by the means of thirst, which is now averted, is the only evil that threatens; but this is counterbalanced by the quiet trade of help and profit. Bribery distorts the view of what is right in business and what is bad. Mohammad Karim's character questions the existence of the opposite. Initially he appears to be a man aiming at improvement in what is perceived as a man's world. Village, where it is impossible to perform evil acts since it is a village and nothing evil can take place in such a place. Hussain, the broker was indebted to Aziz Khan of two thousand rupees, whenever Aziz Khan son Rafiq went to him for his money he pretending to be honest and compassionate to Aziz Khan Family by making lie and through fabricated stories delaying the debt, which he have to pay to Khan's family. As Hussain sees Rafiq inquires him the reason of his coming and then complaining about his rare visit, inquiring about his brother and father through all this he is pretending to be empathetic to Khan's family. Hussain dishonesty is revealed to readers when Rafiq asks about his health and in answer he starts pretending to be ill and complaining the high fee of doctors and then repeating again the fictitious stories about complaining the transporters and cursing them about their evil that one day they will pay for it. Thus narrating these live tragic

and painful stories gets the sympathy of Rafiq thus further delaying the debt. On the other hand Rafiq small actions he perform represent him honest at the time he goes to Hussain's office, as he walked on the road kicked the stone accidentally and watch it came in a tyre-track he went to it pick it up and placed it again in the middle of the road, this little act of Rafiq represents his honesty as not wanting someone's loss with his thrown stone. Second his act of scraping nails, along the stone wall of Shah brothers mill he does not scrap his nail because of his family teaching not to touch any one's property then scrapes his nail on the edge of road. In all these actions, Rafiq was just to those parts of his body of which he had two members. If he rubbed his left eye for some reason he would his right eye with exactly the same pressure and exactly in same manner, thus these mentioned small actions in the text show his honesty not only to his body but also to his society. After some time Javed approaches Hussain with a specific request: to raise a loan of two thousand rupees for his father. This request is steeped in a context of pre-existing debt—Hussain owes Aziz Khan the same amount. Here, the notion of honesty is destabilized. Hussain's reaction further complicates this binary. At the beginning, he represents the drama and the truth of a man suffering with canca, vividly explaining his pain and he was almost bedridden. This performance of vulnerability can be interpreted as the organization's operation on different levels and in different contexts. It could be seen as a strategy to claim pity and ensure people do not focus on Frank's debt to his family.

Materialism vs. Idealism

The Shah Brothers represent the materialist outlook since they cling unto the money vending view that benefit to be earned for himself by the manager at the cost of the social welfare of the company. Some of their deeds include; Land Acquisition and the oppression of employees, which show that the material factor is fundamental in the social process. Real portrayal of landmark; any landlord such as Aziz Khan had to let go of his land in this situation. Shah Brothers reveal the process of losing the identity and social position due to the economic domination. The element of gender is also very revealing of the materialist culture, especially when it comes to signification of Razia as a proud woman having daughters. Thus, the pride of Razia indeed derives from a sense that his wife and her daughters will emergent as the new proprietors of the Shah Brothers' fortune, which thus confirms a materialistic conception of inheritance as the passing of an economic advantage. However, leading deconstruction, this aspect of portrayal also reveals the continuation of Patriarchal culture in society that has been strengthened by the capitalist economy. Therefore, women's rights are hinged on their capacity to reproduce dominant power relationships in society. The narrative also negates all the hopeful ideas regarding the society and equality of people because the Shah Brothers are apt blacksmiths in a sinister sense and their activities represent the source of greed and life threatening situations in the entire story. Their treatment of workers and the planet was proven to match the company's name that is exploitative and cruel. Failure to acknowledge their plights unmasks the dynamics of liberation based on naive thought that does not consider materialism of struggle between the classes. In deconstructing the ideological, the postmodernist reading of the economic constructing of those texts – bearing in mind that the following text is constructed out of embedded constructs – helps in explaining the nature of marriage and family from the interplay of these forces relied on status and power relations, and the cultural and political paradigms. The struggle for meaning between the gross aspects of human life and metaphysical agenda the

degree to which it helps to interpret the romance of power relationship and social aspect in the text.

Master vs. Slave

The Shah Brothers are one of the best representations of the Master archetype in that they show how dominant they are in exerting by the capitalist elite. Their dominant to power subtype reflects the oppression and enslavement of the placed at the receiving end, while they are presented as the key players in the social and economic structures. Through their power over resources, media, and influence over politics make them create a story that strengthens the position of managers and rationalizes their decisions, creating a reality that serves their needs to reign supreme. On the contrary, Aziz Khan embodies the prime example of the slave, subjected to the whims and machinations of his oppressors. His steadfast refusal to yield his land symbolizes resistance against the infringement of capitalist hegemony, yet ultimately, he is overwhelmed by the systemic forces arrayed against him. Khan's plight underscores the vulnerability of those marginalized by late capitalism, their agency circumscribed by the omnipotence of the ruling class. Akram shah desire to convert town in to city gives privilege to the city in city/town binary opposition. His intention to modernize the town and his claim to be chosen for the revelation in Kalapor, by like these exaggerated statements he justifies his wild desire of the exploitation of peasants. While the town which is presented on unprivileged side in the binary opposition, before the shah brothers desire to industrialize the town, the villagers lived there with their communal values just like in the text on Aziz khan land with him there were more than forty people who worked together on his land and the crops would be distributed equally thus feeding the more than forty families but now in the industrialized city of Akram shah these peasants' have to work hard so the shah brothers can live comfortable life. Deconstruction unveils the inherent instability of this binary opposition, revealing fissures within the Master's facade of invincibility. The Shah Brothers' pursuit of profit and power engenders discord and dissent, exposing the fragility of their dominance. Similarly, Khan's defiance disrupts the illusion of absolute control, challenging the legitimacy of the Master's authority. As the Shah Brothers tend to use force and coercion, and also manipulate, they are weaker and frailer. In arguing against the bipolar of Master and slave, shows the fundamental paradoxes and conflict within postmodern culture, as well as with carryings on of domination within late capitalist culture.

Justice versus Injustice

The actions of Chief Superintendent Elahi an important character of the text for subverting such concept as justice. Elahi's extortion of money to make sure that his tracks do not lead to Afaq's condemnation, combined with his affable. The courteous and persuasive behavior points to one man abusing authority. This manipulating of justice for self and gain for the institutional raises' skepticism on the incorruptibility of the law enforcement. This is true, however, the act of indicating that such appointments are only a formality, the Ireland case again illustrates this. Subsequently, there is a sense in which Elahi's homemade approach to the medium can easily conceal the forceful impulse. The reasons that are standing behind his actions, so Rafiq obey him without knowing the consequences which are very severe. This aspect violates the privacy and personal rights of Rafiq plus the lack of fairness and actuality of the case. Another core concern with regard to the text's main theme of unstable justice is observed in Rafiq's trial. The prosecution's a debater, which heavily depends on ad hominem attack instead of proper evidence,

expresses societal prejudices. In the speech of the counsel for the prosecution, Rafiq is portrayed to be a man with mental health issues and a prolongation of bad character corrupt by making enormously hypothetical and subjective conclusions which are far from the facts. The presumption that serves this rhetoric is to prejudice the court against. Rafiq, instead of giving factual conclusions for consideration as it majorly focuses on emotions without necessarily initiating a logical view of the arguments. The language barrier that Javed faced was tested and pulled at his roots with different people of his own color considering himself superior to him who cannot follow English used in court, serves as an evidence of how the system erases and eliminates. The last judgment and politics of the death penalty against Rafiq clarify the rather superficiality with which justice is administered. The brilliant oratory skills in the rhetoric employed by the prosecuting team earned the judge's accolade. Over substance can be interpreted as an emphasis placed on the acquired skills instead of the analysis of the facts. Thus, the present admiration of speaking skills that are irrelevant to justice can be seen as signifying a fundamentally ill now that the façade of the legal process overshadows substance of justice. The penalty of death, a non-reversible penalty, is passed without as much as second thought closeness to the evidence, using restraint, stressing the formal and rather punitive aspects of legal procedure. Analyzing the binary structure of justice and injustice to this narrative in this paper helps in the realization of separate that what it becomes striking that the politics presented as lawful and just is filled with actions and motives that are inherently unlawful and unjust. Police as enforcement organs of justice and courts are depicted as perpetuating the vice of injustice. The 'moral narratives' given against Rafiq, built as well as, what is even more dangerous, see the world through the prism of the divorce between the two signifiers of justice and thus deepen the crisis of the absolute justice concept. The narrative exposes the aspects through which power relations and social prejudice control the view of justice, showing discrimination and oppression of the marginalized within seemingly fair and lawful structures. Therefore, justice under the narrative is one that aims at restoration of the lost or damaged property. The term politic is not an easily or definitively definable one but it is one which is laden with ethical dilemmas and issues of power.

Law versus Lawlessness

The wealthy Shah Brothers invent a puzzle in which law transforms into an instrument of oppression since as to keep lawlessness going we use it. In the given matrices of post-partition Pakistani social and cultural discourses, the Shah Brothers represent authority and justice. To ensure they have full control they exploit bureaucratic influence-peddling and legal grey areas. Several instances from the text reveal how the Shah Brothers manipulate the law to maintain authority for instance they prosecute Rafiq and they use authority to acquit Afaq for the murder he committed. The Shah Brothers' connection with the legal bodies, as for example the employees of the government and police, which continue to strengthen the stereotype of the elite defended the operations of the law and it was made to work for the benefit of the powerful as opposed to the general population. On the other hand, workers like Salim and other low wages earner see the situation in another light with low wages continued to be paid despite the increase in prices. Riaz along with other characters such as Aziz Khan and his family, are presented in this movie as victims of this manipulative judicial system. Due to this they are sometimes referred to as lawless because of their action against the persecution of the Shah Brothers which places them in the territory beyond the law as understood in the conventional sense. Deconstruction proves

that law and lawlessness coexist and therefore are not opposites as first thought. As for the representation of the law in this text, it is therefore relative to the Shah Brothers' ability to various factions cannot control it; they hide behind the oppressed tendency toward lawlessness to conduct their acts, which they say are necessary for defending existing social order. On the other hand, the anarchy attributed from the injustice and corruption in the legal framework it is inhuman to the laborers and Aziz Khan. There is inherent instability in this binary contradiction. The Shah Brothers undermine the credibility of law enforcement by engaging in fundamentally unlawful activities like murder and corruption, even though they represent legal power. This blurs the boundaries between law and lawlessness. Comparably, although being branded as lawless, Aziz Khan and the laborers' acts are motivated by a desire for justice and equality, casting doubt on the validity of the current judicial system.

CONCLUSION

After considering all the materials above, researcher can conclude that this research focused on distortion of subaltern agency and to its related issues. It examined the white colonizers, who had apparently exploited them both in colonial rule and elite then in imperial rule. It concentrated for the battle of minority groups, which was illustrated by Forster in *A Passage to India* (1924) and Ghose in *The Murder of Aziz Khan* (1967). It deals with how non-whites are being discriminated in the white colonial rule. It considered the subalterns to be excluded from social rights with respect to healthcare, education, political and cultural liberties in *The Murder of Aziz Khan* (1967), Khan's family faces these issues. Institutions that are a result of our societal system which also help perpetuate the scenario where subalterns are marginalized & ex-communicated from the Centre. The bifurcation led to numerous afflictions, primarily directed at subaltern individuals. Such issues impacted marginalized societal sections, in contrast to the elite faction, to elucidate concisely. The underlying motive for orchestrating such a scenario is indisputably the total domination of the subaltern class. These methodologies are employed to impose control over the volition of these individuals through the judicial framework. This stems from the colonial mentality harbored by those with lighter skin tones, who developed the notion that these individuals are inherently destined to serve the white populace. Post-independence, the elite echelon perpetuated the legacy of this colonial mindset. There exists an absence of logical foundations to justify such practices; rather, they epitomize a social construct aimed at preserving white hegemony. In pursuit of this domination agenda, British colonizers formulated various discourses, encompassing Modernization, Civilization, and Homogenization. Post-independence, the elite perpetuated these methods, leveraging discourses as instruments of plunder and subjugation. The subalterns are delineated in all spheres, exemplified by distinct sections allocated to them in the bridge parties orchestrated by white colonizers, meant to amplify distinctions and emphasize the marginalization of these unrepresented groups. Although it appears preposterous, it constitutes part of a broader reality. It is proven that some groups are treated unfairly because of their race, leading to violence and unfair treatment. The white and elite people put these ideas into practice to maintain the subalterns' subordination in every way. There is no way to escape these interconnected afflictions. This study will be useful to next researchers. Following these literary works, they can work on exploring the ongoing implication of postcolonial subjugation in the contemporary societies.

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