

DOUBLE VICTIMIZATION OF NATIVE WOMEN IN W.S. MAUGHAM'S SHORT FICTION

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Abstract: This paper tackles the native women marginalization during colonization period. Maugham's short fiction is the case study on this regard. Western representation emphasizes on the construct of stereotyping which merges out due to Occidents/Europeans ideology of difference and superiority which is strongly linked and connected together in colonial discourse. According to Edward Said, when the Orientalists came to the East, they thought that "the main thing for the European visitors was a European representation of the Orient" (1995: 1). Seemingly, European assumed that Orientals were incapable to represent themselves; however, they carried out it on the Orientals behalf. As a result the Westerners tend to label some images and stereotypes which may not in fact exist in the East. This stereotyping depiction of the Orient is based on the assumptions so resulted in a falsification and it changes the formation into deformation and representation into misrepresentation. This study reveals Maugham's text embraces double victimization for native women as a female and colonized as well.

Key words: Female, Victimizations, Stereotyping, margination, oppressor, oppressed, colonization.

In Maugham's short stories there are a number of white characters who are sent to Malaya as colonial administrators, educational officers and scientists under the umbrella of a 'civilizing' task. These characters are reflective of with the real persons who were sent to the British colonies (Malaya) worldwide. Maugham actually copies what happens in reality especially in the early parts of the stories from a colonial point of view. To name only few of these Western colonial characters from Maugham's short stories such as a scientist Niel in *Niel MacAdam*, a planter Mr. Gallegher in *P. & O.*, a police officer Gaze in *Footprint of the Jungle* and Guy as administrator in *The Force of Circumstances* and many others.

Maugham's short story "*The Force of Circumstances*" reflects the way the natives are described as contrary to the whites, especially due to their racial physical differences. For example, the native female character who is the Guy's native wife is pictured as:

"having a slight and small with large dark starry eyes of her race and a mass of raven hair. Here features were a trifle heavy and her skin was dark but she was pretty (FOC: 169).

Meanwhile his white wife, Doris, is depicted as a person who "had no more than the prettiness of youth, fine brown eyes and a short dark hair which was neat and glossy" (FOC: 165). The words chosen are in binary opposition which can be considered as strong type of bondages as female native is physically subordinated to the lowest position, and this is where Maugham as a colonial writer, either consciously or otherwise, is seen to be denigrating the native; the native female is not the same as her white counterpart. The native woman has very contrastive physical features compared to Doris; she has "slight small, large starry eyes" compared to the white

woman's "fine brown eyes". Slight and small connotes short sightedness, fine – connotes good, good sight, ability to see, and observe. Here, the physical differences of racial appearance is utilised to construct the native woman to appear deficient compared to the white wife. This is clearly seen through the words chosen by Maugham's narrative to compare both characters, raven versus short and neat hair and not quit so young (old) opposite to young and pretty. Henry Louis Gates, Jr in his article "*Race and the Difference it Makes*" states:

The sense of difference defined in popular usages of the term 'race' has both described and inscribed differences of language, belief system, artistic tradition and gene pool, as well as all sort of supposedly natural attributes such as rhythm, athletic ability, cerebration, fidelity and so forth. The relation between the racial characters and these sorts of characteristic has been inscribed through troupes of race, lending the sanction of God, biology or the natural order to even presumably unbiased description of cultural tendencies and differences (1995).

The excerpt claims that the differences in language, culture, practice, and custom, also contribute to the notion of race. It is noted that Maugham, as a colonialist writer, has restraint the native to a lower position than the white woman due to their physical differences. In this representation, they remain physically bound by differences which are deemed inferior.

Depictions of physical otherness are also utilized to bind the native in a subservient position. '*Niel MacAdam*' is another textual evidence with a negative portrayal of the native female character in relation to

the physical description. Here the Captain takes Neil to a Chinese brothel:

Here the girls were Chinese, small and dainty, with tiny feet and hands like flowers and they wore suits of flowered silk. But their painted faces were like masks. They looked at the strangers with black derisive eyes. They were strangely inhuman... 'I brought you here because I thought you to see the place' said Captain Bredon, ... 'but just look see is all. (Niel MacAdam: 173).

The above extract describes the Chinese girls as *small* and *dainty* which implies fragility, weakness like dolls and the narrator suddenly, astonishes the reader with a very ghostly description of their painted faces like masks and strangely inhuman. Maugham's physical descriptions of the Chinese girls represent the colonized native as exotic. According to Syed Hussein Alatas the general negative representation of the colonized people by western colonial powers is dominated by colonial ideology (1977). With those degenerative descriptions, the colonizers also construct the identity of the Orientals in terms of their characteristics to make and support the claimed of Western superiority. The Westerners, quietly, earmark all the favourite desirable traits and behaviors to their own category and negatively classify the "other". In the above examples, Maugham's narrative depiction somehow exaggerates their body shapes as "Dolls" and sentences them to be "inhuman". These tenets used in ranking the Orientals lower than the colonizer, in fact slightly higher than animals, collude with 'the idea of 'evolution of mankind' and the survival of the fittest race in the crude application of Social Darwinism' (Ashcroft et. Al. 2000: 47). This view of the Oriental only perpetuates the need for colonizers to conform the Orientals to Western code of ethics and conduct and hence the Orientals become the White man's burden. Therefore, the Chinese girl does not belong to the white race this binds her to the role of a subservient subject to the colonizers and to the idea of being in physical bondage.

In the story "P. & .O" Maugham's narrator repeatedly depicted and represented the native woman physical appearance differently, as imperfect and who runs fat: "Of course she wasn't so young any more, you know what they are, them natives, they run to fat something terrible." "Here heavy face was painted" (P. & .O: 73-75).

This excerpt clearly shows the negative qualities of the natives who considered inferior and flawed. On the other hand, it seems to be that the narrator forgotten that the same woman was the white man mistress and her body was fully used for a few years by him. That is the colonization of Malay female body to white mail power, or what Val Kalei Kanula defines

the very tight affiliation of colonialism with patriarchy in her article "Gender and colonialism" states "We need to counter claims that colonization has not led to violence against women, by pointing out that there is in fact a tight connection between colonization and patriarchy" (2004). Thus, due to a position of power the narrator depicts and subjects the female native physical features to colonial ideas and locates them as the Other physically with certain negative features.

In contrast, physically the white female woman is depicted with all positive qualities in the same story, Mrs. Hamlyn states; "Of course Dorothy was a handsome woman; she had a good figure, over-developed, perhaps, but comely; with bold black eyes and a red mouth and lovely hair" (P. & .O: 60). Dorothy is portrayed as having perfect figure with all striking and attractive features. This is done consciously to perpetuate the colonial ideology of the superior and the inferior ironically, for Westerners colour makes differences. In doing so, the native physically is stringed to Western ideology of the Self superiority.

Native Social Representation: In this section analysis focuses on the ways Maugham's short stories narrative positioned and tided the native/colonized otherness into European/colonizer ideology of cultural and social hierarchy. This section of this analysis attempts to examine Maugham's depictions of non white communities and societies especially Malay, Chinese and Indian. As shows earlier, the idea there was a clear racial and cultural division between the White race and the Other was widely spreaded. The distinction is not only made physically but also culturally and socially. As illustrated in my methodology framework, social bondage refers to lack of access to and control people lives. Therefore, colonized/native characters, representatives of a social order that Maugham, following most British observers of colonial Malaya, constructs as a dark reflection of the British class system. Maugham's short stories descriptions are based on hierarchy of cultural identity, as Street illustrates that the white man will always occupy the highest rank, followed by the native, a rank located a bit higher than the animal's is used by European man to scale man's civilization (Street 1975). Therefore, the European man is always the survivors as they are assumed to be the fittest. However, projection of characters in a literary text that has embedded colonial ideology is based on a character hierarchy. The hierarchy determines which character is represented and which one is not. Presiding over the hierarchy is a white male character, followed by the white female character and consequently the Orient male and finally the Orient female. The characters who speak for themselves are always the white characters

especially the white male characters. In the "Footprints in the Jungle" Gaze was explaining to the narrator about Mrs. Cartwright:

"I've known Mrs. Cartwright for over twenty years,' he said slowly. 'She wasn't a bad-looking woman in those days. "...she was young it didn't seem to matter so much. It was rather attractive. She was married to a man called Bronson Reggie Bronson" (Footprints in the Jungle 1993: 7).

In the above excerpt the white male character, Gaze, is given voice to express his social opinion of Mrs. Cartwright. Through his point of view, readers get a projection of Mrs. Cartwright who is depicted with not a bad looking woman. This act of speaking for oneself reflects that Gaze has more power than Mrs. Cartwright who also is white female character because it is through his voice that readers get a perception of Mrs. Cartwright. This inadvertently suggests that the white male characters that embody the colonizers are superior to the other native characters. Thus, native women doubly victimized by the white male and the white female as well.

On the other hand, the character that is restricted to be spoken for is usually the native characters, particularly the male Orient character and occasionally the female Orient character. This is apparent in Maugham's "Niel MacAdam" when the Captain takes Nail to a Japanese brothel:

He spoke to the middle-aged woman and what he said caused the girls to look at Niel with sudden surprise. She answered and the Captain shrugged his shoulders. Then one of the girls made a remark that set them all laughing. 'What does she say?' asked Niel. 'She's pulling your leg,' replied the Captain, smiling (Niel MacAdam: 174).

The Japanese girl is mentioned above as saying something to Niel but here voice is not heard. Instead the Captain, who is a representative of the colonizers, speaks for her in a social level or explains what she said to Nail. This act of speaking for another character suggests that the Japanese girl socially is subservient to the Captain. Even the simple social communication is failed and denied for the native female in the world of colonialism. In relation to this Shantini Pillai and Noraini Yusof (2000) showed that the colonized female character is not only represented with silenced but also regarded as non human:

The Western male's representation dominates the text and all traces of her humanity are restructured to show her as non-human. She becomes displayed either as an animal or as the exoticised female Other who is dangerous to Western male (2000: 42)

This act of speaking for the other also implies that the female Orient is powerless in comparison to the male Colonizer and it reflects that only Westerners

can really ever know the Orient. In addition to this, not being able to hear her voice despite being projected as saying something suggests that language spoken is not decipherable or is not widely spoken. This silencing of the Japanese language also projects the superiority of the English language which is the language of the dominator (colonizer). Thus, the native depicted with lack of access to participate in social life. It is a hierarchy of English language in colonized land to perpetuate the Euno-centric belief.

A fine example of the same given by Maugham's narrative portrayal of the native subservient them to poor condition of life is evidently can be seen in FOC: Then he said that if I'd like to have a girl to come and live with me he knew one who was willing...It wouldn't cost me very much money, he said, her people were poor and they'd be quite satisfied with a small present. Two hundred Stait dollars (FOC: 180).

The description in the quotation above reveals that the native family lives in poverty life and desperate for money, thus they don't mind hiring the daughter to a white colonial administrator for having a temporary sexual relationship. Personally, I doubt if the female native will be allowed to do so as, religion believe and social condition prevent such action of living with the white administrator.

Unluckily in (P. & O) Malay natives also represented with negative portrayal in relation to their social life; Malay is careless, irresponsible, with dark skin and used as drivers with white passengers, their houses stood in the stillness of confused jungle. Contradictory, the white represented of their living conditions in connection to modern town supported with all source of treasures:

The car raced on, driven by a reckless Malay, with its white passengers, past Malay houses that stood a way from the road among the coconut trees, sequestered and taciturn, and through busy villages where the market-place was crowded with dark-skinned little people in gay sarongs. Then towards the evening it reached the term, modern town, with its clubs and its golf links its well-ordered resthouse, its white people, and its railway station (P. &O: 72-73).

The above mentioned discloses the system of inequality and subordination of the colonial ideology. The narrator seems to be unhappy with what he comes across in the native land, physically, like dark skinned and gay saron, but on the other hand, when the evening comes towards the white civilization then gets glad to get back to it. It is a denigrating for the native culture and social life as Savagery verses civilization and dark verses white to show the boundary between the white and the native in order to justify their colonization both people and land.

However, it is clear-cut evidence that only servant boys, seductive native women uncivilized

Dyak/headhunters, water-carrier, steermen, half-cast are given role to play in Maugham's texts. All these natives can be grouped as subaltern and this notion of difference in social class plays an important role in sustaining colonial control. In order to show the supremacy of colonial whites, Maugham's narrative intentionally, represents and shapes his white characters as superior in every aspect with good position in social standard.

Maugham's textual narrative reveals a social oppression not only of people but also all aspects of native/ colonised culture. As eurocentricism rested on the premise that knowledge equated power, in other words, knowledge of the culture of the colonized gave power to the imperial force. The natives' culture are seen absent or marginalized in every aspect and only seen as savages uncivilized and captivated within the jailer/colonizer stereotyping social boundaries. Edward Said adds that culture is to be found operating within civil society, where the influence of ideas, institution, and of other persons works not through domination but by consent. However, in case of Orientalism there is a hegemonic culture of the western, both in and outside Europe establishing a fix notion that European identity is superior in comparison with all the non-European peoples and cultures Said states:

The more advance culture, have rarely offered the individual anything but imperialism, racism and ethnocentrism for dealing with 'other' cultures. So, Orientalism aided and was aided by general cultural pressures that tended to make more rigid the sense of differences between the European and Asiatic parts of the worlds (Edward Said 1978: 142).

Similarly, Maugham portrayal of the native culture clearly shows the two contrasting cultural scenario of the East and the West. Most of Maugham's Malaysian short stories the natives are depicted with all stereotyping negative images as culturally backward, peculiar and unchanging. In FOC the description of Guy's house under the native woman's care reflects a general view of how uncivilized and backward the native are. The torn and dirty matting in the house signifies that the natives live in poor and disorganized condition. Besides, the somber colour of the table cloth signifies the dull and unchanging way of life of the native mentioned as:

On the floor, when she arrived, was a torn and dirty matting; on the walls of unpainted wood hung (much too high up) photogravures of Academy pictures, Dyak shield and parangs. The tables were covered with Dyak cloth in somber colours, and on them stood pieces of Brunei brassware, much in need of cleaning, empty of cigarette tins and bits of Malay silver (FOC: 167).

"Here and there, on the banks were Malay houses with thatched roofs, and they nestled cozily among fruit trees" (Niel MacAdam: 176).

On the other hand, when it is handled by a white female Doris then Guy's house is transformed into habitable, friendly, neat and comfortable condition. This signifies that the white knows how to organize and rule a subject that they obtain the narrator adds: "'You poor darling," she laughed. She had deft hands and she soon made the room habitable. She arranged this and that". "Now the room was friendly and comfortable" (FOC: 168).

Correspondingly, in *The Yellow Streak*, the resident of the whites in Kuala Sohor is depicted with prosperous and rich description of comfort and civilization. There is room for recreation and socialization among the so called superior and prestige of white people:

There was tennis and golf there, and the club with its billiard tables, food which was relatively good, and the comforts of civilization (YT: 206).

Maugham sees these cultural differences (landscapes, architecture, culture, morality) from the eyes of the Eurocentric point of view. This is what Said calls "ideology of differences" where different races lead different beliefs and practices in their culture because one single culture can not exhaust all social experiences. Therefore, Maugham's narrative descriptions of the native living physical condition in long houses as savage and uncivilized by exaggerating the description with harsh words that give primitive picture and negative connotation to them and far from reaching the comfort of civilization. This reveals that the narrator placed European culture at the centre and all other cultures in isolations and at the margins.

The relationship between the colonizer and colonized goes back to earlier ages, Loomba (1998) states that racial stereotyping can be traced right back to the Greek and Roman periods. This helped to underpin subsequent European images of 'barbarians' and outsiders. In medieval and early modern Europe, Christianity and Islam were binary oppositions of each other. Therefore, religious difference too, had come to be a metaphor and an index of racial, cultural and ethnic difference. During the rise of colonialism, these ideas were further intensified, expanded and reworked. Typical stereotypes constructed by European nations towards the 'outsiders' they came in contact with were "laziness, aggression, violence, greed, sexual promiscuity, bestiality, primitivism, innocence and irrationality" (Loomba 1998: 107). This reveals the continuations of the same stereotyping portrayals and impressions about the colonized Other.

Yet again "*Footprints in the Jungle*" can be put as also an example for this class of narrative representation

Other/colonized people socially coupled with negative images and stereotypes, the Malays and Chinese are described as extravagant, murderer and gambler. These negative labels on the Malays and Chinese show the boundary between the white and the "Other". Mr and Mrs. Cartwright are never being questioned about Bronson's murder because they are white and the white always good. When a murder takes place in the plot of the story the first suspect is Chinese. "I think a pair of Chinks might think out a trick like that..." (P: 22). Besides this, other suspects "fell immediately on the coolies of his estate" (P: 27). Here, aggression and violence is associated with the Chinese and Indian race. It did not occur that the actual murderer might be European. Instead, the very first suspects were members of the other race; Gaze provides automatically generalize and stereotype description of the Malays and Chinese to the narrator when investigating Mr. Bronson's murder:

I felt I knew the native temperament enough to be sure that the possession of it was a constant temptation. The Malays are an extravagant race and a race of gamblers, and the Chinese are gamblers, too; sooner or later someone would start flinging his money about, and then I should want to know where it came from. (*Footprints in the Jungle*: 27).

The excerpt above, Gaze immediately suspects the locals/orient as the thieves and the murderers of Mr. Bronson. He draws this conclusion by generalizing the nature of these Orientals. This kind of generalization is mostly based on minimal observation and analysis outside the social cultural context is extended to all Orientals. Also these general statements, which could be apply to all societies. There are also gamblers, robbers and cheats among the colonials. They are all not angels. They too commit crime. The story reader is able to get a hold of Bronson's murderer. They were quick to point at the Malays and Chinese, seeing that the Malay is not brave enough then Chinese is accused but eventually couldn't find enough evident. The murderer escaped the punishment and the China man was tortured, the colonizer viewed the colonized people socially to the low ebb; they are not able to control their life.

On the other hand, it is clear that the most careful positive attention is devoted to the colonial people; the white woman is depicted physically in an entirely different positive manner this is seen below in the *Footprints in the Jungle*:

I thought her a very agreeable person. I liked her frankness. I liked her quick wit. I liked her plain face. I never met a woman who obviously cared so little how she looked... but none of this mattered. Everything she wore was perfectly in character (1993: 4).

Even though this woman is seen to have a "plan face" and is untidy and slovenly dressed, nothing seems to be the matter with her. She is accepted and even liked by the narrator; in fact, the narrator claims that she "was perfectly in character". This is one of the many descriptions, which highlight the white people very sociable, pleasurable and smart, that they are able to control their life. Yet we are able to see how the 'Othering' of a native is done through a simple portrayal like this.

Correspondingly, Maugham's *Neil MacAdam* bears a resemblance to the *Footprints in the Jungle* in depicting and representing the colonized natives; Malays, Arabs, Chinese and Indians. Maugham repeatedly grants unenthusiastic images and stereotypes of these communities:

Bombay merchants, fat and exuberant ... He watched the Tamils, pensive and forlorn, who walked with a sinister grace, and the bearded Arabs, in white skull-caps, who bore themselves with scornful dignity (Niel MacAdam: 170-171).

In spite of the fact, not much detail about Arabs, but do not serve better portrayal events or characters in Maugham's narratives. The description of Arabs in the excerpt above is followed by a comical irony uses the word "scornful" in describing the dignity of the Arabs physically still they are chained to the negative stereotypes.

The natives are mostly represented as hunters, the Chinese are servants and cooks, The Malay as manning the "prahu" and the Dyak as hunter (NM: 203), all serving the colonials. Doing so, with an attempt to denigrate Chinese and other ethnicities identities, showing how they are still gunners in twenties century and intends to inspire his reader with the idea that they are savages and "very hard to be ruled". The native are not given importance or major positions in the discourse. The colonial ideas of differences between East and West are shown through their position in society. The colonizer is superior to the native community in all aspects for instance - rational and intelligent therefore there is a sign of inequalities:

By the river were the native huts and here, living their immemorial lives dwelt the Malays. They were busy, but without haste, and you were conscious of a happy, normal activity. There was a sense of the rhythm of life of which the pattern was birth and death, the affairs common to mankind...the Chinese, working and eating noisily talking, as is their way, indefatigably strove with eternity (Niel MacAdam: 180)

The excerpt above shows the natives lives' are considered unimportant, meaningless and the kind of life they run in the midst of slow moving without much challenges and varieties. Thus, Maugham's

narrator depicts and binds the colonized native with lack of access to the social life and not allowed to mobility.

Maugham's narrative does not have an equal judgment, natives always have been accused, categorized and stereotyped to be fools, narrow mind and the stupidest and always involving with negative social and moral behaviors. The natives socially and culturally are dehumanized, deformed and Othered. Thus, the colonized people are socially alienated in their own homeland and the narrative

Maugham's narrator emphasizes on the stereotype representation of the colonizers towards the colonized/native. Homi Bhabha believes that the West fixes some stereotype in its representation the colonized people. This is can be seen in his explanation in the quotation bellow:

An important feature of colonial discourse is its dependence on the concept of 'fixity' in the ideological construction of otherness. Fixity as the sign of cultural/historical/racial difference in the discourse of colonialism, is a paradoxical mode of representation: it connotes rigidity and unchanging order as well as disorder, degeneracy and daemonic repetition. Likewise the stereotype, which is its major discursive strategy, is a form of knowledge and identification that vacillates what is always 'in place', already known, and something that must be anxiously repeated (1994: 66).

This fixity and repetition in the colonial ideology made Maugham's narrator to represent the native in general stereotype and transform this stereotype representation into a kind of misrepresentation and generalization into overgeneralization. Doing so, colonized people will always be at the margin and being nothing.

For instance, *Footprint in the Jungle* illustrates this relationship which is shaped by its imperial ideology to create common stereotypes about the native for instance; the phrase "unruly native" and is "stop growing" created by the narrator:

"The government offices are still in the old Raad Huis that the Dutch built when they owned the land, and on the hill stand the grey ruins of the forty by aid of which the Portuguese maintained their hold over the unruly natives"" You know how many fellows when they come out east seem to stop growing" (*Footprint in the Jungle*1993: 1- 12).

The colonials demonstrate superiority and very much in control of others who are less fortunate than them. Despite getting what they aimed at, they still label the natives with unkind remarks and look low upon them. The phrase "stop growing" indicates undeveloped east and the "maintained their hold over unruly native" is accurately indigestible, as human beings have been equated to wild animals. Therefore,

if the natives are that wild then how could they have served them truly and sincerely without retaliation. The narrator blocked the native within negative portrayals. The colonial ideology is achieved through implicit comparisons between colonial form and native formlessness, colonial order and native chaos. This is attempted by the narrator to create hegemonic stereotype believe about the native as unruly, they need the Self to maintain it.

"P. & O." is another short story includes relevant passages about colonizers and colonized relationship. It is a kind of hegemonic believes about the native woman negative attitude and harmful qualities. As soon as the white man Mr. Gallagher become ill while he was on his way back home Other/Malay woman accused and charged for his illness:

"My belief is, it's a spell been put on 'im, if you understand what I mean. Medicine's going to do 'im no good. You don't know them Malay woman like what I do". "And when it was time for 'im to go so as to catch the boat she just kep' on sitting ... He wanted to say good-bye to er, she never even moved. A rare funny look come over 'er' face. ...'You go,' she says; they 'ave, a funny way of talking, them natives, not like we 'ave, 'you go' she says, 'but I tell you that you will never come to your own country. When the land sinks into the sea, death will come upon you, an' before them as goes with you sees the land again, death will have took you (P. & O.: 71-72).

Even though the white man become ill after six days of leaving the native woman that he lived with, but still, she is accused and blamed of making him sick by using magic as a revenge against him. Unfortunately, Malay accused to be revengeful people, because he left her at once. Thus, the native woman portrayed as mysterious and goes in handy with what Swettenham suggested on Malay character as "very superstitious and extravagance" (Alatas 1977: 44). The negative stereotype representation as aggressive nature and projects the dark side of the native woman. These qualities positioned and generalized as totality to all native to intensify Orient/colonized inferiorities.

The other perceived as lack of intelligence, the colonials always feel that they are the most intelligent among the other. They tend to look down and degrade the natives. The author has also done the same. He made it sound as if they were forced to come and stay among the natives for the benefit of the natives and not them:

"They're fools. They're the most commonplace, the most narrow-minded, the most conventional people it has ever been my misfortune to live amongst" "The community here is just like any other in the East, neither very stupid, but amiable and kindly" (Niel MacAdam: 182-183)

The statement mentioned above by Munro is to demonstrate very clearly the colonizers view of the local community/native with hegemonic negative stereotyping attitude as narrow minded and uncivilized. Lomba elaborates that stereotyping involves of images and ideas to a simple and manageable form (2000: 59). Therefore, the colonized constructed according to the terms of the colonizer's own self-image (Roubert Young 1990: 17).

Psychological Representation via Othering: In this section, the analysis intends to examine representation and show how the narrative compelled the native into psychological boundaries, via othering in Maugham's short stories. In other words, the confinement area of such representation of a relationship between colonizer and colonized is within peoples mind and it cannot be observed as well.

As stated earlier the coloniser's knowledge of the colonized has always been privileged in colonial discourse. "The knowledge of the Orient, as flowed as it was, provided the power base from which the colonizers set about their mission" (Said: 1997). This shows that the power relations that are involved in such formations. One of the colonial ideology is the colonial has always been superior from the natives. The ideology of the colonial is to highlight that they are superior to the native and need to maintain this ideology. As chapter three shows earlier, Thomson ideology is a domination that is obtained when certain individuals or groups have access to power that is denied to another. Such structured social relationships are obtained everywhere, in the home—between men, women and in the world between hegemonic nation-states located on the margins of a global system (Thomson 1990: 58). In fact, this indicates that the power and authority obtained on the hand of white minority could construct the social and psychological relationship between the colonizer and colonized.

Before going further, it would be necessary to understand the strategy of Maugham's narrative it is not only a power to narrate but a power to block other narration this is revealed in Said's quotation below:

"power to narrate or to block other narratives from forming and emerging, is very important to culture and imperialism, and constitutes one of the main connections between them (1994: 13).

As a colonialist writer, Maugham has the privilege in his writing where he uses "*The Force of Circumstance*" for his own benefit. The title itself depicts the ideology of the colonial power that is maintaining the prestige of the colonial. As "Guy" has an affair with the native woman, he is no longer belongs to his clan. He has almost lost his superior status and dignity

once his liaisons with the native; the 'Other'. This is what the ideology of empire implies that white is white and he is must behold what his society expect from him. Guy is seen as a person who has to make decisions under pressure in hard situation or circumstances. Using his knowledge as a colonial, Maugham is projecting hegemonic believe to the readers. Hegemony as showed earlier, is like an internalized form of psychological and social control which makes certain views seem 'natural; or invisible so that they hardly seem like views at all, just 'just way things are' (Barry 2002: 165). His force of circumstance was that he was alone and he felt like would go mad if he would stay alone and tries to pretend as a victim of such circumstances then, during the conversation with Doris states:

"I couldn't expect you to understand. The circumstances out here are peculiar. It's the regular thing. Five men out of six do so" (FOC: 183).

By saying this, Guy reveals that under hard circumstances, colonial people especially the White man have the right to make their own choice. The White man hegemonic-psychology made him to believe that to have every right in the sphere to make any decision that best fits their situation. With his knowledge he has the power to justify his decision. Because he was alone he can make the decision under hard circumstances. Maugham has utilized Guy to project hegemonic believe to his readers that due to the force of circumstance of being alone in a remote place justified his right and consider to be moral.

Likewise the decision made by Doris is also highlighting what she did was out of force of circumstance. Maugham does not forget the role of colonial wives as upholding Victorian morality by giving the power to resist. She is shown as a White woman who can resist, Doris:

"I want you to let me go home" You?" he cried, aghast. "When? Why?"

"I've borne it as long as I can. I'm at the end of my tether." (FOC: 194)

With the "white hegemony" and psychological attitude that she is a White female woman she can resist under such circumstances. On contrary, the native was identified and bonded as native man or woman, house boy and water carrier. In Maugham stories their existence is always associated and restricted with the lowest character and considered as the workers in the house and reported to the colonial male and female character. However, native characters play a minimal role in representing themselves.

Another important aspect in Maugham's short stories specially "The Yellow Streak" and "The Force of Circumstances", the colonial man (colonizers) is depicted and represented as a faultless character with

superior flawless authority by referring its contrast with the embodiment of the colonized. Said's argument comes in handy to comprehend when the natives are being described vaguely in some accounts of the story. According to Said the West depicted the East as: "the Oriental is irrational, depraved (fallen), childlike, "different"; thus the European is rational, virtuous, mature, and normal" (2003: 40).

It is clearly shown in "The Force of Circumstances" where Guy is not blame for his past secret affair with the Malay woman. To add on to his superiority in this account – Guy is presented as a victim but not the culprit for this conflict. The Occident's knowledge of the Orient is basically based on the framework of colonial discourse, for instance the description in FOC reveals that Doris had prepared for her stay by reading novels about the Malay Archipelago:

Of course she had read novels about the Malay Archipelago...she had formed an impression...somber land...ominous rivers...silent, impenetrable jungle (FOR: 165).

Oddly, her impression of the place got nothing to do with Malay natives but only the description of the jungle. With this, it is often that the Orientals are related with their wildness and dark intention as the Jungle in order to victimize the colonizer. In Maugham's narrative texts the Occident psychology and mentally build up not to be blamed for their faultiness in the Orient environments. This is to be supported by Zawiah's argument:

Constructing the Oriental woman as a relentless and sexuality perverse animal; in fact the sexual domain was thought to be the only domain in which she could ever excel over her Occidental sister (2003: 193).

Doris cannot blame Guy, he is only a victim to a mindless female predator, and she herself knows the exotic attraction that the Malay woman has:

Her features were a trifle heavy and her skin was dark, but she was very pretty. "did you notice her hands and feel? She might be a duchess" (FOC: 170).

However, Malay woman is understood by Doris and Guy through a framework which distorts the actual truth of her, which evokes the sense of the colonizer, too powerful to be wrong and Godlike people. Thus, it is only the native who always connected with ignorance and immaturity.

Similarly, *Niel MacAdam* is an example of the native intellectual and moral narration denigration. Zawiah claims that "the anatomy and physiology of colonized natives would be automatically correlated with their intellectual and moral capacity" (2003: 52). This is can be illustrates in the quotation:

"They don't even like us for some reason. In some of these Chinese joints they won't even let a white man

in. Fact is, they say we stink. Funny ain't it? They say we smell of corpses" (*Niel MacAdam*: 173).

The negative descriptions of the Chinese girls are extended to reflect their intellectual as low and the morale as unsound. Thus, with this in mind, the Captain disregards the Chinese view on the cleanliness of the white man because to him they are not worthy of passing such remarks about the white. As such it is the opinions of the white that carries weight. With such continued perceptions drilled into the minds of the Orientals, they subconsciously 'consent to the deterministic discursive formation' imposed by the colonizers' (Pecheux in Zawia 2003: 33). This eases the process of colonization as the Orientals are now 'subjects without ever being conscious of it because it is so obvious and commonsensical' (Althusser in Zawiah 2003: 33).

However, through the strategy of representation in the textual evidences shown and mentioned supported the idea that the narrator chained the native into psychological bondage. This categorizes to otherness is achieved by race because brains wired to do so and the colonial man is being "untouchable". Besides the voice of the characters, literary texts also perpetuated colonial ideologies through the portrayal of the characters. This portrayal and categorize is conveyed sometimes through binary description of the characters which is automatically and unconsciously connected to a strong kind of psychological bondage.

Physical Representation via Stereotyping:

Western representation emphasizes on the construct of stereotyping which merges out due to Occidents/Europeans ideology of difference and superiority which is strongly linked and connected together in colonial discourse. According to Edward Said, when the Orientalists came to the East, they thought that "the main thing for the European visitors was a European representation of the Orient" (1995: 1). Seemingly, European assumed that Orientals were incapable to represent themselves; however, they carried out it on the Orientals behalf. As a result the Westerners tend to label some images and stereotypes which may not in fact exist in the East. This stereotyping depiction of the Orient is based on the assumptions so resulted in a falsification and it changes the formation into deformation and representation into misrepresentation. Thus, these stereotyping images are always chained with negative labels to the East. Edward Said also elaborates that: "the Orient was almost a European invention, and had been since antiquity a place of romance, exotic being, haunting memories and landscapes, remarkable experiences" (1995: 1).

Therefore, the term 'Orient' is the invention of the Occidentals and a Western policy created, in order to

divide the world, for political and economical reasons into West and East "Self and Other". This is what Said argues that the Orient is the creation "of the living tableau of queerness" (1978: 1-103). The separation of two sets of description has become a purport mean of projecting the superiority of the West- the West is what the East is not. Thus, the Orient has always been the contrasting image of the Occident (Self) and deformed the Orient in order to create and denigrate (Other). Europeans could not accept or even imagine that (Other) could ever have done things better than them.

Likewise, Maugham's narrator in the *Footprints in the Jungle* describes and represents the native woman with exotic descriptions. This is usually changes representation into misrepresentation. Then this is becomes overgeneralization and with some of the negative stereotypes and images physically chained to the whole East. This is seemingly to the influences of colonial ideology. The quotation bellow shows how the native woman physically describes:

She was a woman somewhere in the fifties (though in east, where people quickly, it is difficult to tell their ages), with while hair very untidily arranged, and a constant gesture with her was an impatient movement of the hand to push back a long wisp of that kept falling over her forehead (*Footprints in the Jungle*: 3)

The excerpt above reveals that the native woman Mrs. Cartwright, portrayal by (Gaze) who is the head of police, in his description claims that the East is a place where people age quickly "It ages one before one's time" (*Footprint in the jungle* 193: 9). And it is difficult to tell their ages. This kind of remark seems to be unusual for those who are acquainted well with the East, because such descriptions cannot be employed for the whole East as it is not a small place; what exists in the Malaya may not exist in other parts of the East. Moreover, the climate condition, nature, economic problems and other factors are varied and different from one place to other which have certain influences on the people's life and physical features. Thus, the physical features of the colonized people is described in isolation to the East and generalized to the whole East. Ironically, as the Western colonized people have stable youthful age, it is only the Eastern who gets old very quickly. The narrative blocked the native into isolated physical traits compare to the Self.

Even the native physical geography/land is depicted within the boundaries of primitiveness and danger as to bind it to Western belief about Eastern land. For instance, *Footprints in the Jungle* and *Niel MacAdam* contain tragedy. In one, a murder takes place, and in another, someone is lost and is never to be found. Both of these tragedies are set in the Malayan jungle.

Here, the jungle may serve as a metaphor to signify the feral, primitive and wild Orient, by using the setting of the jungle to symbolize this, the literal threat and danger that the Orient as a whole, which is perceived to pose, might perhaps be reduced to a certain degree. Therefore, the attention of the European audience is diverted from a general situation of peril and danger in the entire Orient to a specific place that may in turn signify this condition. Seemingly, the narrator does not notice the exotic beauty of the jungle, but related to images of death and decay it can be seen in the quotation bellow from *Footprints in the Jungle*:

But in our silence the din of the jungle was deafening; those damned cicadas and the bull-frogs were making enough row to wake the dead. Even under ordinary circumstances the noise of the jungle at night is uncanny; because it has an odd effect on you, that ceaseless and invisible uproar that beasts upon your nerves. It surrounds you and hems you in. Believe me it was terrifying. That poor fellow lay dead and all round him the restless life of the jungle pursued its indifferent and ferocious course (1993: 24).

The stereotypes negative representation of the native Jungle as terrifying and vociferous is to insure the physical differences of the Eastern physical Geography from the Western.

The European people seemed to be very proud of the "sanctity" of their race and having relationship with the native will only lead to their ostracism by their own kind. For instance, Maugham's FOC his white female character Doris tries to justify her response to the misconduct and her reason to leave and wanting to return to England and says that:

It's a physical thing, I can't help it, it's stronger than I am. I think of those thin, black arms of hers round you and it fills me with a physical nausea. I think of you holding those little babies in your arms, Oh, it's so loathsome (FOC: 195).

The excerpt above of the Malay 'otherness' physical stereotype representation implies that her black skin color creates disgustness and sickness for the 'Self', white skin color. Then Doris includes "When I see the woman and her children in the village I just feel my legs shaking (195)" this shows that when Doris found out that Guy had a relationship with the native woman, cannot imagine touching Guy anymore. She feels as though guy is already in the category of the 'Other' "you belong to them you do not belong to me (195)" as Doris a colonial woman has excluded guy as the colonial man from her life and her race just because he had a relationship with native woman. Power relation reflected in the form of representation and exaggeration descriptions of native features. Therefore, Maugham narrative physical descriptions and distinctions brought in order to give certain

privileges to White skin and such physical stereotype representation is perpetuate in Western colonial ideology.

In order to assure the negative stereotype of racial physical differences, the narrator in *The Yellow Streak* denigrated and exaggerated in the descriptions of Malaya physical geography and portrayed as:

The trees, bamboos, wild sago like huge bunches of ostrich feathers, trees with enormous leaves and stress with feathery foliage like the acacia, coconut trees and areca palms on the banks were immensely and violently luxuriant (YS: 205).

As it is seen in the excerpt above, Maugham as a colonial traveler has described the East in such way that has the tendency of the life of cannibalism. To put it in other words Maugham's narrative denigration of the Malay forest to suit European readers as they will understand the uncivilized way of life and savagery that can be found in the Malay

forest. Particularly two of Maugham's short stories "*Niel MacAdam*" and "*Footprint in the Jungle*" sitting in the Jungle to indicate and heighten a perverse sexuality which is always connected to Orient. However, it is an exaggeration stereotyping representation and depiction in relation to colonized native thus, sustains colonialism ideas and ideologies.

Conclusion: Although many passages in each of the stories under discussion seem to present solid binary opposition, stereotyping, racial presentation, degeneration, marginalization, misrepresentation and Western deformation of the East. Thus, all type of negative stereotypes representations; physical, social, and psychological are bonded to the colonized natives. The analysis attempts to reveal the injustice and misleading incorrectness concerning the portrayal of native women characters within the narrative of Maugham's text.

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