

The Oriental Complex—Selfing Otherness: The Racial/Sexual Double Entendre in

Javier Moro's *Passion India*

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You did not consider me a soul

But a landscape, not even one

I recognize as mine, but foreign

And rich in curios. (Atwood's "Interlude" in Panja 87)

Any discussion of Orientalism will necessarily speak about the paradigms of power and of "identity politics." (Hall 110). According to Edward Said's monumental study, *Orientalism*, "it is a style of thought based on ontological and epistemological distinction made between the "Orient" and the "Occident" (2). In other words, Orientalism is a cultural category created as the 'Other' for the establishment and survival of the "dominating" and "restructuring"(3) Western Self, aiming at not only political, economic and social but also "cultural conquest and control"(Ganguly 281) of an indigenous people. The ideology as such essentialises the image of a prototypical Oriental who is culturally backward, to be depicted only in dominating and sexual terms.

This line of 'Orientalising' the Orient, accredited by Said to the Western 'fabricators' of literature, language and politics is the same as that drawn between the creation of the Subaltern status of Women (by 'femalising' the Female) in men's society. Identity politics is a "fundamental category" (Beauvoir xxiii) of human existence. If according to Hegel "We find in consciousness itself a fundamental hostility towards other consciousness" (xxiii), men have always thought of themselves as the Subjects and the

Absolute, automatically relegating Woman to the position of the Other, the inessential, and the object. In Said's sequel to *Orientalism*, i.e. *Culture and Imperialism*, he stresses the "subordination and victimization" (131), of the native to create: "An amalgam of the arts of narrative and observation about the accumulated, dominated and ruled territories whose inhabitants seem destined never to escape, to remain creatures of European will" (132). This point of view can well be compared with the power struggle being defined in gendered terms, where men win because , just like the western control of the eastern, the women, dominated by men "internalize this objectified vision" (Moi 92) to continue living in a constant state of "inauthenticity" or "bad faith " (Moi 92). This is probably *the* point of commonality between the critiques of both colonialism and patriarchy. I feel that a lot of this identity politics between the barbaric, irrational, Feminine colonized and the civilized, rational, masculine European, has to do with the availability of "Oriental Sex" as a "Standard Commodity", available in "Mass culture" (Said, *Orientalism* 190).

According to Said, in all his novels:

Flaubert associates the Orient with the escapism of sexual fantasy. Emma Bovary and Frederic Moreau pine for what in their drab (or harried) bourgeois lives they do not have, and what they realize they want comes easily to their daydreams packed inside Oriental clichés: harems, princesses, princes, slaves, veils, ointments and so on. (*Orientalism* 190)

This free association of the Orient with the "freedom of licentious sex", projects one into the "world of luxury and exoticism" (*PI* 46); that houses "terrible struggles, nocturnal escapades, erotic nights of the favourite concubines" (*PI* 74) and where relationships become a "matter of patriotism" (58). In his scathing critique of the

“colonized consciousness” (Hall 114), Frantz Fanon argued powerfully as to how colonialism and domination unsettled the “psyche of the colonized” (Ganguly 284), by obliterating their sense of Self and giving rise to a deep rooted “inferiority complex” (Fanon 1967:18). Gloria Anzaldúa in her work *Borderlands/La Frontera* (1999) talks about Mestiza Subjectivity, while Mae Gwendolyn Henderson speaks of “aspects of Otherness within the Self” (248-59). If the political dynamism of essentialist divisions between boundaries of high and low culture could be made the locale of a resistant struggle against domination—In this paper, I shall argue as to how the relationship between Maharajah Jagatjit Singh of Kapurthala and Anita Delgado of Spain becomes the position of this battleground tendency—providing the locale for the conflict between the racial/sexual psyche’s Self(ness) and Other(ness). It is this resistant ground which becomes what Bhabha calls the “subversive strategy of subaltern agency that negotiates its own authority” (185).

Caught up in a confusing matrix of Colonialism, Imperialism and Masculinity, Rajah Jagatjitsingh of Kapurthala, as well as the other kings of the colonial India, undertakes what Said calls the “ceremony of reappropriation” (*Culture* 144), through “domestic or amorous connections” (138), between the sexes. Whereas for the readers, Moro achieves this ‘Orientalising’ enterprise by presenting the “color, glamour and romance of the (erstwhile) British overseas empire” (132), the reality of human subjectivities within the novel highlights the struggle of borders (personal/geographic) which contributes towards the creation of a counter culture; an area for the co-existence of an “anthropocentrism allied with Europocentrism” (Said, *Orientalism* 108).

In prose of excellent lucidity Javier Moro describes the “fairy tale” (PI 38) of a

dancing girl of Madrid; Anita Delgado. “Struggling against poverty” (36), she becomes the cynosure of His Highness, Rajah Jagatjitsingh of Kapurthala. This “Moorish King” (40), who “embodied perfectly the image of an oriental monarch” (40). Moro describes him as straight out of a story in *The Thousand and One Nights*:

He wore a turban of white muslin fastened with a brooch of emeralds and a plume of feathers, dressed in a blue uniform with a silver sash, with his beard carefully rolled up in a little net, and his chest covered in metals and a necklace of thirteen strings of pearls. (PI 40)

This king in the story encounters the “unfathomable mystery of love” (PI 56) and falls for a woman “with no pedigree, when he was “obsessed with his lineage” (PI 81). He was “a perfect gentleman with dark skin and impeccable manners” (PI 49), knew six languages and knew all the famous people in the world. Observing “her king” (PI 49), curiously, Anita thought: “What’s this man doing falling in love with me?” (PI 49).

Much to her exasperation, the more she rejected the king, the more determined he was to “have her” (PI 48), and he assured Anita’s mother Anita Candelaria that Anita “won’t live in a harem” (PI 50). The amount of money being offered in exchange for Anita’s hand was huge enough to save the entire family from bouts of penury from the rest of their lives...And so, as destiny has it, Anita Delgado “was going to be his creation” (PI 79).

The extremely rich king who ruled a state in “North of India”(PI 51)—who held a reputation of being “fair, compassionate, cultivated, a lover of progress and ‘westernised’ (PI 51)—who in Madrid represented the “jewel of the Crown”¹ decided that Anita would be his wife, an “oriental princess” (PI 21) that would follow him to India.

He appointed Mme Dijon as her tutor, to teach her manners and tastes, suited to be wife of an Indian king...and thereafter, her personal colonization begins...she becomes the Galetea Anita of Pygmalion Rajah: "...before long, as Moro puts it: 'The Rajah seemed very proud of his creation. He had managed to change the girl'" (*PI* 92).

About to get married on January 28, 1908, Anita soon becomes the witness to the truth of those false notions that "inflamm[e] the imagination of the Europeans" (*PI* 105). She gets to understand the complexities of the caste system in India. She comes to know that Indian potions are not made from 'powdered unicorn' and that diamonds here do not resemble the "size of quail's eggs" (105).

The wee hours of January 28, 1908, initiate her into the "India of the Kamasutra and to the East of the Thousand and One Nights" (111). As the ayahs² massage her body with their "gentle, dextrous fingers" and:

take over one hour to do her hair, put on her make-up and dress here.

They put her in bright red satin corset completely embroidered in gold with pearl buttons, which they place over the white silk corset that Indian women use instead of a brassiere. Then they wrap her in very fine white silk and then in the beautiful cloth of the sari. Red slippers embroidered with gold thread, and pearl bracelets and necklaces complete the bride's outfit. (111)

She thought: "When I saw myself reflected in the mirror, I thought it was a dream, because I looked a picture!"(111).

Apart from her insights into the Oriental reality...however ironically (as she may or may not have realized according to the then circumstances), Rajah Jagatjitsingh had

indeed turned her into a picture. Her life becomes polarized: “it is, on the one hand, a topic of learning, discovery, practice; on the other, it is the site of dream, images, fantasies, obsessions and requirements” (Young 141). Anita, on her part, becomes what Said calls “the liminal” (140). Her initiation into the ‘mysteries’ of the *zenana*³, which is a space resisting ‘outside’ “invasion and penetration” (Gupta 220), signifies a challenging gesture of social control. For Rajah Jagatjitsingh, who is like a “satellite” (*PI* 126) in the English space, his marriage to the Spanish girl is nothing but a mode of externalization of inner protests against outside control.

As a Sikh, the Rajah had “no choice” (*PI* 132) in the matter of traditional marriages, dire as they were for the birth of a royal heir. Rich and free, he often felt himself a prisoner of those customs, which he wanted to break free from. As a man, he wanted somebody different from the “prototype of a submissive Indian woman” (143). As Moro says: “At present, an educated Indian feels the need to have an intelligent wife in his home, capable for her qualities and personal achievements of being a worthy companion to share his joys and sorrows” (*PI* 143).

The Rajah wanted somebody who could be more than a sexual partner (though, that was essential too). Anita’s ‘liminal’ stature thus makes her a “mediating character who can knit” (Said 140), the Rajah’s community “into something more than a collection of administrative and legal structures” (140).

This quality was rightly reflected in her skills of dealing with the human psyche (as she does in dealing with the native soldiers sent to the war--- and to whom she was the ‘Real Queen’—acknowledged or not). The dancing girl successfully organizes his parties. Rebuffed by the women in the ‘*zenana*’, and unaccepted at the ‘Racially political’

Highbrow parties, she nonetheless signifies the “colonial implantation” of a “master discourse” (Said 167)—the handiwork of the racially colonized king, giving the latter an immense sense of Self-satisfaction. True, it remains that, emotionally, the Rajah took enormous care of Anita. But more than the personal interest, I feel Anita Delgado’s verve and individuality were the Rajah’s weapons in the direction of Bhabha’s “mimicry” and “hybridity”—i.e. attempts at decolonization of the racial Otherness through aggrandizement of the personal Self.

If the Oriental women in the ‘zenana’, in ‘purdah’, “conceal a deep, rich fund of female sexuality”(Said 182) signifying “uncertain fluid dreams”(183)—the assimilation of Anita Delgado’s European stature grants her (as well as the Rajah’s ‘inferior ‘ culture) a stoic “definiteness, materiality”, in the king’s eyes. If his Oriental women presented him with the repulsive boredom of sex as an “*object* (italics mine) of desire and derision” (Ganguly 286), Anita represented the attractive ambivalence of “*knowledge* (of) carnal grossness” (Said 184), for the Rajah then: “The oriental woman (was) no more, than a machine: She makes no distinction between one man and another man” (Said 185). This was so, because as a Man, he had the right to take as many wives as he pleased---his religion granted him that—and culturally, the women were taught to respect his pleasure and desire. The submissive Oriental woman for whom “marriage is the only means of integration into the community” (Beauvoir 427), renders them personally useless for the racially colonized, sexually independent Rajah.

What then, does Anita Delgado mean to the king? The answer lies in the psycho-sexual politics of Orientalising and Europeanization---of centralizing and Marginalization. As Beauvoir says: “Polygamy has always been more or less tolerated:

man may bed with slaves, concubines, mistresses, prostitutes, but he is required to respect certain privileges of his legitimate wife”(427).

To the feminist thinkers like me, to whom heterosexual love is nothing but a realm of identity politics, the marriage of Anita with the king is a step further towards the establishment of that racial pride, which had been crushed under the yoke of the British rule. To the Oriental Other, the white women of Europe were the “embodiment of all the mystery, emotion and pleasure that the West could offer”(PI 169). She was a trophy the Other man wanted to possess. Physical seduction was a metaphor for ambivalence—“a mixture of admiration and rejection—that they had with the British power”(PI 169). Anita’s white skin made it easy for the Rajah to mock at the untimely incursions of his colonizers into his private space. The war of ‘one-upmanship’ between man and Woman, Rajah and his other Oriental friends, Rajah and the British became the essential locale for control and domination. Each line of innocent pleasure and personal erotic fantasy--- stance in lovemaking as the sneer after a victory, “bristled with perfidy and power” (Mishra 179).

The relationship between the king and Anita, who was renamed ‘Prem Kaur’ in accordance with the Sikh rituals, became an instance of a refined cultural ethic into which all the fanatically cultist and ritualistic aspects were integrated with ease. “Having a white woman was considered as an exterior symbol of great luxury and exotic splendour” (PI 170). Although the land of then Kamasutra did not offer him any less number of attractive nubile women:

The Rajah does not like Rajput girls. His previous conduct has shown that his greatest desire is to satisfy his sexual appetite with women of

European origin and family. The Rajah speaks and reads French. He has a subscription to *La Vie Parisienne*, a magazine, whose illustrations are sometimes censurable. (PI 176)

The European skin was, then, the Rajah's fetish--- political, mental and physical. Sex was a manifestation of personal gendered politics, while the racial politics took on sexual overtones. Anita's 'possession' gives rise to a "covert political pattern" (Mishra 109) in the state of Kapurthala. The British tell the Rajah: "The government of India has not recognized and will not recognize His Highness' marriage to the Spanish lady" (PI 226). The Rajah decides to defy his rulers by giving her the beautiful moon-emerald on the royal elephant's head. "More than a gift, it was a political act" (PI 231). He did not hide the show of his being wronged. While his apparent 'coolness' confirmed the 'weakness' of his 'oriental' character, his uncomplaining attitude and surrender to the British fancies, without conceding ground, sent a different message to his household. For his Kapurthala audience, he became a powerful man of great personal will and sovereignty. It was a classic case of strong passive resistance, King Style—much to the chagrin of the British. The king's stoic capacity to endure the brickbats that came in the wake of his 'racially wrong' alliance with Anita—took a culturally imperialist turn, with his vigour for "isolating and surrounding themselves in structures" (Said 163) of his creation, giving him the same status as that of a "colonizer at the center of an empire he rules"(163).

If one aspect of his relationship with Anita represents his overt anti-colonial stance and subversive strategies of dismantling the master's house with the master's tools--- the other facet reflects his ideas of manifest "positional superiority" (Said 7) with

Anita. Personally—although much in love—he does not forego his Manliness’ i.e. his egoist self. In renaming Anita and seeking to give her anew cultural identity, the Oriental king clearly reveals his predilection for what Anwar Abdel Malek has called “the hegemonism of possessing minorities” (Said 108). True to the political strategies of his rulers, the Rajah did his best to divest Anita of ‘organisation’ of any sort, which could have her established ‘Otherness’, a sense of the Self. Although a partner in his trips abroad, free to shop and to sail, she has yet to seek his permission when she wants to meet her sister Victoria in America. Anita feels at one with Bibi Amrit Kaur, a strong and raw girl who is refused further education and expected to ‘settle down’ in accordance with family traditions. Anita surprised, asks:

“...And can’t you study in Lahore?”

“They don’t accept girls in the colleges, and besides there are not any universities there. They want me to get married and stop being a nuisance. ...I spent 10 years boarding in England Anita, although I feel Indian, I also belong there. What am I going to do with my life in this hole?”

“Do you want me to tell the Rajah to intervene?”

“Oh, no! that would be worse and it won’t do any good. There’s nothing to be done. I know my parents and they won’t give in. For them, my education is over. I can play the piano, play tennis and I speak English with the right accent. With all that, they feel satisfied. But I don’t. they don’t think that what I’ve learnt is any good for anything. What is useful for others seems vulgar to them!”. (PI 248)

The Spanish girl really empathises and sympathizes with Amrit Kaur because she

feels alive in “two worlds without belonging to either”(PI 249). The loneliness and alienation that each faces makes them subject to “profound ethnic and class inequalities” (Walters 19). Gita, Anita’s step daughter-in-law, is similarly forced into a traditional marriage, much against her wishes of marrying a lover of her choice. Although she submits reluctantly, her advanced father-in-law, the Rajah, announces an ultimatum to get his son remarried just in case she failed to provide the family line with a male heir after three pregnancies. The same Rajah, who “rubs shoulders with Marchionesses and Dukes...Marcel Proust, Emile Zola and Paul Bourget” (PI 251) advises his wife to abstain from interfering in the case of Dalima, Anita’s wet nurse, when she is burnt alive by her in laws for dowry. Although Anita secretly helps Dalima, the Rajah’s wishes are deemed commands for her. He says:

Anita, we live in a state where there are three communities. We Sikhs are the minority and we govern more than half the Moslem population and the Hindus; which represent a fifth. We don’t want to cause any friction, and we want there to be harmony between them all. Do you understand? Otherwise it would be chaotic. Keeping the balance is much more important than seeking justice in a case as murky as Dalima’s. Follow my advice, get your maid back and forget about the rest of it. (PI 304)

Anita, Gita, Amrit Kaur as well as Dalima, then stand to represent that section of the personally colonized where “the aberrant individual is usually disciplined and punished in the interests of a corporate identity”(Said 163) the King becomes the guardian of a “magic totality” incorporating a “hostile world purged of its troubling resistances”(163) to his control of it. This is largely so and accepted as such because

political “machismo” (Walters 119) is a ‘natural condition’ of gender/racial traditionalism and requires the feminine hembrismo (119) for a peaceful (if at all!) co-existence. As

Nita Kumar feels:

Nationalisms are vestigial, anachronistic and essentialist and a hurdle in the attainment of a true and pluralistic internationalism. Said’s and Bhabha’s critique of discourse of nationalism and nativism presumes that anti-colonial discourse is binary and hence also essentialist, looking for an immutable ethnic identity. (316)

The King, then does not lose a single opportunity, which can be used to establish the Ethics of His gender and the Morality of his Race. As Beauvoir says:

A man is socially an independent and complete individual; he is regarded first of all as a producer whose existence is justified by the work he does for the group; the reproductive and domestic role to which woman is confined has not guaranteed her equal dignity. (426)

And further: “The act of love is a service rendered...the woman’s body is something he buys; to her he represents capital she is authorized to exploit” (431-32).

In marrying Anita, the Rajah, then, “re-enacts the imperial gesture of pulling in virtually the entire world, and he represents its gains while stressing its irreducible ironies.” (Said, *Culture* 165)

Anita Delgado, whose white skin signified the impenetrable Occidental mystery, becomes at once the representative of her husband’s clan and culture. She remains stuck up in the notions of race, class and gender, problematising her own identity, subjectivity and agency in the mesh of the Indian Imperialist stance Severed from her nativeland

Spain, she needs a “point of reference in the make-believe world”(PI 262). The Rajah becomes this “point of reference” for Anita, which gave meaning to her futile life. Back in Paris the journalists flood her with questions like: “Princess, is it true, you eat snake meat every day? Will your son be a king in India one day? Is it true you live locked up in a harem? How do you get on with your husband’s other wives?” (PI 250). It became her “duty to disappoint” (250) these Westerners by adhering to the normal feminine middle class “oriental” values like “fidelity to the past, patience, economy, foresight, love of family and of the soil”(Beauvoir 449). This is strictly in accordance with the rules of the marriage contract, where:

(she) takes his name; she belongs to his religion, his class, his circle; she joins his family, she becomes his ‘half’. She follows wherever his work calls him and determines their place of residence; she breaks more or less decisively with her past; becoming attached to her husband’s universe; she gives him her person, virginity and a rigorous fidelity being required. (Beauvoir 429)

Recent critiques of colonialism have hinged on the problematic notion of the anti-colonial nationalism and among the Subaltern Collective Partha Chatterjee’s ideas have been very influential in this regard. Chatterjee argues that through adhering to the public/private divide, the anticolonial nationalism had already attempted to create its own domain of sovereignty within colonial society. It was within this private sphere that “ideas of a national culture were nurtured” (Ganguly 290). The Rajah’s was then a “Manifest Occidentalism” wherein he “created” Anita. For the women trapped in the prison of marriage, it meant changing the national culture into a personal realm (the

zenana being such a sphere for the already colonized oriental women). Successful in blasting the “myth of racial superiority”(Mishra 118) through the eroticism of ownership, the rajah “effectively silences the Other, (he) reconstitutes difference as identity and represents domains by occupying power, not by inactive inhabitant(s)” (Said, *Culture* 166). For the Rajah, then, if the personal becomes the act of political subversion, it simultaneously acts as a major complex thematic in the overall (sexually) imperial experience.

In establishing a rapport between her gendered Otherness and racial superiority, Anita, herself became an ‘occidental’ of sorts. To her the Rajah, represented the essence of a man rescuing her from the recesses of “obscurity, alienation and strangeness”(Said, *Orientalism*, 121). This was corroborated when, in her confusion about the Sikh marriage ceremony, she was assailed by Mme Dijon in this sentence: “Quel beau destin le votre...” (What a wonderful destiny you have!). Anita Delgado was promised the “sensuality, terror, sublimity, idyllic pleasure and intense energy”(Said, *Orientalism* 118) of a kind of “Hindu community identity formation that mapped a somewhat different terrain”(Gupta 6). If Delgado became a sort of politically contrived “controlled derivation”(Said, *Orientalism* 119) in the constitutive reality of her life, her sexual desires, their representation and repression depicts furthermore her disillusion and disenchantment with her so called settled life.

When Anita tries to assert her Self(ness) in the face of her essential colonization by negotiating and interrogating the calculated decisions of her life(in the form of her uncontrollable incestuous passion for her step son Kamal), she realizes the mistakes of her decisions. By regulating Anita’s essentially ‘female’ sexuality, Jagatjitsingh does his

best to “justify domination and subordination” (Gupta 8). His “hysterical protective anxiety” (8), about the fundamentalist conviction of women (also Anita) being the exalted guardians of family honour points out the basic “defects, virtues, barbarism and shortcoming” (Said, *Orientalism* 148) inherent in the duplicity of the Oriental Sexual Self.

In India Anita Delgado was openly introduced to the erotic Orient by the stories of the Rajah’s friends—specially Rajah Bhupinder Singh of Patiala who, asked the French doctors to carry out plastic surgery on the breasts of his favourite women, who:

carried it out according to the exact wishes of the Rajah, who sometimes wanted them to be oval in shape, like mangoes and other times like pears. When he encountered some difficulty in carrying out the act of sex with one of his women, the doctors were always ready to carry out a small operation to make penetration easier. (*PI* 179)

The king, wanting his women to exude “provocative body smell” (179), got “vaginal injections”(179) administered. Aphrodisiacal concoctions that were prepared with the weirdest of all materials like silver, iron and sparrows’ brains. Sexuality was incorporated into religious cult where the rajah invited his friends on such ‘important ceremonies’:

The wine that the high priest poured over the heads of the girls ran down between their breasts and reached their bellies and genitals, where the Maharajah and other guests placed their lips in order to suck up a few drops of the liquid which was considered very holy and would purify the soul. (*PI* 176)

The Nizam of Hyderabad personally introduced Anita Delgado to his two hundred and fifty wives, although he was “not certain of the exact number” (PI 321) Sex being a tradition in the Orient, Nicolao Manucci, an Italian doctor who looked after the women in the emperor Aurengzeb’s harem wrote: “the doctor stretches out his arm under the lattice or curtain and then the woman strokes his hand, kisses it and gently bites it. Some of them even place it on their breasts...” (PI 177).

The Rajah of Kapurthala, although comparatively quite decent was nonetheless not really faithful to Anita either. In the circumstance of Anita’s suffering from ovarian cysts and her consequent inability to satisfy the king’s physical urges, the latter compensated for his ‘loss’ by making friends with an Englishwoman in Mussoorie⁴, who later became the cause of Anita’s jealousy (she felt she had lost her favourite status).

Moreover, juvenile princes of Kapurthala invited concubines to the palace basement only to be caught redhanded. When Anita questions the king about his infidelity: “he lowers his eyes to hide his uneasiness. He is not a man accustomed to accounting for his actions, or to confrontation” (PI 347) and counter-questions her: “would you rather believe wagging tongues than your own husband?... I’ve been very busy lately...but I still love you as much I did the first day”(PI 348).

In such a circumstance, Anita knows deep within that the truth will remain unacknowledged, and that it is devastating...that she is the duped...because she has been artificially created...personally as well as culturally. She starts wondering: “What kind of life is this?” (PI 380). Not knowing an answer, she remains trapped. She has always thought that:“She is living the life given by her husband, as though he were the sovereign of a vast empire of happiness, but built by him and him alone...she has never really

found her place” (*PI* 380). Desire and love, in her case, do not come easy. Lost in Kamal—her young stepson, handsome, and almost her age—, she realized the “magnitude” (*PI* 381) of her emotion. Often she would tell herself: “You’re crazy!... I cannot allow myself to be carried away like this. Can I have lost my mind” (*PI* 381). And thus, “restored, fleshed out” (Said 1978:121), she tries to demarcate the “juncture between internal cohesion and external difference” (Gupta 8). In arranging for her formal recognition as the Spanish maharani at the hands of the English viceroy, she tries to placate herself. As Beauvoir points out, “thanks to the velvets and silks and porcelains with which she surrounds herself, woman can easily satisfy that tactile sensuality which her erotic life can seldom assuage” (450).

Through the preparation of the dinner party wherein she herself remains uninvited due to her Other status (racial/personal):

She endeavours, naturally to give some individuality to her work and to make it seem (E)ssential. No one else, she thinks, could do her work as well; she has her rites, superstitions and ways of doing things. But too often her “personal note” is but a vague and meaningless rearrangement of disorder. (Beauvoir 454)

The actual ‘disorder’ was, however, too glaring to be covered up. She tried her level best to sexually forget herself...just as she had culturally done. She tried to become passive in relation to the “energy of desire or detached from owning it” (Wolf 40) because she was steeped in the culture of imperialism. In fact, the main difference in Rajah’s and Anita’s ‘Otherness’ could be accredited to their sexuality.. While Anita could not negotiate her freedom through revolt due to her sex, the King could politically

manage to do so because of his sex (Read verb and noun).

If her husband's sexuality, pleasure and desire represented the "organic, biologically generative process" (Said, *Orientalism* 143), her own pleasure was "inorganic and essentially unregenerative" (143). In the land of the Kamasutra, "the cradle of civilization in the East as Athens was in the West" (*PI* 384), her pregnancy due to "that night of torrid lovemaking among the ruins of the temple of Kali" (*PI* 414)---the abode of the celebration of the unfettered sexuality--- gives her another name...this time, that of the Fallen Angel: "Anita has no option but to accept it, with her heart broken, her soul wounded, and her body mortified" (*PI* 412). She undergoes an abortion, and in the "humanistic tradition of involvement in a national culture not(her) own" (Said, *Orientalism* 259), she witnesses the "barbarism, narrow technical concerns, moral aridity" (Said, *Orientalism* 258) of the Oriental primitivism, in their full form. Although this is not to justify incest, it would mean understanding the fact that the Rajah, who divorced Anita and lost himself in a series of 'emotional attachments' soon thereafter, could not have stood the defilement of the blue blood, even if Anita had coupled with somebody else, other than Kamal... in part, because it meant that the Rajah was losing his 'creation'---his Self reflected in Anita's battered racial and gendered Otherness. The Spanish girl becomes the heroine of "An Indo-Spanish Phadera" (*PI* 418) and is decisively given her divorce papers. This time, since there was a chance of the Ravisher's being assigned a passive role (through her manifestation of her desire to break free), the Rajah asserts his authority by trying to "burst open" (Said, *Orientalism* 309) the Gordian knot of Anita's resistant psychology... which is totally inert, hence passive and "Other(ed)".

The King's decision establishes her inferiority once and for all. Her life in those papers is "analysed and solved" ⁵ (Said, *Orientalism* 312). "The great value that men place upon their sexual prowess" (Berger in Said 311) makes Anita's personal revolution a "bad kind of sexuality" (Said, *Orientalism* 313). As Said says with regard to the sexual agency of the 'Other': "Procreation, change and continuity are identified not only with sexuality and with madness but a little paradoxically with abstraction" (*Orientalism* 313).

Anita's assertion of her personality for the first time in her life becomes a revolutionary claim that becomes "brutal, irrational mesmeric, cancerous" (Said, *Orientalism* 313).

The document of separation is a declaration of three pages...in it the Maharajah commits himself to paying his wife a large pension of 1500 pounds a year 'for her well being' so that ' Anita Delgado Briones lacks for nothing. (*PI* 421)

Behind the Rajah's "mask of amiable leadership (Said, *Orientalism* 226), there is the hidden will to "use force, to kill" (Said, *Orientalism* 226). The power of the Imperial Masculine Self presupposed the necessity of: "Speaking in a certain way, according to regulations and even feeling certain things and not others. It meant specific judgement, evaluations and gestures" (Said, *Orientalism* 227). By necessity, the 'outsider'...the 'Occidental Oriental Other', had to be banished from the style it (she) was "constitutionally unsuited for" (228). The Rajah's childish primitiveness (sexual and political) given to establishment of Self-agency in the form of conquering of others' weaknesses revealed essential psychic differences, which gave rise to the issue of the doubly colonized status of Anita. Not because she is a subaltern, as in the case of some

untouchable (hitherto) castes in India, but because she is a woman, hence a subaltern and conversely a social subaltern because she is a racially superior woman.

...For the multiplicity of subject positions, and the problem of the oriental complex reflected in the relationship of the Rajah with Anita, the important issues are that of Agency and Subjectivity. Gayatri Chakravarty Spivak, explores this issue in her important work, "Can The Subaltern Speak?" She feels: "When we come to the concomitant question of the consciousness of the subaltern the notion of what the work cannot say becomes important"(287).

Anita's silence is probably the hint to the same agency (in creating her own "magic totality") that the Rajah had hitherto been creating. Ania Loomba feels that Spivak, however, "Warns the post colonial critic against romanticizing and homogenizing the subaltern subject."(234-35). For my purpose, I would use not 'post' but 'anti' colonialism, because such anticolonialism as the Rajah resorts to, through Anita's person, is via the romanticism of the exotica inherent in the Other(geographical and personal). If this in part reflects the Racial Complex, it also brings to mind the several meanings attached to the word 'post-colonial (that, however is another issue). In effect, Anita has obviously been silenced by the Rajah, just as the latter has been by the British. The king's perpetration of what Spivak calls 'epistemic violence' on the personal history of Anita's sexuality and personality, depicted in the colonized sphere of the erstwhile British empire, is the starting of neo-colonialism already. The same attitude of freedom and individuality which the Rajah admired in Anita's Spanish Flamenco soon turns into the politics of disillusionment. Anita's Otherness awakes: "From a fancy dream of accomplishment, action or glory, forced instead to come to terms with a reduced status

betrayed love and a hideously bourgeois world, crass and philistine”(Said 156). And with such a disenchantment from the politically personal exotica of the Orient, she took refuge “In her memories and lived her last years keeping up to date with the news that came from India” (*PI* 444).

But Anita is not the only one to be disillusioned. If for her it had been a struggle for identity (as racially superior and sexually inferior), for the Rajah (Racially inferior and sexually superior), it was the question of the retention of the cultural power...in which he felt defeated. The way out offered two options---a redefinition or complete annihilation...for Anita’s Otherness as for the king’s Other Self it was an annihilation through redefinition. Anita’s assertion of her Self, through the help that she tried to give her soldiers in war, as also through the free assertion her sensuous physicality constitutes the disruption of the male ‘Hegemony’, giving a strong voice to the real struggles fought by real women within the fictionalized/ real space allotted to them. However, within a political arena fraught with pain and violence, she remains particularly vulnerable as a woman. In the bifurcated geography of her female body she managed to create a Fourth World of her own resistance. After going back to Europe, until the day she died:

Anita kept the photo of Kamal on her bedside table, with his smooth features, his turban with a plume of feathers and his jacket with medals from Kapurthala. It was the first image she saw when she woke up and the last when she went to bed every day for the rest of her life....Faithful to her Spanish and Andalusian background, she never missed the San Isidro Bull Fights or the Seville Fair and on the occasion even went on the Rocio pilgrimage, which she greatly enjoyed, because she was

in touch with her deepest traditions. Horses, religious devotion, music and dancing... what more could she ask for?. (PI 424-25)

Back in India, after the First World War, and the declaration of independence the Rajah tries to strike out his own through a withdrawal of sorts. As a king on the verge of losing even his 'puppet power', and dreading to do so, he continues to remain an ambivalent construct...a product of his cultural location as of his desire to resist the implications of that location...this probably remains the last expression of his Other Self—However, resulting in a total alienation.

At the age of seventy seven, he was tired and had no more enthusiasm for life. He had lived intensely and he had enjoyed every moment, but recent events had left him prostrate and depressed...He spent his time drinking and letting himself be bled dry by his English mistress. (PI 440-41)

The "materialist historical inquiry and politicized understanding" (Satchidanandan 118) had come to an end. The "liberated alterity" (120) had begun to assert itself. At the end of their fantasmic journey, Anita and the Rajah had lost their Self and Otherness to regain the sense of the Selfness of the Other. The humanistic destination had arrived...this was the door of the Fourth World...one of Loss, Expectations, Assimilation, Acceptance, Peace and Death....This Urdu couplet sums up their intraalienation aptly:

hai baja nazdeek vale mujhse gar vaqif nahin

Mere shukre ne kiya hai ab irada door ka. (In Mishra 77-78)

(Its fitting that I remain unknown to those close to me:

My renown has set its sight on more distant horizons)

Notes

¹ The 'Crown' refers to the British Rule.

² Women caretakers.

³ 'Zenana' is an Urdu word literally meaning "(Space) belonging to women".

⁴ A hill station in India.

⁵ Said says that the orientalist; "assembles" the Oriental from "bric-a Brac" ie. "uses all material to ois own end", displacing myth with life. The rajah also "mythifies" her life.

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