



# A Transcontinental and Transcultural Mural of Colonial Justice: A Postcolonial Reading of the Fortuitous Trilogy by Achebe, Woolf, and Forster

Prof. E.A. Gamini Fonseka, Mr. P.N. Rathnayaka

Dept. of English & Linguistics, University of Ruhuna

## ABSTRACT

Although the three classic postcolonial novels – *Things Fall Apart* by Chinua Achebe (1958), *The Village in the Jungle* by Leonard Woolf (1913), and *A Passage to India* by E.M. Forster (1924) – were composed in three totally unrelated settings and without a predetermined timeframe, they efficiently contribute to a transcontinental and transcultural mural that powerfully relates a coherent and consummate metanarrative of colonial justice with its three main junctures identified as the establishment, the operation, and the withdrawal as part of an oppressive administrative system maintained totally to the advantage of the colonizer and at the expense of the native. The trilogy fortuitously composed of the three novels reveals various strategies the colonizers used in the respective settings for the establishment and maintenance of their power by means of an alien institution of justice biased to English common law which was totally operated in English, capitalizing on the natives' ignorance of the language and culture, law and order, custom and etiquette, and methods and practices it is associated with, and their failure to hold on at the point the natives became conscious of their true behaviour, challenged their hypocrisy, and resisted their dominance. While appreciating the authenticity of the narratives in the three novels in the context of their function as political critiques, this paper attempts to analyse the texts from a postcolonial perspective, compare the circumstances under which the heroes continue their respective struggles for existence, assess the literary and aesthetic potential the authors have demonstrated while articulating their political consciousness, interpret them from an historical point of view, and appreciate the impact they make on the political awareness of their worldwide readership.

**KEYWORDS:** Chinua Achebe; Leonard Woolf; E.M. Forster; colonial administration; colonial justice; metanarrative; political consciousness; British Nigeria; British Ceylon; British India

## INTRODUCTION

This is an investigation into the role of justice in a transcontinental and transcultural metanarrative of colonialism emerging from a combination of some crucial episodes related to judiciary in the three classic postcolonial novels, respectively, *Things Fall Apart* by Chinua Achebe (1958), *The Village in the Jungle* by Leonard Woolf (1913), and *A Passage to India* by E.M. Forster (1924). The very episodes that symbolically narrate the three main junctures of the oppressive British colonial rule in the three totally different geographical territories- British Nigeria; British Ceylon; British India- identified as establishment, operation, and withdrawal, respectively, are pieced together to form a metanarrative of numerous social, cultural, and political implications, with emphasis on the role of justice as an instrument of dominance. From all three novels it is understood that the colonial institution of justice was

maintained totally to the advantage of the colonizer and to the demoralization and demobilization of the native. So, the paper endeavours to examine how the alien entity of colonial justice was used to control the natives of the colonies by means of institutionalized intimidation, psychological incarceration, and political manipulation.

## OBJECTIVES, RESEARCH PROBLEM AND SIGNIFICANCE

The paper aims at demonstrating some universals of colonialism experienced in all colonies spread across the world through the monstrous behaviour of colonial justice as an instrument of accusation, prosecution, condemnation, and punishment. In order to achieve that aim, it probes into the destinies of the three characters Okonkwo in Achebe's *Things Fall Apart*, Silindu in Woolf's *The Village in the Jungle*, and Dr Aziz in Forster's *A Passage to India* who undergo an



oppressive scheme of psychological torture implemented with the never challenged instrument of colonial justice. The exercise is meant to foreground the research problem of how the relevant universals of colonialism were all well protected under the system of colonial justice as a concept totally alien and flabbergasting to the natives. The significance of this exercise lies in the observation of the complications the postcolonial communities suffered from under the colonial justice that had been formulated to suit the feudal system of the mediaeval England and how it boomeranged on the colonizers in the end, when they were found guilty of what they themselves prosecuted against the natives for.

## **METHODOLOGY**

In order to fulfil the research requirement in developing a strong hypothesis about colonial justice, an investigation is conducted into the symbolic relationship between the episodes related to justice in the three classic postcolonial novels, respectively, – *Things Fall Apart* by Chinua Achebe (1958), *The Village in the Jungle* by Leonard Woolf (1913), and *A Passage to India* by E.M. Forster (1924), and a metanarrative is created to mark its behaviour as an instrument of dominance in the events of the establishment, the operation, and the withdrawal of the British colonial regime in the relevant geographical territories - Nigeria, Ceylon and India. Thereafter, the fictitious settings in the novels are compared with the ground realities experienced in the relevant lands to assess the verisimilitudes emerging from the novels in anhistorical context.

## **RESULTS AND FINDINGS**

Through the juxtaposition of the narratives and their authors' points of view about colonialism gathered from their biographies and other writings about the inequities of the enforcement and implementation of colonial justice in the colonies, carried out in the above method, it is revealed that all three authors, irrespective of their nationality, were critical of colonialism as a ruling system full of atrocities deliberately developed to the disadvantage of the natives of the colonies. Therefore, it is understood that the novels appear as critiques of colonialism rather than creative literature on personal adventures or travel experiences in the colonies.

### **British Colonial Justice**

The term "justice" means generally "the maintenance or administration of what is just especially by the impartial adjustment of conflicting claims or the assignment of merited rewards or punishments" (Merriam-Wester). Nevertheless, "colonial justice" appeared as a mechanism craftily formulated to settle disputes between the Europeans and the natives to match the opportunistic agenda of the colonists engaged in an "action or process of settling among and establishing control over the indigenous people" (www.

lexico.com, Accessed Apr, 2021) of the geographical areas concerned "a practice of domination, which involves the subjugation" (Kohn & Reddy, 2017) of the indigenous people of those territories for the convenience of the colonists. The hypocrisy of colonial justice is realized in many postcolonial studies carried out in the recent past.

"Despite the pledge of equality, colonial legislation and the practices of white judges, juries and police placed most Europeans above the law, literally allowing them to get away with murder." (Kolsky, 2009)

Thus, regarding the Indian experience of colonial judiciary, it is revealed that colonial justice used to maintain a pro-European racist attitude towards the natives.

"Early colonial courts had no 'professionals,' like judges and lawyers. ... Since they had no legal training, there was little difference between ordinary citizens of the community and those attempting to manage public law within the courts." (law.jrank.org, Accessed Apr, 2021)

While exploring the colonial history all over the world, it is perceived that such unprofessionalism in the legal systems in the colonies led to many disasters, in terms of human rights violation and the distortion of natural justice.

Early English common law had some distinctive qualities. Unlike modern law, no district attorneys or public prosecutors brought court cases against the accused. It was up to the victim of the crime to bring the case to the court and pay for it. As a result, only people of means (having money or property) could pursue prosecutions. Under such a system, many citizens could not afford to press charges against someone who victimized them. (law.jrank.org, Accessed Apr, 2021)

So, the prototype of early English common law implanted in the colonies also ignored the natives' right to justice for their being rendered underprivileged before law and order, on the basis of their poverty and their illiteracy in English, the language of the colonist. Therefore, the poverty-stricken illiterate natives, accused of some action interpreted by English common law as criminal, used to behave in front of the colonial justice like animals dazed by some unknown fear. Accordingly, what the natives of the colonies could expect from colonial justice was nothing but discrimination, denigration, deprivation, condemnation, and persecution.

### **Allusions to Colonial Justice in the Fortuitous Trilogy by Achebe, Woolf, and Forster Together**

The climactic episodes in the three classic postcolonial novels, respectively, – *Things Fall Apart* by Chinua Achebe (1958), *The Village in the Jungle* by Leonard Woolf (1913), and *A Passage to India* by E.M. Forster (1924), when pieced

together, a classic metanarrative emerges, covering the entire drama of colonialism. As the circumstances and conditions in all three novels are the same, all three authors seem to have contributed to the same story, focused on the settings particular to the communities and the terrains concerned.

### **Things Fall Apart by Chinua Achebe (1958)**

The Nigeria-based novel *Things Fall Apart* by Chinua Achebe (1958), despite being the latest addition to the colonialism saga concerned, depicts the normal range of practices followed at the initial stage of a colonisation scheme. In the symbolic absence of the heroic tribal leader Okonkwo, who, convicted by a tribal court of justice, is currently serving an exile sentence of seven years, a Christian church is founded in his homeland Umuofia and a fast conversion program, led by white and native missionaries, commences, involving the low-rankers and outcasts in his community. Ironically, Okonkwo's eldest son Nwoye, who had been spiritually disillusioned with his headstrong father for taking part in his friend Ikamefuna's ritual killing, also gets converted to Christianity, breaking away from his family, and challenging his father's tribal values. When Okonkwo returns home, he finds that the new religion has gathered momentum in both of his ancestral homelands Umuofia and Mbantou. On the pretext of saving the rights of the churchgoers, a white court of justice is established, under a white District Commissioner, and the natives are deprived of the right to make public decisions. Unable to withstand the new developments, the tribal leaders, including Okonkwo, attack the church. On the pretext of holding a peaceful negotiation, the District Commissioner's office summons all the tribal leaders, but humiliates them by means of imprisonment. After their release, the tribal leaders gather to discuss their future, and a group of court messengers from the District Commissioner's office appears there with an order to break up the gathering. Outraged by the audacity of the colonist, Okonkwo kills one messenger and finds that the others escaped because of the complacency of the other members of his clan. Unable to resist the threat against the independence of his people, Okonkwo, in a sense of defeat and insecurity, hangs himself to escape from the colonial justice. The scene ends with an expression of helplessness and vulnerability from the side of the natives in confrontation with the alien colonist.

Obierika, who had been gazing steadily at his friend's dangling body, turned suddenly to the District Commissioner and said ferociously: "That man was one of the greatest men in Umuofia. You drove him to kill himself; -and now he will be buried like a dog." He could not say any more. His voice trembled and choked his words. (Achebe, 1958)

Obierika's mournful protest against the colonial government on the basis of Okonkwo's commitment of suicide, an act which is considered blasphemous in his religion and loathsome

in his culture, more than voices his grief over his beloved friend resonates throughout his land as a lamentation for the devastation of his community at the hands of an alien evil.

### **The Village in the Jungle by Leonard Woolf (1913)**

The British Ceylon or Sri Lanka-based novel *The Village in the Jungle* by Leonard Woolf (1913) in a ruthlessly realistic manner demonstrates how colonialism functions, capturing a midpoint in the British colonial rule of Ceylon. Obsessed with revulsion at his brother-in-law Babun's marriage to the eccentric villager Silindu's good-looking daughter Puchi Menika, Babehamy, the headman appointed by the Government for the village of Baddegama, engages in a campaign to ruin Silindu's family in its entirety. His wicked attempt made in collaboration with the itinerant businessman Fernando, to separate Babun from Puchi Menika succeeds, leaving Babun to be arrested for an uncommitted crime. Woolf presents the reason for the arrest in a police constable's voice: 'You are charged under section 1010 of the Penal Code with housebreaking and theft of a box, clothing, and jewellery, in the house of the complainant, on the night of the 10th instant, and you are called on to show cause why you should not be convicted.' (Woolf, 1913) Both Silindu and Babun, helpless due to their poverty and their illiteracy, fail to convince the judge of their innocence, and Babun is sentenced for a six-month period of rigorous imprisonment in a faraway prison. Silindu perceives the treachery of both Babehamy and Fernando behind the false accusation made against Babun. On his return home from the court, Silindu finds that Puchi Menika has made up her mind to join Fernando as a solution to the problems within her household. In order to ensure that his daughter Puchi Menika's dignity is no more threatened, Silindu kills both Babehami and Fernando, and voluntarily surrenders himself to law. In the court proceedings, he becomes proved guilty of murder and gets sentenced to life imprisonment.

The Magistrate asks his native subordinate Ratemamahatmaya, on a careful observation of Silindu's behaviour, "And how did he come suddenly to murder two people?" (Woolf, 1913) and answers the question himself:

"He was a quiet man in the village, I believe that. He only wanted to be left alone. It must take a lot of cornering and torturing and shooting to rouse a man like that. I expect, as he said, they went on at him for years. This not letting one another alone, it's at the bottom of nine-tenths of the crime and trouble; and in nine-tenths of that nine-tenths there's one of your headmen concerned--whom you are supposed to look after." (Woolf, 1913)

This reveals the hypocrisy of colonial justice. The judge, despite his perception of Silindu's innocent harmless nature as a man who prefers to be left alone, and his decision that

the two victims of his shooting deserve it as punishment for their continuous harassment of him, fails to pass an honest judgement on the latter. Silindu's plight epitomizes the plight of the entire native community of Sri Lanka. The judge acts, against his conscience, as a slave under the colonial rule where justice maintains a dogmatic behaviour, in order to make matters short and sweet to the advantage of the vast commercial enterprise that functions behind the scene.

### ***A Passage to India* by E.M. Forster (1924)**

Unlike the two primitive victims we meet in the Nigerian and Sri Lankan scenarios in the other two novels, the victim here in the Indian scenario is a medical doctor, an outspoken man with an agile personality. He becomes friendly with the newly arrived Mrs Moor and, as a mark of respect, organises for her and her would-be daughter-in-law Miss Adela Quested a trip to the mysterious Marabar hills. The trip takes place with so many complications. Several members of the group fail to join in, and Mrs Moor feels too old to climb the hills. Ultimately, Dr Aziz, Miss Quested, and a guide are the ones who practically make the trip. Halfway, affected physically by the heat and the echo inside the Marabar caves and emotionally by an inappropriate question she has asked Dr Aziz on whether he is orientated to polygamy, Miss Adela Quested, breaks away from him and climbs down the hills to be met by her friend Mrs Dereck. After her drive to Chandrapore, the white community fabricate a story to punish Aziz for adultery, on the basis of Ms Quested's mood at the moment she met Mrs Dereck, and the suspicions they developed on Dr Aziz as a young widower. More than flabbergasting him, they arrest him at Chandrapore as soon as he gets off the train.

"That he followed her into the cave and made insulting advances. She hit at him with her field-glasses; he pulled at them and the strap broke, and that is how she got away. When we searched him just now, they were in his pocket" (Forster, 1923).

They will fully publicize the scandalous allegation against Dr Aziz, and almost arbitrarily get him remanded, and prosecuted against sexual harassment, to the dismay of the Moor community of Chandrapore. His sorrow over the character assassination thus carried out against him at a time he tried to show his hospitality to a member of the community that usually looks down upon him is reflected in his lamentation.

"My children and my name!' he gasped, his wings broken" (Forster, 1923).

The educated friends of Dr Aziz arrange the veteran lawyer Mr Amritrao from Calcutta, who has a threatening reputation for being anti-British, to appear for him, at the hearing of the case. On the final day of hearing, Adela Quested behaves in a mood of shame and defeat, exposing the hypocrisy behind British colonialism in India.

"Her aim this morning was to announce, meticulously, that the strain was appalling, and she would probably break down under Mr. Amritrao's cross-examination and disgrace her friends" (Forster, 1923).

Adela Quested's sense of insecurity before going to the court room to face Dr Aziz's defence lawyer, the anti-British Hindu attorney Amritrao, symbolically predicts that the bugbear of colonial justice will be demolished to the consolation of the native. Forster (1923) presents how euphoria erupts in the town, resisting and ridiculing the white bureaucracy that usually holds a great authority in the affairs of the town.

### **Striking Parallels between the Trilogy and History**

The entire scheme of colonisation adds a black stain to the history of civilisation, appearing as a cannibalistic process developed within the humans out of their own treachery, opportunism and greed for wealth. What people committed in the spirit of colonialism that has gone into the transcontinental and transcultural mural developed in this paper, is supported with proven evidence.

The British targeted Nigeria because of its resources. The British wanted products like palm oil and palm kernel and export trade in tin, cotton, cocoa, groundnuts, palm oil and so on. ... The British accomplished the colonization by using its military. Although there was strong resistance from natives to the British, it was all crushed by the British. As a result, the trading post at the Niger River is created and the British economic rule is maintained over the colonies, exploiting Nigerians (Graham, 2009).

The motivation for the colonization of a territory in another continent whose presence by all means has no impact on the colonizer's existence is clear in the explanation provided by Graham (2009). The fashion in which it was achieved, evident in the subjugation of the Nigerian village of Satiru, as reported by Harmon (2001), is common to all territories in the world.

"British control did not come without cost. In the Village of Satiru, natives armed with axes and hoes massacred a force of 70 black soldiers and a British officer, as well as two civilians. Lugard responded by sending a column of 500 infantrymen, supported by the friendly sultan of nearby Sokoto, against Satiru. They slaughtered an estimated 2,000 men, women and children. This act of vengeance alarmed government officials" (Harmon, 2001: 44).

The natives' resistance to the coloniser is thus controlled everywhere by causing massive bloodbaths which cost lives in their thousands. Like in *Things Fall Apart* by Achebe (1958), they used intimidation everywhere. Everywhere, during the incidents where the colonisers killed the natives and grabbed their lands for their fancy projects, the colonial

justice kept quiet. All their atrocities were silently justified in terms of civilisation.

The Sri Lankan experience of British colonialism and colonial justice is reported somewhat accurately in the following way:

The fact that colonisation in any shape or form is deeply problematic, that it is a process of control and repression, does not require any reiteration here. As we shall highlight below, the evolution of constitutionalism and governance in Sri Lanka is directly intertwined with the oppressive legacy of British colonisation. We cannot talk about constitution-making, law making, or even the 'mace' in the Parliament of Sri Lanka without referring to Britain and British rule of the island. Over the years, Sri Lankans as a people have somewhat failed to adequately take stock of the destructive legacy of colonisation, and what it did to the socio-political fabric of the land. Instead, Sri Lankans of all ethnicities and faith traditions, especially those of the socioeconomic and political elite, have been perpetuating colonial structures of oppression that the British introduced, in some cases overtly and in many others covertly, in the guise of conforming to practices of democratic governance. (Shanmugathas&Weerawardhana, 2018)

The division of the natives into two categories as the privileged Babehamys and the deprived Silindus, like in *The Village in the Jungle* by Woolf (1913), that the British colonizer made to his selfish requirements continues to torture the Sri Lankan populace even after 70 years of independence from the British crown. The present chaos in the political situation of Sri Lanka, as Shanmugathas&Weerawardhana (2018) claim, can be directly attributed to the 150 year long British colonial rule in Sri Lanka.

The underestimation of the native's resilience the British used to maintain could not last long because the natives themselves realized the hypocrisy of colonialism and started retaliating against the oppression of colonialism by violence. Ultimately, a situation of euphoria, like in *A Passage to India* by Forster (1923), arose in India in expressing the native resistance to the British presence, whose enormity the British could not stand.

Violence and plunder were the two most popular tools used by the rebels to express their resistance against their oppressors. Lower and exploited classes often attacked their exploiters. They were the Britishers or the zamindars or the revenue collecting officials, wealthy groups and individuals. Santhal Rebellion saw mass scale violence where account books of moneylenders and government buildings were burnt and their exploiters punished. (NIOS, Accessed Dec, 2020)

So, can parallels be drawn between historical realities recorded in the territories in question and serious fiction created by genuine humanitarians, to establish the authenticity of the facts in consideration. Everywhere the colonizer used to be the same. So, under his jackboot, did the destiny of the native use to be. Mural of colonial justice created out of the narratives made by these writers, being true to their conscience, sustains its validity on the basis of its authenticity.

### **Metanarrative of Colonialism**

An influential metanarrative emerges when the three protagonists in the three novels respectively are put together in one character against all their common antagonist, the coloniser. While a narrative is "a way of presenting or understanding a situation or series of events that reflects and promotes a particular point of view or set of values" (Merriam-Webster Accessed Apr, 2021) a "metanarrative" is "a type of play, novel, etc. that experiments with or explores the idea of telling a story, often by drawing attention to the fact that it is an invented story, not an account of real events" (Oxford Learners Accessed Apr, 2021) or "an overarching account or interpretation of events and circumstances that provides a pattern or structure for people's beliefs and gives meaning to their experiences" (Oxford Lexicon Accessed Apr, 2021). Under the lens of a metanarrative, the storyline develops as an interaction between a native protagonist and a colonial antagonist. Accordingly, as in Achebe's narrative, the colonist appears as a messenger from God and gets established in the native's homeland by intimidating the latter through the power of his colonial justice; as in Woolf's narrative, he exploits the resources of the native's land through a network of wicked officials protected by his colonial justice; and as in Forster's narrative, he gets ultimately defeated by the native who has by now become more articulate than the colonist in interpreting colonial justice. All three authors together reduce colonial justice to a bugbear artificially developed to exploit the weak to the advantage of the strong in the colonies. A transcontinental and transcultural mural is formed of the metanarrative which incorporates so many images of mental and physical torture jutting from the key episodes in the respective narratives.

### **Mimesis Achieved through Exposure**

The writings by Achebe, Woolf, and Forster support the claim that all three witnessed colonialism first hand, as culturally enlightened humanitarians as well as aesthetically motivated intellectuals, and were openly critical of the colonial system when they were alive. The mimesis achieved out of their experience of the atrocities committed by colonizers against the natives is strong because their reflections drew inspiration from their conscious exposure to colonialism in diverse capacities. Their personal views help to establish that they conveyed their conviction about colonialism that

with its self-styled justice bulldozed in many places the native cultures and traditions to the advantage of the colonist.

“With the coming of the British, Igbo land as a whole was incorporated into a totally different polity, to be called Nigeria, with a whole lot of other people with whom the Igbo people had not had direct contact before. The result of that was not something from which you could recover, really. You had to learn a totally new reality, and accommodate yourself to the demands of this new reality, which is the state called Nigeria. Various nationalities, each of which had its own independent life, were forced by the British to live with people of different customs and habits and priorities and religions.” (Achebe, 2000)

It is the angst the Nigerians harboured about colonialism that Achebe (2000) conveys here in terms of the impossible compromises they had to make in getting adjusted to the new world order the coloniser forcibly introduced for them to follow. The challenge was posed on the natives not for any innocent purpose of harmonizing them to a multicultural social environment but to form, without any surveillance strategies in personnel management, a steady cosmopolitan workforce out of them to exploit the resources in their own land.

“The social and economic squalor in which thousands of Sinhalese and Tamil villagers lived horrified me: I saw close at hand the evils of imperialism and foresaw some of the difficulties and dangers which its inevitable liquidation would involve” (Woolf, 1964: 53)

The disillusionment and disenchantment, Woolf (1964) expresses here on the horrible living conditions of the natives, interpret his own opposition to colonialism. The selfishness of the coloniser is conveyed in his mechanism of exploitation, which does not have any margin for the welfare of the natives. The natives have to suffer and shed their sweat on their own land to enable the coloniser to take away whatever he wants.

I do not believe in Belief. But this is an Age of Faith, and there are so many militant creeds that, in self-defence, one has to formulate a creed of one's own. Tolerance, good temper and sympathy are no longer enough in a world which is rent by religious and racial persecution, in a world where ignorance rules, and Science, who ought to have ruled, plays the subservient pimp. Tolerance, good temper and sympathy - they are what matter really, and if the human race is not to collapse, they must come to the front before long. But for the moment they are not enough, their action is no stronger than a flower, battered beneath a military jackboot. (Forster, 1938).

Realising the need to boost the morale of the native, or any other human that is constantly subjected to discrimination, Forster (1938) draws attention to the myths about “tolerance, good temper and sympathy” people are consciously or unconsciously trapped in, even in the face of blatant injustice, due to their exposure to religion and other forms of moralisation. His justification of the Indian resistance to the British bureaucracy in *A Passage to India* is vivid in his harsh comment on people's voluntary surrender to religious and racial persecution.

The saga of colonisation related by the three authors respectively unfolds thus projecting their conviction about its horrors for the people to mull over for achieving self-realisation. Their radical views against the massive power structure of colonialization have contributed to vast changes in the native communities all over the world, urging them to rise against their common enemy, the coloniser.

“Get up, stand up, stand up for your rights,

Get up, stand up, don't give up the fight” (Bob Marley, 1973)

“After becoming an eyewitness to the inhumane conditions and state of poverty of the Haitian people, Bob Marley's song shows his reflection on issues of oppression and the urgency to take action, as the song states, ‘get up, stand up;’” (Lopez-Adorno, Raymond, 2018).

This kind of outcry was raised by sectors from the natives from various parts of the world under the inspiration their authors drew from writers like Forster. That means the resistance was basically ignited and boosted by intellectuals like them, who were not restricted to a race, cast, creed, class, or society. A probe into the mimesis of the metanarrative of colonial justice formed out of the three novels in question, that defended the wanted and jeopardised the unwanted in the colonies, enlightens us on a silent battle led by the global intellectual class of people that these three writers represented.

## CONCLUSION

The postcolonial reading of the novels - *Things Fall Apart* by Chinua Achebe (1958), *The Village in the Jungle* by Leonard Woolf (1913), and *A Passage to India* by E.M. Forster (1924) - as parts of a fortuitous trilogy on the functioning of the colonial judiciary, is meant to reveal not only the hypocrisy of the colonisers but also the horror of the cannibalistic greed that they promoted in terms of a pioneer spirit. It attempts to introduce the colonial judiciary as an irrational institution of justice, fashioned in accordance with the colonisers' local feudal judiciary that originated in the mediaeval times, as a device used, in order to mask their hypocrisy which frequently tended to get exposed during their ruthless engagement in exploiting the resources of the new territory subjected to their brutal scheme of colonisation. The paper begins with

a review of the British colonial justice, obviously a parody of natural justice, that used to function in the colonies as an instrument of power. Then moves on to the trilogy that fortuitously emerged from the three novels, respectively, by Achebe, Woolf, and Forster. In order to establish their authenticity, focus is made on drawing parallels between the key episodes in the novels and similar incidents from the histories of Nigeria, Sri Lanka, and India, as the lands concerned. Moreover, a metanarrative of colonialism is presented for demonstrating the interconnectedness of the episodes though they are concerned with culturally and continentally different communities. Finally, the author's concerns about colonialism are assessed in terms of mimesis achieved through exposure, in an attempt to highlight the global intellectual community's protest against colonisation. The paper on the whole strives to portray how a transcontinental and transcultural mural of colonial justice emerges from a postcolonial reading of the fortuitous trilogy by Achebe, Woolf, and Forster, with an emphasis on the ways in which intellectuality and creativity blend in promoting a didactic view of freedom and independence as elemental needs of the human.

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Citation: Prof. E.A. Gamini Fonseka, Mr. P.N. Rathnayaka, "A Transcontinental and Transcultural Mural of Colonial Justice: A Postcolonial Reading of the Fortuitous Trilogy by Achebe, Woolf, and Forster", *American Research Journal of English and Literature*, Vol 7, no. 1, 2021, pp. 1-7.

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