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Imperialism and Aspects of India in Forster's *A Passage to India*

조선대학교 대학원

영어영문학과

마라운수에웃에

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Table of Content

Abstract

I. Introduction	1
II. Politics of Imperialism in ' <i>A Passage to India</i> '	3
A. Imperialism's passage to India	4
B. Imperialism in India	5
C. Imperialism's passage from India	9
III. Imperialism Encounter with the Orientals	12
A. Anglo-Indians in India	13
B. Western Religion in India	16
C. Liberal Humanism in India	18
IV. Aspects of Behind Purdah India	22
A. Foucault's Point of View	23
B. Feminine Point of View	31
V. Abstract Aspects of India	36
A. Mystery and Muddle	37
B. Nothing	40
C. Echo and Telepathy	44

VI. Spiritual Aspects of India	49
VII. 'Not Yet' Answer and Aspects of India	57
VIII. India at Last	63
IX. Conclusion	66
Bibliography	70

국문초록

포스터의 『인도로 가는 길』에 나타난 제국주의와 인도의 양상

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이 논문에서는 모건 포스터의 '인도로 가는 길'에서 제국주의의 평행한 특징 및 인도의 양상을 분석합니다. 포스터는 단지 사회배경이 아닌 인도의 양상을 설명하기 위해 제국주의를 이용하였다. 제국주의는 포스터의 인도를 이해하는 데에 있어서 꼭 필요한 요소이다. 소설 속에서는 제국주의는 인도인과 영국인 사이의 정치, 사회와 개인적인 관계의 다른 관점을 만들기 위해 인도를 병치하고 있다.

첫 번째 부분에서는 제국주의가 인도에 들어오게 된 이유와 방법, 그리고 제국주의의 역할과 포스터가 나타내려고 했던 제국주의가 어떻게 돌아가게 되었는지에 대해서 분석하고 있다. 이것은 소설, 역사 비판에서 분석된다.

두 번째 부분은, 인도인들이 어떻게 새로운 사람들, 종교, 그리고 이데올로기를 받아들였는지 그 방법을 보여주면서 전개된다. 소설에서 따로 다루기 위해 인도에서의 인도거주 영국인, 그리고 서양 종교와 자유 인도주의로 갈라진다.

다음으로, 이 논문은 푸다 인도 (푸다에 가려진 인도)가 영국의 제국주의에 의해 밝혀져 가는 측면을 분석하고 있다. 그리고 다음으로 나오는 인도의 측면은 서양 사람들이 눈에 보이지 않는 신비, 혼돈, 무, 그리고 영적특성 때문에 인도를 이해하는 것이 어렵다는 것을 발견한 것이다.

마지막 부분에서 포스터의 인도가 설명된다. 이 논문은 이 소설이 어떤 의도로 그와 그 독자들을 위해 쓰인 것인지에 관한 포스터의 설명으로 끝을 맺고자 한다.

Abstract

This thesis will analyse on the parallel feature of Imperialism and Aspects of India in Morgan Forster's '*A Passage to India*'. I believe Forster used imperialism to tell the aspects of India not just a social back drop. Imperialism was essential to understand Forster's India. In the novel Imperialism is juxtaposing India to produce different dimension of political, social and personal relationship between the Indians and the British.

In the first part of thesis will analysis on why and how is imperialism come to India and their role and what might be their return that Forster tried to portray. It will be analysed from novel, history and critics.

In the second section, this thesis will continue by showing how Indians accepted these various type of new people, new religion and new ideologies. It is divided into Anglo-Indians, Western Religion and Liberal Humanism in India because it was need to divided as they were separately treated in the novel.

Next, this thesis will continue to analyze the aspect of behind purdah India which can assumed as the aspects of India developed by the British Imperialism. And the following aspects of India were the aspects which the westerners found themselves so hard to cope with unseen mutiny, mysterious, nothingness and spirituality to reach to the understanding of India.

In Last part, Forster's India will be explained. This thesis will conclude Forster's explanation regarding-what this novel is really meant to be for him and for his readers.

I. Introduction

In *A Passage to India*, Forster was handling the enormity of the British Empire versus the vastness of India, mystery versus glorious reasoning, law versus muddle, power versus silence. None of Forster's critics can purely claim that *A Passage to India* is a political novel nevertheless it is very essential to look within the political framework in the novel. It is indeed an integral part of the novel and it somehow influences all the characters' personality.

It is imperialism which brought new people to India such as the Mughal Empire and British Empire. And Imperialism is the driving force of new social structure. Every character was under the realm of imperialism including India itself; in this thesis India will be treated as one character. Besides many characters give their response to imperialism, as the manifestation of their experience with India in the imperial system. Each character has to adjust their position on the social ladder and adapt to the current atmospheric changes in Imperialism politics. There is Forster's political willingness to challenge both Imperialism and India to evaluate themselves regarding how they exist. Besides in the tropical place like India, there is a struggle between rational implication and exotic illusion. There is a gap between rationality and illusion which Forster forced his reader to walk through for individual experience as well.

There is a question of confusion whether Imperialism and Colonialism are the same. In this thesis, Imperialism and Colonialism are treated as the same discourse because eventhough they have different appearance their

mechanisms are the same. Some say if colonialism is past tense Imperialism is present tense. Some say Imperialism is about those who extend their Empire and Colonialism involves the places where they invaded. Today's critics were more familiar with imperialism. This thesis will follow Imperialism in order to give equal status to Imperialism and India instead of describing India as a British colony.

Nowadays when we talk about the colonial period their travel stories are so mysterious and full of fantasy and adventure: for example *Captain Cook* and *Robinson Crusoe* in the land of strangers. The title itself *A Passage to India* seems filled with adventure. As a matter of fact it is but this one is quite a radical adventure as the visitors quest to see 'the real India'. Indeed Forster told his readers and critics that the theme is India. Throughout the book Forster takes his readers to Chandrepore Mosque, afterward into the caves and then brings them to the top of the temple and finally to the mountain top to see all things in totality from the peak: it was quite a sojourn.

If one asks, 'Is there adventure?' 'Yes, there is. 'Is there fun?' I do not know. 'Is there any mystery?' Indeed. 'What is that?' It depends. 'It depends on what?' It depends on the way that each reader encounters India. All readers have to go through Forster's magical caves, everyone comes out in their own way. It is a gap, a trap and the magic of this particular novel which sustains its exquisite character not only for the novel but for its theme India¹⁾

1) Peter. Childs, ed., *A Routledge Literary Sourcebook on E. M. Forster's A Passage to India* (New York: Routledge, 2002), p. 22.

II. Politics of Imperialism in *A Passage to India*

Imperialism is the concrete foundation of *A Passage to India*, on which Forster developed his story line. All the Anglo-Indians, Islam Indians and Hindu Indians and even the British themselves were under the umbrella of British Imperialism. Some people took this umbrella as a refuge, some saw it as a barrier. Forster makes satire and plays with Imperialism and its politics because it is the reality and very force which is standing vividly opposite to the characteristics of India and her people. And it creates the catastrophe in the novel and each character has a share of its impact.

Mohammad Saheen²⁾ shared Forster's response to Edward Said³⁾ one of his critics: "Forster says that his novel is not 'simple politics' which suggests how politics is rendered by a novelist."⁴⁾ This quote shows that Forster used the politics of imperialism in his own way. And imperial ideology discourse in the novel cannot be accessible in the regular way as it is Forster's version.

In his novel, Forster did not suggest that Imperialism and its politics are evil but he did show its awkward and incomprehensible ideology in India. These imperialism incapacibilities enable the readers to see what is

2) The author of *E.M. Forster and The Politics of Imperialism*, One of Forster's most recent and reliable political critics, whom personally met with Forster several times specially discussed *A Passage to India*.

3) Founding father of the study of orientalism and author of *Orientalism* and *Culture and Imperialism*. in which he has given a critique of Forster's *A Passage to India*. As a result of his critique on *A Passage to India* he enabled many critics to develop more extensive political criticism of *A Passage to India*.

4) Mahammad Shaheen, *E. M .Forster and The Politics of Imperialism* (New York: Palgraven Macmillan, 2004), p. 158.

India. Another critic of Forster, Burra supported this view; 'Forster could have probably added that(imperialism in) the novel is not simple formal aesthetics.⁵⁾ Forster wrote and used Imperialism in his very own way and yet truly enunciated and reflected the reality of his middle educated British ideologies in his novel.

A. Imperialism's Passage to India

The basic driving force of any kind of imperialism is to extend their territory, to sell things and buy things which they cannot get in their place to formalize trading. British came to the shore of India with that purpose in the 1640s during the rule of the Mughal Empire. They approached to India as friends and helped India to modernize its army and create an effective monarchy system. As the British could not make trading in their way, they started doing ugly things like the invasion in 1757 intervening in the affairs of the East India company. Gradually British territory increased, power expanded. The English world was an amazingly logical world, their empire territory proved their capability in performing this obvious illegal act of invading other people's country in a legitimate way.

The representatives of imperialism like all the chief officers in Chandrapore were British . In that case, two new newcomers in the novel, Adela Quested and Mrs Moore, described the splendid view on their passage to India. Mrs Moore came with duty and responsibility for her

5) Mahammad Shaheen, *op. cit.*, p. 158.

descendents. She hoped the best for her son, Ronny Heaslop and to make sure his future was beautiful and respectable. Adela also came to India with one purpose to: examine whether India might be able to be her second home or not. In a broad way Mrs. Moore's mission is to build a family which is the basic core of social building. Adela's intention is to examine whether India was a wealthy place to invest for life there. Fielding claimed himself that he came to India for a job(112)⁶⁾ which means opportunity brought him to India. There is also one thing which can be noticed: Forster mentioned missionaries occasionally they did not come to the club without a special reason, they rode in 3rd class on the train with other Indians without any regard. They came to India for their religion.

Again Fielding's, Mrs. Moore's, Adela's and the missionaries' intention were to find opportunity, for betterment, for new establishments and to make changes. Their reasons for coming to India fit with the Imperialism coming to India. India received the British in the 1640s like Aziz accepted his British friends with full hospitality. From there, they started on their own way to find out what is India. From there also Imperialism happened to deal with India.

B. Imperialism in India

In the story line, there are major changes between the British before they came to India and when there were in India. Ronny Heaslop is a

6) E. M. Forster, *A Passage to India* (New York: A Harvest Book Harcourt, 1924), p. 112. Hereafter the citations of this text are shown as page number in parenthesis only.

character employed quite interestingly to convey what Forster intended. Mrs. Moore's flash-back memory about him in England shows what most English people assume to be a decent gentleman but he turns out to be a different man.

He reminded her of his public school days. The traces of young-man humanitarianism had sloughed off, and he talked like an intelligent and embittered boy. His words without his voice might have impressed her, but when she heard the self-satisfied lilt of them, when she saw the mouth moving so complacently and competently beneath the little red nose, she felt, quite illogically that this was not the last word on India. Once touch of regret-not the canny substitute but the true regret from the heart-would have made him a different man, and the British Empire a different institution. (51)

Mrs Moore's words were quite clearly only an adverbial farce 'quite illogically' not to India but to the British. There are two facts that Forster implies about Imperialism in his novel: the first- is that Imperialism's face had changed and second he cut his Imperialism from its mother land, England. Forster even used the very powerful negative word like "exile"(50) for the Anglo-Indians in India.

There are several reasons why Imperialism in India turned out to be illogical and consequently Anglo-Indians were in exile. Anglo-Indian characters in the novel were the authority figures in Forster's version of

Imperialism. When Ronny was talking with his mother. He claimed that India needed the British and without the British, there would be bloodshed in India because Muslims and Hindus could not simply live together. According to Ronny's officialism, he claimed that "We're (British) out here to do justice and keep the peace. Them's my sentiments. India isn't a drawing-room."(49) which suggests that India needed to be ruled by the British.

For the enterprise empire depends upon the idea of having an empire, as Conrad so powerfully seems to have realized, and all kinds of preparations are made for it within a culture; then in turn imperialism acquires a kind of coherence, a set of experiences, and a presence of ruler and ruled alike within the culture.⁷⁾

Edward Said's comment even though it was not about E. M Forster is totally agreeing with Forster's picture of Imperialism in India. Creating different classes on trains, creating reserved places for white people only, establishing places like a club where natives were not allowed and employing only British in superior positions results in all the British citizens who are out in the colony feeling a sense of superiority over the natives and their host land. Imperialism has to use this technique not only for their citizens but also for the natives as well to impose the idea of being a colony. According to Edward Said; in India in the 1930s 4,000 British civil

7) Edward Said, *Culture and Imperialism* (New York: Vintage Books, A Division of Random House, Inc., 1993), p. 11.

servants assisted by 60,000 soldiers and 90,000 civilians (businessmen and clergy for the most part) had billeted themselves upon a country of 300 million natives. The number might be different since the novel was written around the 1920s but the ratio could be the same. It is not an easy task for the people who lived in a colony as a representatives of the Empire. Therefore their projection of imperial style might be extreme but it was necessary for them to rule over this uneven population.

However in the story line Imperialism's awkwardness is more than that. City Majestic like Ronny did not know the real event of the Marabar road accident. Adela cannot understand why all the natives think the "withered and twisted stump of toddy-palm"(140-41) is a snake and 'she said, "it is not a snake. She had put the word into their minds, and they refused to abandon it."(141) Although she had got this information as she has the privilege to access the advanced technology and see through Ronny's field-glasses(141) she immediately applies it to blame the native for their incapability to see reality. These field glasses are a symbol representing British privilege, their logical and scientific approaches. To this extend, Forster was pointing out his dissatisfaction with British imperialism for their lack of imagination which blocked to see the vastness of India. Imperialism was like an ancient physician who is complaining this remedy is not good and that remedy was not appropriate but who does not come up with his own cure for the infected channel or gap between Indians and Anglo-Indians.

C. Imperialism's Passage from India

Political critics of *A Passage to India* have to admit that there is prophecy by Forster regarding the future of India and British friendship and Imperialism. This part, Imperialism's passage from India is purely fictional or prophetic and a symbolic expression of Forster. And there are several both round and flat characters led way back to home.

The first ones who lead this voyage in the novel are Mrs. Moore and Lady Mellandby(207), wife to the Lieutenant-Governor of the province. However Mrs Moore's journey started from Chandrapore. She is the representative character of Imperial spirituality and Lady Mellandby is the representative of Anglo-Indian imperialism. from Imperialist side, Mrs. Moore is the only character who achieved the idea of what India is Mrs Moore's spiritual experiences and understandings of India were beyond telling, speaking out and describing in words. However she could not manage to cross the Indian Ocean. Again it was not a nice comment but an interesting comment on her death from fellow traveller Lady Mellandby: Mrs Moore death has spoiled someone's homecoming(256), therefore without spirituality support Imperialism goes back home in disgrace.

Adela named her journey back home as "return"(166), she came up with this 'turn and return' idea with the help of a missionary with whom she make acquaintance on the shore of Egypt. In the story she was represented the liberalism of the western world. She was the one who was expecting to come and unite with the Imperial group in India. As she decided to leave for India she determined to see the real India and find

herself a new life over there. When she actually is in India, she found herself an emotionalist, unreasonable, unfit and causing problems for both Anglo-Indians and native Indians. She created a catastrophe and left in a most ugly image (she was accused of being the mistress of Fielding (265)). As for Adela, she looked for herself in a different place, but in that different place she found her place at home. She had founded a more meaningful return which was taking over Mrs. Moore's duty for herself which is to prepare for the next generation to be go beyond rationality.

The last one who made his journey back home is Fielding. His return was temporary and official. For him to come back to India was sure. His famous epiphany on his way back to England was self realization and consequently followed by his marriage. And after he went back to England, he got married with Mrs Moore's daughter who likes India and was promoted as educational in-charge. At first he did not share about himself to the Indians. Later, on his second trip he has changed dramatically: he told about his wife and his relationship and he himself openly requested for their(him and Aziz's) friendship. He was a very intimate friend of Indiana, a kind and forgiving friend type. Only from the imperialism representation of Fielding, it is reformation and reinforcement of imperialism's different forms.

Fielding said "...my job's Education. I believe in teaching people to be individuals, and to understand another individuals. It's the only thing I do believe...." (121) Just before this conversation he just said that he did not even believe in God(113) but he believed in education. Yet he cannot not understand his friend Aziz and why his friendship failed. Yet he had not

given up but still kept on trying like his last hold(322) full of passion. The reply from the side of India, is more broader, deeper and ambiguous therefore it is inevitable to examine what is India and who are the Anglo-Indians and liberal-humanistic Imperialists in the Orient's eyes .

III. Imperialism Encounter with the Orientals

For India it was not the first time to receive an Empire which came from another place. India did embrace the British when they arrived in India when was than under the Mughal Empire as the British seemed to be a new friend for India. As in history, the British were welcome to have access to India to make trade and build up relationships.⁸⁾ The British they did not have prior experience encountering India only second-handed experience from Alexandria.⁹⁾

And for the Asian society a hierarchy system is already familiar even though the British came and ruled the Indians on their land for the first time. The narrator said in the novel the Indian opinion on the British: "Most of the inhabitants of India do not mind how India is governed."(117) The British presence in India did not bother the oriental; what made them irritated was the overly Britishness of the Anglo-Indians. These Anglo-Indians were intentionally proving that they were the same as Maharajas, they were the higher race or ruling race who are reasonable, organized and scientific. This was not all, these agents of imperialism impose their officialism on the local oriental especially in politics, education and social systems. However the oriental had to deal with it since the presence of Imperialism was inevitable.

8) Rajiv Ahir, *History of Modern india* (New Delhi, Spectrum Books, 2006), p. 302.

9) <http://www.angelfire.com/weird2/obscure2/gym.html>

A. Anglo-Indians in India

“When his spirits were up he felt that the English are a comic institution, and he enjoyed being misunderstood by them.”(54) This was Aziz's statement about his superior and his type of people and their Britishness. The Indians 'being misunderstood' from the Anglo-Indians side is not being able to see who the Indians are. Besides while Chandrapore was sinking in the rubbish, the British side of the town was opulent. Therefore when Aziz came to Fielding's home he was relieved by Fielding untidiness.(63) The Anglo-Indians' overly Britishness make people either irritated, intimidated and ridiculous.

Graill Fincham said in his 'The Imperial Gaze: "Difference is an essential component of the Anglo-Indian/ Indian identity, and the difference between rule and ruled is made by the processes of seeing and speaking. "10) Here Mr. Fincham suggests that in Forster's writing style, characters show their personality through the way they see things and what they speak about. The fundamental part of the Anglo-Indians and the Indians were different.

In the ugly Maraba road accident, although the British (represented by Ronny) knew Aziz and Nureddin were in the accident(96) they did not have any idea at all that someone had died in that accident yet Ronny believed that he knew all types of Indians.(77) Again Adela and Ronny did not know why such a man like Nawab Bahadur lost his personal integrity in front of

10) Gail Fincham, "A Passage to India, Colonial Humanism and Recent Postcolonial Theory: A Response to Lindan Lin," *A Review of International English Literature*, vol. 34, no. 4, (2003), p. 81.

the Anglo-Indians yet again they have no intention to find out what was the reason and just assumed that it was because of being Indian. Eventually only the readers were informed that there was secret between them which can only be understood among those of one blood(others of the same race)(99). On the other hand ironically, Ronny claimed that Anglo-Indians were to give justice and he also admitted that in his court he always decides what was untrue and less untrue.(50) Untrue or may be worse this was what all the Anglo-Indians had from the Indians, and they were holding onto it because untrue is the nearest they can reach out to Indians and the rest would not privy to them.

Again Forster uprooted Anglo-Indians from England physically, mentally and ideologically. The narrator describes about Ronny's attitude toward his mother's death(256-58). It describes how he told himself there was no involvement on his part in his mother's death. He just tried to fulfill her wish and he still kept in his mind that his mother was a bad influence on Adela and he denounced his mother's deeds as "Indianization". At last, in his point of view Adela killed his love for her from her childish and "callow academic period"(258) of his life. Unification as one, officialism, rejecting of emotionalism and individualism and projection of common welfare, being harsh and being strong were Anglo-Indians attitudes seen as necessary for social changes in India. Again Forster explained his Imperialism India in the following way,

To a degree, in this last novel Forster also uses India to represent a set of significantly different values and conventions

of from those of England. But India crucially differed from Italy and Greece in that it was a part of the British Empire and in relationship to England and the English was in many ways more complex. Here the English were rulers as well as foreigners, and their behaviour was always meant to represent something more important than themselves.¹¹⁾

We can see most of the Anglo-Indians in Chandrapore were speaking of the orient in one voice. They also did not need to discuss so much to reach an agreement about the Indians they just needed to follow the opinions of their seniors, Ronny picked up his attitudes from seniors(50). Forster wisely established the "club" as a symbol, to represent the Anglo-Indian ideology. Again he used field glasses as a symbol. These field-glasses were a technological or analytical support for Britishness. Adela had seen and confirmed with her field-glasses that the thing she saw was a stick while all the Indians around her said firmly that it was a poisonous snake. Again she used it as a tool to protect herself from the thing that she could not even hit physically, which was Aziz. Consequently she made an allegation that Aziz assaulted her. And all the Anglo-Indians just believed her without any examination because she was far more important in India than England, and her words were more seriously taken. Aziz must be guilty without question and the trial must be unforgotten and justice shall prevail because they think the British can never make such a huge misjudgment and this came from the very spirit of the club in

11) Peter. Childs, ed., *op. cit.*, p. 8.

Chandrapore. This leads to the assumption that the British cannot see true events and their effort leads to misconceptions. This situational irony explained that Anglo-Indian were one sided and blind with Britishness.

There were some impressions that Anglo-Indians got from other Indians. For example, Aziz told white lies in many occasion, he attempted to run away when the police came, Hamindular did not even dare to go and meet with his friend who was unjustly imprisoned. Situations like this might have enforced the British assumption that Indians are unreliable. Therefore Lionel Trilling discussed that even between two friends like Aziz and Fielding there were a thousand little tricks of speech, a thousand different assumptions and different tempi keep these two apart. And he concluded that: "Justice is not enough for them, but in the end neither are liking and goodwill enough."¹²⁾ After all, how can they get along, the ones(Anglo-Indians) who wants admirers and the ones(Indians) who makes fun of them.

Those Anglo-Indians problems were not all. When the British national anthem was played in the Chandrapore club, the narration describes an intense emotional atmosphere inside the club and the reader is told that "they did perceive something ...to resist another day"(26). There were something that the British had been resisting but Forster did not name it.

12) Lionel Trilling, Harold Bloom, ed., *Modern Critical Interpretations 86: E. M. Forster's A Passage to India* (New York: Philadelphia, Chelsea House, 1987), p. 20.

B. Western Religion in India

In one of the Mrs. Moore's arguments with her son, Ronny, she told him that: "Because India is part of the earth. And God has put us on the earth in order to be pleasant to each other. God...is...love."(51) Christianity is the skeleton of British structure and the very first idea at the beginning of colonization. Mrs Moores's words show: the fact that the British Empire used Christianity for the expansion of their empire but not this kind of sentimental part and they intended to hide it. Christianity is the backbone of British values but these two ideas: first that humans should be pleasant to each other, second that God is love; are not apprehended in India for the sake of Britain expansion. This is what Forster had pointed out: the gap between the British Empire and its foundation. These very facts Mrs. Moore knew and her son knew and every Anglo-Indian knew but they just do not want to bring this point under discussion.

Therefore Forster showed missionaries as flat characters in the novel. They were in India, they do not come out to the club and they are not even mentioned in Anglo-Indian conversation. They are just neglected not excluded so definitely they were there and doing something. Church does not stand as an influential image, only the club is an extensively important notion throughout the novel. This religion could have been a platform where Anglo-Indians and Indians could actually get together instead of being a completely wasted Bridge-Party(38). There is no need to question how the Spirituality in this novel is important yet these missionaries had an exquisitely small role. That is an obvious author intention and he used Mrs.

Moore's character to speak out as their representation among the Anglo-Indian group.

However there might be another indication of why the missionaries are so silent in the later part of the novel. After Mrs. Moore's experience of the cave (148), she reached to the fragile state of her faith and she talked about Christianity as "Little talkative Christianity"(150). At first she was a good representative of Christianity and later she spoke out these words of blasphemy. But there is no indication that she gave up her religion because her concentration is on India therefore her last comment is: "everything is there, nothing is valued".(151)

There are so many religion in India unlike Europe where there is only one single Christian dominating and reasoning and secularism ruled. In India, vastness and varieties are significantly enormous and dense. Besides religion is intimately linked with everyone's lives like the Indians characters in the novel. Among them Christianity is existed but insignificantly in Chandrapore.

C. Liberal Humanism in India

Edward Said said:

What are the cultural grounds on which both natives and liberal Europeans lived and understood each other? How much could they grant each other? How, within the circle of imperial

domination, could they deal with each other before radical change occurred?¹³⁾

This concern requires us to take a look into the story line. Before going to the novel, there is a need to examine who were the liberal humanist characters. Among Forster's critics, there are two critics, Lidan Lin and Cail Fincham who discussed liberal humanist perspectives of *A Passage to India*.¹⁴⁾ Both of them only discussed widely about three protagonists Mrs. Moore, Adela and Fielding. This thesis will follow their assumption that these characters function as liberal humanist figures in Forster's India.

Mrs. Moore took off her shoes when she went into the Mosque⁽²⁰⁾ and Aziz was instantly impressed by her thoughtful manner. Again in her treatment to the wasp⁽³⁴⁾ was clearly display her natural understanding of Hinduism, ontology and its treatment toward animals. Fielding as well in his unconventional messy home and normal words like 'make yourself at home' make a huge show of affection toward Aziz. Both of them instantly fall for friendship. Adela sincerely wanted to see the real India without knowing what she was asking for. Again she is the one who is confused with her Britishness and India mysteriousness, such as in the matter of the invitation of the Indian lady, Marabar car accident and the Marabar Cave

13) Edward Said, *op. cit.*, p. 200.

14) Lidan Lin disussed widely about Forster failure to express real liberal humanism in his characters in her article, 'The Irony of Colonial Humanism: *A Passage to India* and the politics of posthumanism. And six years later Mr. Gail Fincham's *A Passage to India*, Colonial Humanism and Recent Post Colonial Theory: A Response to Lidan Lin, claimed Lidan Lin statement to be a mis-stated assumption. But they both discussed the same topic from different views.

hallucination. However in time she took her courage time and admitted his mistake regardless the consequences to correct her wrong accusation.

Indeed they have made quite a mess in Chandrapore and India and Forster's created cosmos. And they attempted to break the social law of the Anglo-Indians stated by Ronny "I have never known anything but disaster to result when English people and Indians attempt to be intimate socially."(167). And liberal humanism ideologies and goodwill were at least capable of breaking the limitation of Anglo-Indians. They all suffered or were suffocated when they were intimately involved. Like Mrs. Moore's immediate loss of her will for life, Adela suffered from hysteria. Both Fielding and Adela were accused as lovers. Fielding and Aziz's friendship which they had struggled so hard to build was spoiled by one misunderstanding.

Many critics make their discourse on Forster's characters and took some of his work and gave their opinion about Forster's liberal humanism and how he built up his character's liberal humanism. It is important to separate Foster's liberalism and his character's. The fact is that Forster had an overall idea of India while his character did not; he already went through all the experiences and his character were still struggling to be intimate friends with India. Still the characters are inexperienced and might be deficient in their being liberal humanist but that is not enough to support the notion that his liberal humanist picture was just a failure.

Liberal humanism came from western countries and rooted within their social reformation and ideology evolution. And these characters were still British and born with these influence. Their deficiency make these

characters realistic and more British liberal humanist. Unwisely all of their attempts and approaches failed, or were defective and rejected except Mrs. Moore who is dead already. Their position was hopeless. Like Adela and Fielding were isolated and kind of retreated back to England.

Therefore there is one comment that Mr. Gail Fincham makes that:

...there are so many discussion of whether Forster was a Liberal Humanism or not through his work particularly 'In Example I have discussed, altered ways of seeing differently the perspectives of the "liberal humanist" protagonists (Adela, Mrs. Moore, Fielding) from the racist and zenophobic(xenophobic) perspectives of the Raj. They are not part of the power structure of the British administration of India and they cannot implement any lasting changes.¹⁵⁾

In this case this statement was acceptable to a certain extent, especially the ending parts. There were new comers; Mrs. Moore children; Shella and Ralph Moore, who are presumably shapen with Mrs. Moore's ideas through Adela as she took over Mrs. Moore's mission which she could not finish. She foretold that she was fit in England(262). There she made sure the unification of these liberal humanist and imaginations. That fact was proved when Ralph Moore wisely predicted about India and Anglo-Indians friendship or Imperial and colony friendship.

15) Gail Fincham, *op. cit.*, p. 86.

IV. Aspects of India Behind Purdah

If someone is behind Purdah no one knows that what kind of that person will be and no one can predict whether she is good nor bad, ugly nor beautiful, old nor young, wise or unwise but all people who saw purdah knew. But in India if someone was with purdah, it was always a woman. There are so many feminist discussions which already took place about the British female characters and some came up with the notion that Forster maltreated the female characters in his novel and there are several different other notions as well about purdah. However there is one chief character that has been forgotten for so long and neglected from the table of discussion, it is 'India'. In this discourse India has been taken as a female character. Her existence in the whole story is inevitable, obvious and prominent with feminine impressions yet unverifiable. In the very first chapter about Chandrapore which is part of India Forster treated it as a female figure(9). Here it is sure Forster treated the land of India as female.

One of the most influential commentators on Forster, Edward Said commented about him that, '...in *A Passage to India* Forster finds India difficult because it is so strange and unidentifiable,...¹⁶⁾' He just defined that Forster India is strange and unidentifiable. This is the very aspect of Purdah. Through Adela Forster stated the quest 'to see the real India'. The storyline is full of attempts and encounters which were not able to identify this India. This difficulty is Forster's predicament and he displayed his

16) Edward Said, *op. cit.*, p. 203.

predicament as it is. Therefore there is a need to look into these events and crystallize them with theories to reach to the closest to the truth or boundaries of her beauty.

A. Foucault's Point of View

The reason for taking the view of Micheal Foucault is because of his criticism, which closely deals with sex, history, power, and the development of resistance. In his *History of sexuality* he gave the notion of how these things were related and developed throughout the history. In *A Passage to India* as well Forster was trying to show how the British stereotyped India for her own benefit and he was trying to point out that there is something British did know and they had not noticed during their long reign in India. Therefore Elizabeth Macleod Walls said; "...his (Forster's) insight into the historical, momentary relationships of imperial India was revolutionary...."¹⁷⁾

The dominant relation between India and Britain is power relations, as a ruler and follower. Foucault discourses on the emerging of the 'parent's bed room' idea is applicable to this India and Britain's relationship. At first India and Britain's trading relationship in the 17th century is like sex relation, no responsibility, no intervention just exchange of their desire.¹⁸⁾

17) Elizabeth Macleod Walls, "An Aristotlean Reading of the Feminine Voice-as-Revolutionin E. M. Forster's *A Passage to India*", *Papers on Language and Literature*; 1999, no. 35, vol. 1: pp. 56-73, (United States, Southern Illunois University, 1999), p. 73.

18) A Brief History of Modern India is one of the curriculum book in India and widely recognised and recommended to get an Overview of Modern India's history. In this history book On page 301, there is a comment that till 1813,the British followed a policy of non-Interference in social, religious and cultural life of the country.

The British Bourgeois cannot be satisfied with that: they need more specific and more serious reproductive activity and available resources and market place for more benefit. Therefore when Britain took India into his legitimacy it seemed like India agreed with it and Britain brings her into the bedroom of imperialism. Everyone knew India is in British legitimately but no one knew what happened in the bedroom, everything is vague. However British bourgeois make sure that their marriage produces good outcomes like education, law, order system, transportation system, Christianity and communication everything. From then on no one ever asked questions about the imperialism bedroom reality.

And again Foucault kind of repression can be found between the Indians and Anglo-Indians:

...to define the relationship between sex and power in terms of repression: something that one might call the one might call the speaker's benefit. If sex is repressed, that is, condemned to prohibition, nonexistence, and silence, then the mere fact that one is speaking about it has the appearance of a deliberate transgression. A person who holds forth in such language place himself to a certain extent outside the reach of power; he upset established law....¹⁹⁾

This description also matched with the way that Mrs. Lesley and another Anglo-Indians woman treated Aziz in the first scene(17) Indians

19) Michel Foucault. *The History of Sexuality* (New York: Random House, Inc., 1978), p. 6.

just do not exist. When two new visitors, Adela and Mrs Moore arrive, the only part of town they are shown is the Anglo-Indians part and they do not even think to show them the other India parts.

When Adela and Mrs. Moore talk about seeing the real India it was a threat for the Anglo-Indians. The reason is that in seeing India, they might also find out about the reality of exploitation and failure of management which is the inner part of their home. Therefore the new-comers' ideology of 'the real India' frustrated most of Anglo-Indians and at first they tried to make jokes of them and then they tried to stop them because they were about to go off beyond the show case of imperialism's living room, one might say. This is the reasons behind Mrs Moore and her son, Ronny frequent arguments.

Again Foucault also discusses that:

From the single imperialism that compels everyone to transform their sexuality into a perpetual discourse, to the manifold mechanism which, in the areas of economy, pedagogy, medicine, and justice, incite, extract, distribute and institutionalize the sexual discourse, an immense verbosity is what our civilization has required and organized.²⁰⁾

In this case, India is not the only object, it is collective and individuals were included. They started to institutionalize the whole India, to penetrate every individual household, therefore in Forster's Chandrapore and in most

20) Michel Foucault, *op. cit.*, p. 33.

of his character's background there were institutions such as court, hospital, police and education. And again Ronny said that, "We are here to do Justice and keep the peace."⁽⁵⁰⁾ When the mystery happened, Mrs. Bhattacharya did not show up and these newcomers end up going to the Maraba caves. These two ladies encounter something in the cave. Some of the critics followed what Forster stated: "in the cave it is either a man, or the supernatural, or an illusion."⁽²¹⁾ However it is better to look at how they suffered rather than what they have met inside. Mrs Moore's experience was similar to a kiss, Adela's experience was similar to attempted assault.

First of all there were two men at least when Adela went into the cave, besides there were a lot of men near and far. Any man could come in and out anytime without anyone noticing. From that occasion they choose Aziz. Regardless of one being unable to accuse him definitely they said 'Aziz assaulted her but another part of the accusation came from Miss. Derek who also thinks Aziz did that. However the Anglo-Indians wanted to punish anyone who questioned imperialism's superiority and trespassed imperial limits like Aziz who dared to be friends with the British and they wanted to make it more memorable for this court. Indeed they had power and they just needed a chance to perform it.

According to Foucauld:

A tradition dating back to the eighteenth or nineteenth century has accustomed us to place absolute monarchic power on the side of the unlawful: arbitrariness, abuse, caprice, willfulness,

²¹⁾ Peter. Childs, ed., *op. cit.*, p. 22.

privileges and exceptions, the traditional continuance of accomplished facts. But this is to overtook a fundamental historical trait of Western monarchies: they constructed a system of law, they expressed themselves through theories of law, and they made their mechanism of power work in the form of law.²²⁾

From that point they took the basics and started to use power in the form of law. Other Indians are not even familiar with law, they were always messing up in front of the law. The British law and justice system does not give satisfaction to them. They have their own way of dealing with and solving problems, which they managed to carry out without British acknowledgment. Law itself, gives the advantage to the British, the Collector said to Adela that "you are bound to win"(213) which has shown how much Anglo-Indians trusted in their law and order and also to highlights Imperialism law as their power.

Law and order is the imperial tool to practice their sovereign power to decide life and death. Forster created this event at the central point of his plot and all the other parts of plot were coming to this particular point of the novel or manifestation of this part. This is the very part where Anglo-Indians and other Indians encounter each other. At frist, Anglo-Indians officialism can be found in their manner and in their conversation; in this part of the novel they actually practice their official authority. The Indians tried to mimic their superiors. One side is superior and the other mimics or is subordinate in a lawful way.

22) Michel Foucault, *op. cit.*, p. 87.

Here a comparison needs to be made, Foucault's opinion about the relation between power, attraction and pleasure²³⁾ and Timothy Christensen's *Bearing the White Man's Burden: Misrecognition and Cultural Difference* in E. M. Forster's *A Passage to India*. Particularly in the part, 'The Racial Imaginary and the Judicial "Machinery" in *A Passage to India* Timothy Christensen explains how Ronny received his sexual satisfaction and being called as 'martyr' as he quoted from the text:

...he was the recipient of all the evil intended against them by the country they had tried to serve; he of all the evil intended against them by the country they had tried to serve; he was bearing the sahib's cross. (185)

And he continued to explain "...It is finally Ronny rather than Adela who places himself firmly in the space of enjoyment created by the psychic economy of sacrifice that characterizes the efficient operation of British colonialism in India...."²⁴⁾the greater good, bearing the white man burden as his attempt to "serve" is met not only with ingratitude, but with something more inexplicable, profound, and absolute: "evil." This sacrifice elevates him to the position of a "martyr" for the white race, and we come to understand, through episodes such as this one, that whiteness is constituted specifically through this economy of sacrifice.²⁵⁾ Timothy Christensen point can be taken as there was a sexual pleasure: nevertheless he had done his

23) Michel Foucault, *op. cit.*, pp. 44-45.

24) Timothy Christensen, "Bearing the White Man's Burden: Misrecognition and Cultural Difference in E.M. Forster's *A Passage to India*", *Novel* (Spring 2006), p. 157.

25) *Ibid.*

study by character-wise: what if it is done group-wise. In this case, Anglo-Indians were martyrs and the Indians were the assailants.

Again in terms of pleasure in Foucault's view, Anglo-Indians flung their power at Aziz: besides it is more forceful than necessary: Anglo-Indians from all over India knew about the trial. According to Foucault, the power that united with pleasure made it function with a double impetus and this pleasure came from Aziz. With their power they arrested him without warrant which is illegal, according to the law they searched his house and took all his private things to court. Being able to apply their power to someone who they really wanted to demolish, and being right that native Indians were unwealthy friends gave Anglo-Indians pleasure. This very pleasure they cannot give up when Adela was trying to say Aziz was innocent to Ronny and Mr. Calander and she was dragged to court; indeed she was a victim of their power as well.

As Foucault said if there is power there is resistance. Therefore power pushes back with as much force as they apply. And its time to look where all this resistance came from. It came from the very existence of their background. There were two victims of the power. In Adela's case, she is British who does not like mystery, a liberal humanist who she cannot stand discrimination, and who has been trained to tell the truth.

Considering Aziz's background, he was a Muslim but unconventional and Indian. In the cause of being Indian, he was not sure. All he can connect to his ancestors is how they conquered the land and how they ruled over this land. All he can connect to India is as a conqueror race and he received a ruined mosque, not more than that. He wanted to show what is

India and he himself was lost with Godbole(141). He wanted to belong to India the same as Hindus. And he cannot find the common ground where Hindus and Muslims equally represent India. The court experience had shown to everyone the way that Hindus and Muslim can be together; that Muslim and Hindus can stand together to resist the power of the British, that was the only common ground on which they could both relate to the India. While the Muslim, Mahmoud Ali, calls out the name, Mrs. Moore, the rest of the Hindus think it is a goddess' name and pray on her name Esmis Esmoor.

India was a spirit after all, they all have so many differences, there was nothing similar. But they all found each other in the struggle of resistance against the power of unity in an understanding of their national spirit. Therefore after Aziz was released, he said that 'I am Indian after all(293). Again in the last part he said that he ought to have a 'mother land.(322) Because once he found India was mother to him even without finding his ancestor's historical trace in India, he found a way to relate to India protecting her from the British. He saw the spirit of India and Hindus and Muslims were nothing and then they united. Most importantly, imperialism itself causes the resistance which is united India.

Even in reality as well, when Forster started work on this novel it was already 1922. During those years the Empire's absolute power was declining. Indeed there was a time that British had unquestionable power over India but the main cause which made British power decline was the unity of India which India could not gain without Imperialism.

B. Feminine Point of View

The Anglo-Indian side was full of feminine voices and their movements. Not so long after Forster first introduced his Indian Muslim characters, these characters talked about Anglo-Indians(11) and soon they make a distinction between Anglo-Indian men and women. These women were capable of shaping Anglo-Indians and other Indians relationships. Meanwhile, the Indian women were anonymous and their words were expressed only two times in the whole novel. One is Hamidullah's wife and her words are about marriage of Indians women. The second one was Mrs. Bhattacharya; she accepted two English ladies to visit at her home with her husband's advice. That was all about Indian women in the whole story but they are somehow visible here and there. And there were so many times that Indian women rejected to meet with the British through their husband especially Fielding.

And there was so much emotional expression when Fielding was allowed to see Aziz's wife's picture. And the whole novel itself depends upon the Aziz not having a wife and his children having no mother. In the very last part Aziz was yearning for the Motherland(322). Anyway throughout the story there is a shortage to feminine in Indian side. Aziz also had spoken about setting free women and several places and he even showed his wife's photo to Fielding (116). However all these facts lead to one thing: Forster had a reason for the invisibility of the Indian feminine.

If Aziz had a wife, this story would be faced with death and inevitable these two western ladies will have to deal with her instead of directly with

Aziz. Aziz had forgotten about his wife: all he remembered about his wife was that she was a irreplaceable. Their intimate memory was gone. And then he tried to replace that space with friends(55), again with poetry(293). And poetry seemed to be useful for the society but he could not be satisfied; his mind could not rest he is still searching for the reason for poetry because he could not found his love in the right way. Finally in the last stage(322) he admitted that he needed a 'mother land' and right afterward his poetry poured out like from a water gate, and sharp like a blade to provoke Fielding. Aziz characterizes the feminine as a physiological need.

On the other hand, Mr. Turton also that said "our women make our lives harder here"(39). It is quite offensive for many of the feminist critics however in the 1920s and in the Indian situation it was not inevitable. The reasons behind why Anglo-Indian women turned out to be that way were who they encountered mostly, and what impression they might give to them. Even Adela before she married she thought about servants as obviously 'Indian'. Most Anglo-Indian women they have to deal with are involved in household politics. Mostly these people were double spies for both sides, Indians and Anglo-Indians. Therefore Anglo-Indians women were dealing with the people who are outside of Foster's social picture these people were not included. This might have affected their point of view on India.

Even when Adela and Mrs Moore went and talk to one Indian educated women, she called out for her husband. At the end it was quite a failure of their relationship and Mrs Turton already knew it. If Indian

women were not behind purdah and Anglo-Indian women might be able to make contact with each other or form intimate relationship with Anglo-Indian women, Anglo-Indian women might be able to get a better idea of India. Even though as these little indications imply, it was not by choice this lack of contact with Indian women and Anglo-Indian women lead to the mystery of the India feminine.

Again, it is important to know what the feminine is to Forster. Obviously Forster was homosexual, he had no interest in or sexual attraction to the feminine. Most of the influential women in his life were his mother and his aunt who supported him financially, intellectually and emotionally.²⁶⁾ All these kind of loves and affections might give him a different impression of the feminine. Mrs Moore character's; whom embrace the whole story and the universe inside it in an affectionate, loving and caring manners, was also famous for representing his real Aunt. Again he did not obviously have it in mind to portray women as second rate because of his experience from Bloomburry and Mrs. Woolf was his reliable friend and strong connection in his literary and private life.²⁷⁾ There might be some more points that he wanted to prove behind all these Anglo-Indian women's unpleasantness and Indian women's purdah habituation.

In the story line, Forster used rich feminine pronouns for the land mostly Chandrapore(9) and the Cave (191) and the whole ontological atmosphere. On the human side the Indias feminine was so few and people were in great need of women. Through this unbalanced feminine, Forster wanted to highlight the feminine in the ontologic atmosphere in particular in

26) P.N. Furbank, *E. M. Forster: A Life* (Landon: A Harvest book, 1978), p. 123.

27) *Ibid.*, p. 105.

the plot. Because Fielding was looking out at the Marabar hills from the club(191) it was described as a queen coming to get married. There are many critics who assume the cave to be a womb of the universe²⁸⁾ from hinduism.

After the tea party, however all of them were sick except Fielding; many critics think this is because of Godbole's song. Therefore this kind of spiritual negation also can affect on Aziz but not in the Marabar cave. These two new and strange visitors, Adela and Mrs Moore who quested to see 'the real India', they were the only ones who were invited by an Indian woman to come and visit to her home. This very reason resulted in two visitors going to the Marabar cave. And these two visitors suffered from the echo. Indeed Aziz's trial was an unfortunate event. Regardless of this, these two women helped India, one way or another.

In terms of mysterious or muddled way, Mrs Moore avoided her beloved Aziz's trial and went back for her children. However when people called out her name everything was solved. Again Adela took over the task which did not mention at all by Mrs Moore to anyone. And she make sure these children came and saw India: amazingly they came back with an Oriental mind which was what Mrs Moore wanted. Again Godbole helped Aziz and Fielding and the Moores to meet as Mrs. Moore wished. These two distinguish visitors ejected mother care from their experiences.

They must have found out something from the caves and from the echo. In Wilfred Stone's precise study on caves, after a long explanation of

28) Wilfred Stone, "The Caves of A Passage to India", John Beer, ed., *A Passage to India: Essays in Interpretation* (Landon: The Macmillan Press, 1985), p. 20.

his discourses he said:

...the caves as a kind of echo chamber from which emerge echoes, like so many radio waves, out across the 'hundred Indias' to some ears that can hear them and some that can only resist them. These echoes—these emanations from the unconscious of mankind—come in an infinity of forms, as sight as well as sound, in seen as well as unseen form, as words and bees, as puns and divine visitations.²⁹⁾

And he also continued to discuss Mrs. Moore's ability to understand all these voices and Adela's inability to understand these voices. Although both women received the echo one rejected it one accepted it. These echo emanation of voices across the 'hundred Indias'. Muslims, Hindus, Jains, Buddhist and others all are Indias. In more specific way, there are a lot of masculine voices from the court, temple, hospital and even from history. Only one voice, the feminine which is hidden or has been put behind purdah so sacredly their voice is taken into caves and sound out as one India, which cannot be perform her duty as a wife, to be taken by her children as their heritage or as mother-land. In the last part of the novel, there was a woman whom pushed her daughter out from purdah to join the dance of the sacred and Raplh Moore did see one women dancing, those are the signs that India is about to emerge as mother, the beauty of India is like a flower in the stones(116) as Fielding had a chance to set his eye on her.

29) Wilfred Stone, *op. cit.*, p. 22.

VI. Abstract Aspects of India

Abstract aspects: in this case 'abstract' is an adjective. Webster's definition of abstract is: thought of apart from any particular instances or material objects; not concrete, expressing a quality thought of apart from any particular or material object, not easy to understand, loosely theoretical, not practical.³⁰⁾ In *A Passage to India*, there were some abstract aspects that are left dangling in the novel without being attached to anything. They existed only as ideas. These ideas were widely discussed not only among Forster's critics but even within the novel characters discussed them. As a matter of fact, the critics were just continuing what the characters discussed in the novel.

Firstly, almost all the major characters discussed about mystery and muddle. The word 'nothing' which is first found in the very first sentence and which dominates the narration is even murmured by some characters. Lastly two females attempted to find out what the echos are and then they understand by telepathy, the path of communication which lies beneath the story line. The Anglo-Indians characters nevertheless rejected all these ideas around them and Fielding even does it knowingly. Therefore the narrator warned; "...it was a racial secret communicable more by blood than speech."(99)

After all these abstract ideas were based in India, only the Indians can

30) Jean L.Mckechine, ed., *Webster's Twentieth Century Dictionary of the English Language Unabridged* second edition (United States: William Collins Publishers, 1979), p. 8.

understand them easily and can handle them without harm. All these ideas were the source of all misunderstanding and created catastrophe from beautiful friendship. As it is said abstract nature is 'not easy to understand' because it is lingering with events and objects. Therefore again Webster's dictionary defines abstract ideas; as in metaphysics, an idea separated from a complex object, or from other ideas which naturally accompany it. There is a need to delve into the events or objects to purified these ideas so that they can be seen as an aspect of India.

A. Mystery and Muddle

The meaning of mystery and muddle were defined by many characters and openly discussed when all the round characters were meeting for the first time. (69). Adela started: "I do hate mysteries. We English do." But she might have felt uncomfortable in front of Aziz so she added; "I dislike them not because I am English, but from my own personal point of view." However Mrs. Moore imposed another point of view; "I like mystery but I rather dislike muddles." But Fielding reinforced Adela; "A mystery is a muddle." this is further reinforced by Fielding and followed by his explanation; "A mystery is only a high-sounding term for a muddle. No advantage in stirring it up in either case. Aziz and I know well that India's a muddle."(69) And Aziz reply was "India's — Oh, what an alarming idea!"(69) This might be foreshadowing of what they would have to go through in the following part of the novel.

The thing Adela calls a mystery was Mrs. Bhattacharya's being absent

to come and pick them up and they had to wonder and think about all the possible reasons why she could not come and they had no idea how to find or contact her. Adela and Fielding being upset came from not having exact answers, with having so many possibilities. This was the reason they called it a mystery and muddle. Wilfred Stone discussed that mystery in '*A Passage to India*' were the mysteries that Forster discussed in his *Aspects of the Novel* under the heading of 'Prophecy'. And he also said:

...but with the mysteries of prophecy the author is not the omnipotent or omniscient master-of-ceremonies but as much in the dark as anyone.³¹⁾

Here it seem like even the author himself was not sure of the impact of his own creation. And again Stone claimed that the Caves are rich with this kind of mystery and these mysteries of prophecy were not to be solved but to be wondered at like religious mysteries—the mystery of the mass or of a medieval mystery play and this is the fact of mystery that Adela and Fielding hated. That is why his idea of mystery and muddle were full with religious thoughts and ideas. He claimed that the caves were the womb of the universe in hinduism. He constructed his idea based on Carl Jung's understanding of the difference between the conscious and the unconscious and he concluded that not knowing the difference between a mystery and a muddle (like Fielding) is not to know the unconscious from the conscious.³²⁾

For John Beer he attempted to be 'philosophic and poetic'³³⁾ as Forster

31) E. M. Foster, *Aspects of the Novel* (Great Britain: Penguin Book, 1927), p. 117.

32) Wilfred Stone, *op. cit.*, p. 16-26.

said that Beer explained from the English romanticism. He directly rejected the caves as a womb: instead he compared them to the real Barabar caves that Forster visited and dramatized in his novel. And then he romanticized the cave experience of lighting as the darkness triumphs; the rock (which can give reflection) itself had given another dimension. For him 'connection which is of chief importance to Forster and which is for him one of the mysteries in a nature whose mechanical processes might otherwise seem to confirm the existence of impenetrable surfaces between individuals.'

Those were the two mystery ideas that two scholars came up with from different points of view on the caves. However these were not the only mysteries in the whole novel. They both in a way also suggest that there were another dimension and another understanding is involved in mystery. Look at all the characters with this understanding: Adela, she hated mystery which means she can not accept any other alternative outcome than the one she planned or she discovered, like in the argument regarding the snake with the natives. In Mrs. Moore's case, she loved mystery so she tried her best to handle it and finally she managed to understand. For Fielding, he went in and he saw mystery as muddle and he left it there and came back not knowing whether it was interesting or boring.

In order to find out the benefit of knowing mystery it is necessary not only to know India but also to know the moment. For example, Mrs Moore and Godbole, both left Chandrapore when their friend Aziz needed them most, which was quite inconsiderate. On the other hand Fielding eventually gave more effective and practical help. On the way to Bombay, Mrs. Moore

33) John Beer, "The French New Novel and English Romanticism", Judith Scherer Herz, Robert K. Martin ed., *E. M. Forster: Centenary Revolution* (London: The Macmillan Press, 1982), p. 136.

settled with the mystery from the cave. At the time that Indian people called out for Esmis Esmore Adela regained her rationality. This was a coincidence but mysterious and what if Mrs. Moore had come back and helped her out? Godbole helped Aziz to get a job and to have a stable life in Mau after he retired. And this was the main reason that Mr. Fielding and Aziz were able to meet again in the last chapter. Mrs Moore's consciousness came into Godbole's mind and helped to solve the misunderstanding between the friendship of the two gentlemen. Stella Moore was soothed in India and Ralph Moore was so impressed with his experience in Mau. After all Mrs. Moore and Godbole were the ones who were able to prepare for the future.

Therefore through understanding mystery people are able to understand which moment is important and what to do in that moment. Those who do not understand mystery like Fielding even at last he cannot understand which is the important moment or whether he and Aziz are able to be friends or not. He has always missed and failed in his friendships and all his efforts and even heroic acts were in vain. Therefore Elizabeth Macleod Walls said; "A Passage To India is a novel about moment...."³⁴⁾

B. Nothing

Actually nothing is a word which Forster used excessively throughout the story and in the very first line of the novel said; 'nothing extraordinary' John Beer's opinion about nothing is;

34) Elizabeth Macleod, *op. cit.*, p. 56.

In one sense the word nothing is likely to be the least noticeable word in a discourse, its negativity automatically excluding the reader's attention. But a word which is used so frequently becomes gradually more and more a presence; even more so once one's attention has been directed to it. It may also be seen to be relevant to the underlying cosmic question s.³⁵⁾

He was pointing out that when this word was repeated again and again it seem to 'swallow' so the power and meaning of the world itself was inevitable but to give attention like another symbol of the novel which contributes to the theme of the novel.

Gillian Beer studied about all the negation words in the novel but she gave special attention to 'nothing' and told more precisely about nothing and its part in the theme: "Nothing is a word of power in this text. The theme of nothing is carried for a long time lexically, emerging only intermittently and later into action or character or landscape." ³⁶⁾

Therefore she is suggesting that the power of nothing is spreading in each and every aspect of the novel. And she also continued to show how this very word gave its own impression in the novel; "Nothing as a world has two natures. Set alone it expresses stasis vacancy: Nothing. As soon as it becomes part of a sentence, though, it makes the whole organization

35) Gillian Beer, 'Negation in A Passage to India', John Beer ed., *A Passage to India: Essays in Interpretation* (Landon: Macmillan, 1985), p. 147.

36) *Ibid.*, p. 49.

of that sentence restless and unstable, expressive of contrary impulses."³⁷⁾ Therefore when nothing was used once it multiplies the meaning of the sentence which described an object, action or landscape. But Barbara Rosecrance who only focused and concentrated on Forster narration said:

Forster's careful discrimination in this paragraph are micro-cosms of the themes he will develop. It will later be seen that the fundamental characteristic of the Marabar caves is that 'Nothing, nothing attaches to them (117). The conjunction in the first sentence between 'nothing' and extraordinary presents a highly condensed suggestion of the caves' significance.³⁸⁾

Again nothing in narration was used in reference to the caves. Besides Mrs. Moore repeatedly mentioned nothing in regard to her experiences in the caves. Therefore, the caves themselves and Mrs. Moore's experience in the first cave were restless and unstable, expressive of contrary impulses.

In the storyline, Aziz and Adela discussed about Akbar and nothing³⁹⁾ Aziz said "nothing embraced India..."(143) and then he explained Akbar's attempts to unite India as one and Akbar failed. Then they visited the caves and 'nothing' strikes Mrs. Moore. "Nothing evil had been in the cave, but she had not enjoyed herself; no, she had not enjoyed herself, and she decided not to visit a second one."(148). Again she said 'Nothing had happened "...if it had, there were worse evils than love."(208) These

37) Gillian Beer, *op. cit.*, p. 50.

38) Barbara Rosecrance, *Forster's Narration Vision* (Iondon: Cornell University Press, 1982), p. 189.

39) Son of Bahar and one of powerful king in the history of India.

sentences give two possibilities and more because of 'nothing'. It is emphasizing the juxtaposed existence of reality and mystery, heaven and hell(208), good and bad from all these possibilities. Meanwhile she was thinking about all the important aspects of her life Christianity, marriage and love. Everything she tried to think ended with 'om-boum'(146). This word came from the caves which resembled to 'om' or 'aum'. Again 'om is the word of the Hindus god which he used to create this world.⁴⁰⁾ From that sound everything started to develop and became the cosmos. If nothing and 'om' combined with all verities, its versions grew and turned into concrete formation.

Her problem was not knowing which version to hold on to. She cannot hold on to Islam, Hinduism or Christianity: British or Indians: or Aziz, Adela or her son, Ronny. If she holds on to one, the rest seem strange, unreasonable, bad and inappropriate. Many critics did emphasize her epiphany at Asirgrah which was followed by her wider understanding of India. In history Asirgrah was where Akbar attempted many times and failed to occupy. Finally he won by cheating. In the British time they also had difficulties to occupy that place.⁴¹⁾ She saw Asirgrah with the mosque on the right side and after a semi-circle turn she saw the mosque from the left. And then "It (Asirgarh) had looked at her twice and seem to say: 'I do not varnish.'"(209) and the next sentence started with "She woke in the middle of the night...."(209) and the following description emphasizes her wider view of India. This wider view came after she gave up taking the

40) Hindus creation on 'om' 'aum':

<http://www.bbc.co.uk/schools/gcsebitesize/rs/environment/hinduismbeliefsrev1.shtml>

41) <http://kirkkittell.com/note/2011-08-06/asirgarh-central-provinces-district-gazetteers-nimar-district>

experience in Chandrapore as real India: and it was nothing. When she held on to nothing these verities initiated the mysterious mechanism to work until it reaches the end where it started 'nothing'. There is one word Foster said directly to the reader through Mrs. Moore; "visions are supposed to entail profundity but wait till you got one dear reader."(208)

In the novel itself as well, there are so many symbols and images, so many backgrounds (British, Anglo-Indians, Hindus, Indians, Muslim Indians) and ideas (Christianity, Hinduism, Islam) which did lead to so many possible interpretations and understandings. Therefore John Beer, Wilfred Stone and Gillian Beer agree on this notion:

The role of the word 'nothing' (noted also by Wilfred Stone, p.23 above) is seen by her (Gillian Beer) to be crucial to an understanding of the novel as a whole, since it enacts ambiguity in an unusually intense manner.⁴²⁾

Forster's intention here might be to tell his reader to see all these verities, not a certain one with one ending. This is the reason he used this 'idea' of nothing to help us know how to understand his India.

C. Echo and Telepathy

These two ideas were used in the novel in a very distinguished way and carried out in the communication system in the novel. Many critics

42) John Beer, *op. cit.*, p. 248.

interpret these concepts separately without any sort of connection between these two features of the novel. Many critics agree that there is something about communication inside the novel, most of them followed the path of communication between Indians and Anglo-Indians. Among them there are two critics who came up with the notion of communications systems within the novel. There is a distinctive link which can be found between two different articles by two critics of Forster: Lionel Trilling's "A Passage to India" and Nicholas Royle's *Telepathy: A Passage to India*. These two articles are supporting each other like the communication system in the novel just like in a communication system there is one side that is producing and there is one that is receiving it.

According to Lionel Trilling's understanding of echo is:

What so frightened Mrs. Moore in the cave was an echo. It is but one echo in a book which is contrived of echoes. Not merely does Adela's delusion go in company with a disturbing echo in her head which only ceases when she masters her delusion, but the very texture of the story is a reticulation of echoes.⁴³⁾

And He continued to describe how these echoes happened even after the Marabar caves. Occasionally these are interpreted as a web of reverberations therefore lastly he said that "No thought, no deed in this book of echoes, is ever lost." (26)

43) Lionel Trilling, *op. cit.*, p. 78.

Nicholas Royle constructed his idea of telepathy in the novel based on the concept of "...Mrs Moore (without being present) knows, by feeling at a distance the etymological matrix of 'telepathy', Greek tele-distant, pathos feeling...."⁴⁴⁾ as many characters of the novel were capable to understand something without telling what it is: firstly Mrs. Moore, secondly Adela and Godbole. Both critics based their idea on the same character. Mrs. Moore, and her experience of understanding things and responding.

From the storyline Mr. Trilling took one occasion of Mr. Moore meeting with the wasp and drew attention to the echo: "Pretty dear,"(Mrs. Moore said) he(the wasp) did not wake, but her voice floated out, to swell the night's uneasiness."⁽³⁵⁾ The wasp was sleeping when she was talking to it. But in the last chapter for the reunification festival the wasp came up again in Godbole's mind along with Mrs. Moore. The presence of the wasp transferred from Mrs. Moore's mind to Godbole's. Trilling claimed that this link of two minds and Godbole's knowing about Mrs Moore and the wasp is of her echo. From Godbole's side, according to Mr. Royle, it can be understood as telepathy that Godbole's mind received a message from Mrs. Moore's.

Again in the Maraba cave experiences, Mrs Moore and Abela heard an echo in the caves. Although both of these women experienced physical horror, their terror came from an echo. During Aziz's trial two characters tried to avoid this occasion, Mrs Moore and Godbole. Mrs Moore was called out by the people of India. Mrs Moore received this telepathy and she sent out an echo to Adela and helped her to understand her echo in

44) Nicholas Royle, *E. M. Forster* (United Kingdom: Northcote House, 1999), p. 82.

time. Adela received it with her telepathy.

Mrs. Moore told about Adela that she is a person who knows the exact words that she feels and she enunciated like this in her process of overcoming her echo.

It will never be known. Its as if I run my finger along that polished wall in the dark and cannot get further. I am up against something, so are you. But Mrs. Moore- she did know.

(Fielding said) How could she have known what we don't.

(Adela said) Telepathy, possible. (263)

Mrs Moore never told what she wanted to see in the children of her second marriage. No one, not even reader knows, but Adela takes over Mrs Moore's mission and she just simply knew what Mrs. Moore wanted for her children. Adela made sure Stella Moore got married with Fielding. And these two characters were two who are distinctively in love and who adore and understand the real India.

In addition, Fielding irritated Godbole who had left his friend in his most difficult time and who turned out to be the one who brought the good retirement time of Aziz and helped to settle the long lasting misunderstanding between him and Aziz. Godbole also saw Mrs. Moore and the wasp from a spark of memory and than he put himself in the place of God to fulfill her wishes and placed himself in her place to call out for God. Again Fielding also just found out that his wife was suited in Mau and their marriage seem full of prospect in the future.(319) Ralph Moore is the only

male character who is enthusiastically interested in seeing the real India and who possess an Oriental mind. He is the perfect individual to initiate friendship. He just knew that British and Indian friendship cannot happen yet but he is full with positive opinion about it.

In this extraordinary novel, this echo and telepathy pair work happen repeatedly. As Mr. Trilling said 'No thought, no deed in this book of echoes, is ever lost' as he wanted to refer to how Forster carefully put everything linked with another and weaved everything together in the novel. Mr Royle stated that 'the text reaffirms its telepathic atmosphere (these questions appear to be those of both narrator and characters at the same time), just at the moment that the word 'telepathy' itself is apparently withdrawn.' because he knew the word telepathy itself is not enough to describe the events in this novel.

Indeed there was an echo, he needed to combine the echo with telepathy to complete the function of communication. Echo and telepathy eventually were not the right words for the eventual meaning of the events. After all this is the closest indication of words to the events in the novel and these words were just representing the rationally applicable part of the event so that the British can keep up with the events. Among three British protagonists, only Mrs. Moore understands this type of communication in India and she also used this kind of communication after she withdrew from the physical world. Again the communication between echo and telepathy are involved and deployed in the novel as the very texture of India.

VI. Spiritual Aspects of India

In the novel, Ronny said 'India likes gods and "the British likes posing as gods"(50). Many Anglo-Indians gave several stereotyped comments on other Indians but this one was inevitably true because even the plot itself displayed so many gods and goddesses to which the Indian people were paying tribute. Most critics call the three pillars of the novel Mosque, Cave and Temple and all three of these possess a religious quality. Pious characters like Mrs Moore and Godbole, were an integral part of human relationships but also intermingle with the cosmos around them. The qualities of these two characters were inclusivism and neglect of social human limitations. These abilities determined the failure and success of the British and the Indian relationship in the novel and set the value of inclusivism in the theme, India. The unique mixture of religions which did not belong to any particular religion contributed to the richness of the spiritual dimension throughout the novel.

E.K Brown said in "Rhythm in E. M. Forster's *A Passage to India*" (1950) that his master ability came from the very source of his spirit. And Forster's later publication *The Hill of Devi* also attested how he put most of his spiritual exploration in the novel.

Before further discussion, let us examine a quote from Forster:

I will remain a blur, and to be uncertain, as I am of many facets in daily life. This isn't a philosophy of aesthetics. Its' a particular trick I felt justified in trying because my theme was

India. It sprang straight from my subject matter. I wouldn't have attempted it in other countries, which though they contain mysteries or muddles, manage to draw rings round them. Without the trick I doubt whether I could have got the spiritual reverberation going. I call it a trick but voluntary surrender to infection better expresses my state.⁴⁵⁾

From the beginning, Christian Mr. Moore and Muslim Aziz become friends instantly after they have shown each other how they respect one another. At the same time, Mrs Moore was experiencing double vision, an encounter with a wasp and connection with the moon because all these things were getting more and more important when she encountered Hinduism. It happened again in Fielding's home at a tea party, Aziz again successfully established an intimate friendship with the host. He simply made these two English women adore him by inviting them to his home then changed the plan to make an expedition to the Marabar caves.

Actually Godbole and Aziz were invited to the tea party to show what is 'real India', they both had shown Indian hospitality but Godbole's manners were reserved in a sense regardless of the harmonious appearance of East and West⁽⁷²⁾. Thereafter Godbole failed to explain about the Marabar Caves, but he sang one religious song so far. In that case, he did tell about his Hinduism concerning with that song of the milkmaid who is Radha⁴⁶⁾, mistress of Lord Krishna⁴⁷⁾. She called out for Krishan, he loves her

45) Letter to G. Lowes Dickinson (26 June 1924), quoted in "The French New Novel and English Romanticism" by John Beer, *E. M. Forster: Centenary revolution*, Judith Scherer Herz and Robert K. Martin, ed., (London, The Macmillan Press, 1982), p. 133.

46) Radha-in '*The Ultimate Encyclopedia of Mythology*' mentioned her as 'the girl called Radha

but he was too magnificent to be owned by one individual. Even though such a special person called out for Lord Krishna the god refused to reply. It was quite a disappointment for Mrs. Moore who compared it with her background, Christianity. Mrs Moore and Godbole did not have a chance to clarify about this in the novel. This conversation's answer was in Maharaja's explanation of Hinduism given by Forster in *The Hill of Devi*:

...God, he explained it by God becoming unconscious that we are part of him, owing to his energy at some time being concentrated elsewhere. 'So', he said, 'a man who is thinking of something else may become unconscious of the existence of his own hand for a long time, and feel nothing when it is touched.' Salvation, then is the thrill which we feel when God again becomes conscious of us, and all our life we must train our perception so that we may be capable of feeling when the time comes....⁴⁸⁾

And this is the very idea which linked Mrs Moore and Godbole in the last part of the novel.

In the time of hardship, Mrs.Moore and Godbole were the only two individuals who were capable to come up with spiritual opinions yet when

with whom the young hero fell passionately in love.' on page 380. Radha and Krishna never got married but she was always portrayed beside Krishna even nowadays she is pictured instead of his married wife.

47) Krishna, according to Hindu mythology, is an Avatar of Vishnu(the God who protect of the world) the preserver of the universe. He is traditionally referred to as the only complete avatar.

48) E.M. Forster, *The Hill of Devi* (Orlando: Harcourt Brace Jovanovich, 1953), p. 45.

Adela asked Mrs. Moore about the echo she said; "Don't you know?...If you don't know, you don't know; I cannot tell you". (200) Godbole as well, when Fielding was asking whether Aziz was innocent or not, he gave an uncertain or perplexing description and went back again to Lord Krishna's parable about his uncle who killed his brothers, he was a man of evil but he was capable of performing good deeds. At the same time he mentioned about the unity of the same individual performing good deeds and bad deeds. He said 'When evil occurs, it expresses the whole of the universe. Similarly when good occurs. (178)

This is the very notion that Forster carried out from the first chapter. Extra negation in the first chapter make it seem like it is ruled by the unification of evil and misfortune. However there are some beautiful events which happened with double vision and starting friendship between the British and Indians. Even these beautiful events like rare friendships, led to destructive activities. Mrs Moore cannot help Adela; Fielding as well cannot help Aziz. Even Mrs. Moore found herself being capable of ill will. When Adela had regained her clear vision in time and performed to reveal the truth even that was denounced by people, even the celebration of success over the British was disturbed by the news of Mrs Moore's death.

Everyone in character seems to be going in different directions, Mrs. Moore, Godbole, Adela, Fielding and Aziz: and it seems every attempt of good will and building bridges between diversity failed due to unknown forces. Mrs. Moore and Godbole had to leave Chandrapore. Forster intentionally takes these spiritual characters out from Chandrapore. There was something going on within Mrs. Moore, herself. After she came

out from the cave, her personality suddenly changed. She cannot even love Aziz and she was arguing with someone about why she said 'the more she thought over it, the more disagreeable and frightening it became. (149) Again she continued in her own despair, and she stated that she felt the disability of her and everything around her, her definition of Christianity became too small for the despair she encountered(150). This despair conquered her, her personality had turned completely opposite and she could do nothing: all she wanted was to escape. At first her quest to leave Chandrapore was a selfish act for everyone. As the plot went on her withdrawal from Chandrapore symbolized that one little scope or aspect from the wider or overall view which came from the narration of her stream of consciousness.⁴⁹⁾(208)

Mrs. Moore's disappointment with Christianity did not mean that she abandoned her faith: in fact she extended it. Because Forster pushed Mrs Moore to reach to the age of a mountain to see what he had seen which he recorded in his *The Hill of Devi*, I do like Islam, though I have had to come through Hinduism to discover it. After all the mess and profusion and confusion of Gokul Ashtami, where nothing ever stopped or need ever had begun, it was like standing on a mountain⁵⁰⁾ Mountain mentions his spiritual overview.

Mrs. Moore had to go through all these hardships and undignified

49) It was Mrs Moore who was experiencing that she was not right about India if she considered it only a pile of destruction and helpless creatures, incapable of happening good things. She was wrong about the vast land but this did not produce hopeless melancholy; indeed India was something capable of producing forest, wooded hills and sea. when she reached Bombay, she saw the fallen Mandu and Hampi civilizations as a time of despair but another civilization was being established again.

50) E.M. Forster, *op. cit.*, p. 193.

struggles because she cannot distance herself from everything around her. After her epiphany in Ashigoah, things started to go well. Because Forster himself knew that it was not any easy task for a Westerner to accept the inclusion even if they understood the setting aside of reconciliation in Forster's *The hill of Devi*, he was half impressed and shocked by Maharaja's ability to accept new ideas in religion without any sort of rigidity, in the case of the touchy business of religion in the western world and he commented:

Indians were so easy and communicative on this subject, whereas English people are mostly offended when it is introduced, or else shocked if there is a difference of opinion. His attitude was very difficult for a Westerner.⁵¹⁾

His opinion of the difference between the West and India was that their inclusiveness is immense which is a terror for the Westerner.

Mrs Moore and Godbole's departure for the mountain area was to proceed to their spiritual advantage in the last part of the novel. Forster even said that he needed a mountain, that's why he put the temple part in the last part of the novel.⁵²⁾ That was his intention to build up to see the overview of spirituality. Many critics followed Hinduism to explain the spirituality of the novel. This is only the narrowed down aspect of spirituality of the novel because also the beauty of Muslim (mosque) and their ancestors, Christian passion of love, and attempts of liberalism for

51) E.M. Forster, *op. cit.*, p. 44.

52) Peter Childs, ed., *op. cit.*, p. 23.

wider humanism can be easily accommodated in the mountain of Hinduism. It is to see ourselves from far up and to see the whole cosmos regardless of good or bad.

The temple part seems like a resurrection time of good will and friendship and time to make bridges between differences. Yet still there are so many negatives and drawbacks. Even all the negative facts lead to positive results. For example the flood in Mau makes Aziz and Fielding meet. Even the death of the King cannot dominate the birth of Krishna. Definitely there will again be hardship ahead but goodwill inevitably came to unite everything again. This is the harmony and balance which unites India's 'inclusion and exclusion, negation and affirmation, the emptiness of the caves and the fullness of the universe animated by divine presence⁵³⁾ and also the foundation of Indian spirituality of Indians who built their civilization on it like the Western world. But there is a love game Forster played.

God is love.(51) by Mrs. Moore

God si love (285) by Godbole

These two statements show the unification of these two persona. No one knew how and why Mrs Moore died. In the last part of the novel, Godbole put himself as God to love her and fulfil her wishes. There again, to recall back to Esmiss Emoor's memory, when India people called out her name for help, she might have answered as she put herself in the place of

53) E. K Brown, "Rhythem in E. M Forster's *A Passage to India*(1950)", Malcolm Bradbury ed., *E.M Forster A Passage to India: A Casebook* (Landon: The Macmillan Press, 1970), p. 94.

God to lead Adela out from the echo in time. It happen not only to Mrs. Moore. In the Mau there is a shrine for a Muslim man who gave up his life to do what his mother asked him to do. (296) This god was worshiped by both Hindus and Muslims. Godbole said that we (humans) have to ask repeatedly to come. And Forster's Maharajah said God became unconscious of human being's presence while God is concentrating on something else. Yet in the whole story there was no trace of God coming and helping. Some(above mentioned individuals) did. And Indians worship them as god and goddess.

"There is no God but God (296)"⁵⁴⁾ This word was mentioned not only in the novel but also in his *The Hill of Devi*, and this is something he got from India. God in humanity and humanity in God as well. No one understands who will be that and how can God be like a character and when it will happen but obviously they were somewhere in mystery or muddle. Therefore Indian belief has been recorded as follows:

A significant feature of Indian belief is the desire to transcend the chaos and unpredictability of the world in order to find the true nirvana (spiritual ecstasy) enlightenment.⁵⁵⁾

54) E.M. Forster, *op. cit.*, p. 193.

55) Helen Sudel ed., *The ultimate encyclopedia of Mythology* (Landon: Hermes House, 1999), p. 338.

VII. 'Not Yet' Answer and Aspects of India

The famous 'not yet' answer does not come from heros and heroines of this novel. It originated from a flat character Ralph Moore and the repetition by the omniscient narrator enunciating as the universe in the last part of the novel. The original 'Not Yet' came from the British side in this way:

"Aziz: 'But you are Heaslop's brother also, and alas, the two nations cannot be friends.'

Ralph: I know. Not yet." (311)

Ralph, flat character, pops up in the last part of the novel on very few occasions and speaks out about the long lasting problem from the beginning of the novel, regarding whether Indians and British could be friends or not. He just simply and easily gave the answer 'not yet.' Later in the last part of the novel everything in the landscape said in a hundred voices 'not yet' repeating his word. Therefore there is a need to explore his 'not yet' and the last part 'not yet' repeated the same word but seemed to be a contradiction as the speaker represents different sides and there is need to measure to what extent this little man's words contribute to the story.

In *Aspects of the novels* which is also Forster's own theory of the novel, his theory of using flat characters to advantage is as follows:

One great advantage of flat characters is that they are easily recognized whenever they come in—recognized by the reader's emotional eye, not by the visual eye which merely notes the recurrence of a proper name....The second advantage is that they are easily remembered by the reader afterwards. They remain in his mind as unalterable for the reason that they were not changed by circumstances, which gives them in retrospect a comforting quality, and preserves them when the book that produced them may decay.⁵⁶⁾

This theory, applies to Ralph as a flat character and to his word. Ralph was introduced to the audience with the wrong name by Aziz. And the sudden realization of this misunderstanding between friends, seems to make this a special event to introduce him in the novel. This was followed by the isolated meeting with Aziz when he displayed his sincerity toward Indians and he also received the oriental title like his mother from Aziz. He was a very little character but was introduced since the beginning of the novel, and participates in the important event of the novel.

He has so many qualities similar to his mother and being in India in his younger years gives greater prospects for the future friendship between Indians and Anglo-Indians as Forster said in retrospect a comforting quality and preserves them. This is the exact character Mrs. Moore wanted to see in her descendents.⁵⁷⁾ And his famous 'not yet' answer is a positive

56) E. M. Forster, *op. cit.*, p. 74.

57) Barbara Rosecrance, *Forster's Narration Vision* (Landon: Cornell University Press, 1982), p. 227.

indication from the British side.

When Fielding talked about Hinduism and friendship he was patronizing and somehow manipulating. He believes that the British presence in India was somehow better than the other forms of Imperialism.(321) And he was still cynical and not ready to accept that India was about to get ready for her motherhood for all the different kinds of Indias.(322) Because in his view even Mau could not manage to establish a public school let alone think about self rule over all India.(317) Obviously there were fewer and fewer people who believed in his idea around him because his wife thought that Mau's trip had been successful(319) and Ralph was enjoying Mau.

Fielding's approach to Aziz did not seem politically innocent. At the beginning of the novel, those who discussed about Indian and Anglo-Indian friendship were Muslim Indians only. They used to be the ruling group of India their friendship was also for political unification and would be supportive for the ideological back up between two ruling races in India because one of the famous mottos of Imperialism is divide and rule. Every colonized nation is suffering from this impact of imperialism till now. The separation of Pakistan and India after independence is also the result of its impact. This was the last attack of Imperialism before they left their colony⁵⁸). In Fielding's case as well after he hears the pro-nationalist ideology, this was his attack.

The fact is that Fielding did not realize that after Aziz finished up the last touch to his letter to Adela(320) he was somehow beyond rationality(320) and he became visionary. He foresaw the Empire falling. He

58)Rajiv Ahir, *op. cit.*, p. 152.

went to his past experience, finding he was in a corner, made his horse rear again, until he remembered that he had or ought to have, a mother land(322). This past may have been during his trial time because after he was free from court he admitted that 'I am an Indian after all(273). And then his duty as a citizen came in to fight for his country. He failed but he knew that the next generation would succeed. And lastly he claimed full of negation yet certain at the same time that "...and then...you and I shall be friends."(322). The very Last attempt of Fielding(322) is complete political because he wanted Aziz's friendship "now"(322).

By the time Forster wrote this novel it was quite clear to see Indian want equal and friendly relations with the British and inevitably the British had to agree. Because of what the British did to the peaceful demonstrations in the Jallianwalla Bagh massacre in 1919⁵⁹). It is impossible that Forster did not know about Gandhi's non-violence movement in India which had already started since 1919 and when he was in India in 1921 it was already widely known. Besides G. K. Das recorded in his essay:

Gandhi wished the Empire to be based on complete equality among its members and his vision was identical to Forster's own conception of a 'democratic Empire', when Gandhi published

59) It was one of the ugliest and most tragic moments of the British colonial time. On Baisakhi day (This day is observed as the beginning of the Hindu solar new year), a large crowd of people mostly from neighbouring villages, unaware of the prohibitory orders in the city, had gathered in this small park to protest against the arrest of their leaders, Saifuddin Kitchlew and Satyapal. The Army surrounded the gathering under orders from General Dyer and blocked the only exit point and opened fire on the unarmed crowd killing around 1000. The incident was followed by uncivilized brutalities on the inhabitants of Amritsar. The entire nation was stunned. Rabindranath Tagore renounced his knighthood in protest. Gandhi was over-whelmed by the total atmosphere of violence and withdrew the movement on April 18, 1919.

his open letter to the Duke, Forster also wrote in a similar vein of protest concerning the Prince of Wales's good will visit to India in 1921.⁶⁰⁾

He already had the clear view that India would never ever go for the violent path. They will go on a path which the British had never ever encountered before.

Forster introduced Hinduism from the first chapter with the ontology notion of Hinduism. Yet Brahman Godbole discussed about some notions of Hinduism when he was forced to reply. Chiefly Hinduism and other notions of India were in the ontological atmosphere of the novel. Right after Fielding's last attempt, they all acted in small little ways and speak out in hundreds of voices "No, not yet"(322). That was India's voice indeed, it is a rejection of Fielding because he underestimated the non-visible force of India. So 'not yet' here is rejection of 'now'. Furthermore it is also repeated in Ralph's answer showing there is the possibility of prospective friendship in the future.

And then the sky said "no, not there"(322) related to 'now' from Fielding's request also. In the first chapter of the novel, Forster portrayed the sky as the most powerful notion of India and it is the most authoritative character for timing.(9) The sky settles everything(9), which might mean that even the British were there because the sky allowed it. However this time, the sky did not allow friendship to happen "now"(322) and it is not possible on the earth "there"(322) In a way, both these

60) G.K. Das, 'A Socio-historical Study, John Beer ed., *A Passage to India: Essays in Interpretation* (London: Macmillan, 1985), p. 2.

answers were acting as a mediator in a political ideology dispute with extreme nationalists on one side and one-side pressing for the urgent friendship. The answer, 'not yet' is a symmetrical one and like Godbole's answer not clear ending in loss. Again in one of the Forster's letters about *A Passage to India* P. N. Furbank quoted his biography as follows:

I have acquired a feeling that people must go away from each other (spiritually) every now and then, and improve themselves if the relationship is to develop or even endure. *A Passage to India* describes such a going away-preparatory to the next advance, which I am not capable of describing.⁶¹⁾

Therefore this separation is to enforce that the future development of friendship had not yet had come out from the very nature of India.

61) P.N. Furbank, *op. cit.*, p. 124.

VIII. India at last

In one of Forster's letters to Ackerlay (who was about to leave India) he states:

As for being bored, don't mind it the unpleasantness I mean: don't think you are wasting your time. You will never get hold of anything in India unless you experience Indian boredom.⁶²⁾

He seem to be describing a bad thing about a country in a nice way. But for a Britisher it is really necessary to be warned. Because in the novel Mrs Moore and Adela became unsatisfied with not having many activities.⁽²⁵⁾ They thought that after arriving one day, they would start learning the next and the following day learn another aspect of India. India did not go the way they wanted. In India one had to be passive and wait for the right moment and then you will come across some profound aspect of India but you cannot be active to get one. To understand India, one has to have a liberal mind, with open heart, and have to be able to look through so many aspects and know how to appreciate the diversity.

In the history, the geographic extent of colonial India was even far greater than today's India. The picture of Imperialism when they talk about the Indian colony was a combination of today's India, Pakistan, Bangladesh and Myanmar.⁶³⁾ It was the crown jewel of Her Majesty as this is place

62) P.N. Furbank, *op. cit.*, p. 117.

63) <http://dsal.uchicago.edu/reference/schwartzberg/fullscreen.html?object=101>

made the British Empire as the world's biggest empire⁶⁴) which is immensely vast and wide with diversity. There is too much variety and too many ideologies which are completely opposite from the west, with just one religious influence and one culture. This might be the failure of western ideology like Imperialism in India:

The triumphant machine of civilization may suddenly hitch and be immobilized into a car of stone, and at such moments the diversity of the English seem to resemble their predecessors', who also entered the country with the intent to refashion it, but were in the end worked into its pattern and covered with its dust.(211)

These imperialists think they are conquerors and the ruling race but in Indian eyes they were the part of the universe part of their land. And they harmonize everything like Godbole's appearance in their land. In fact imperialism contributed to develop some of India's undeveloped aspects. Therefore Imperialism did not employ India. The mechanism of imperialism makes the identify of India develop more widely. Indeed British imperialism, had given them a home and developed India motherhood toward those who were in need of it precisely those Muslim who had once been the ruling race and the emperor's descendents.

Again in real history as well as in Imperialism Gandhi's non-co-operation movement in a way of doing 'nothing' with the British. Firstly India parliamentarians resigned from government and than their

64) http://www.bbc.co.uk/history/british/empire_seapower/east_india_01.shtml

non-co-operative movement went on.⁶⁵⁾ It was a great threat for the British Emperor administration to recalculate the profit and risk of their presence in India. Therefore this kind of non-co-operation or doing nothing with the British Government or with Anglo-Indian is an attack on Imperialism.

Here again in the novel we can also see the non-co-operative movement. For example Mrs Moore and Godbole: They left Aziz's trial and they gave no comment on the assailant that the British accused. Mrs. Moore went back and on her way she succeeded in finding out 'nothing'. Godbole went back to help to established a Hindu state which later Aziz will be able to do as well. In a way, their inconsiderate departure turned out be a great counter attack against the Ango-Indians in Chandrapore. Therefore in the last chapter, many of the Anglo-Indians who were not Mau except for a few characters; Fielding who represents British rationality, and Stella Moore and Ralph Moore who represent Mrs. Moore's character.

After all India was the nation which contributed the idea of zero which has no value or nothing value to the world⁶⁶⁾. And everything multiplied by zero comes out as it is. And everything put together beside zero, it's value goes up ten times. Zero is characterized as a circle, which shows things started from there and end there. And then there is the circle that British came and the British went back, Hindu Indians and Muslim Indians were fighting and then they get along together again. Rain came and summer goes and than summer will be back and the rain has to go. The British were at first friends then turned out to be evil then invaded India and became unfriendly , but than friendship will return.

65) Rajiv Ahir, *op. cit.*, p. 175.

66) Dirk Jan Struik, *A concise history of mathematics* (New York: Dover Publication, 1987), p. 19.

IX. Conclusion

At last many questions remain blurry regardless of human attempts to seek the answer. Half was full with worldliness and the last is vague with ideas beyond humanity. So what can a reader get from this novel? Forster said his theme for the novel is India, India with ambiguity, is that all Forster meant this novel to be? Lionel Trilling said that:

The disintegrating question, What, then, must be done? which many readers have raised is of course never answered—or not answered in the language in which the question has been asked. The book simply involves the question in ultimates. This, obviously, is no answer, still, it defines the scope of a possible answer, and thus restates the question.⁶⁷⁾

Regardless of confusion there is still the scope for a possible answer. In Foster's answer to Elizabeth Heine, he suggested something unique:

...the book is not really about politics, though it is the political aspect of it that caught the general public and made it sell. It's about something wider than politics, about the search of the human race for a more lasting home, about the universe as embodied in the Indian earth and the Indian sky....It is, or rather desires to be—philosophic and poetic.⁶⁸⁾

67) Lionel Trilling, *op. cit.*, p. 79.

In the novel, Mrs. Moore said after she saw 'the double vision of twilight' and the mosque, she always wanted to retire to be one with the universe (208). She procrastinated on implementing her wishes for her children and duties for them and eventually she could not even return to England. Indeed she retired to the cosmos of India. Furthermore Adela she said to Fielding that she was fit in England as she had failed everyone in India. She left India and she had got one idea 'turn and return' from a missionary which represented her homecoming. As for Fielding, he went back to England, then came back to India and started his Anglo-Indian home. In Ronny's case, he had changed himself to fit into the Anglo-Indian group. He did quite outstanding work among them. When the decisive moment came to choose his mother and Adela or the Anglo-Indians, he chose the Anglo-Indians (258). In the last chapter, Aziz found India as his mother land.(322). There is nothing to be good or bad at last they all are at home.

Overall some seek for the everlasting spiritual home. Some seek for the ideological home. Some seek for the home of their values. Some seek for the home that they can relate to. All of them were challenged by political systems, social systems, ideology, race and religion and all had to go through all these things for their quest. In that case, some lost their loved ones, some lost friendship, but they gained nothing and went home. Lionel Trilling, in his influential essay "A Passage to India" (1943) he concluded with:

For the answer can never again temporize, because the

68) Peter Childs, ed., *op. cit.*, p. 22.

question, after it has been involved in the moods and visions of the story, turns out to be the most enormous magnanimity. Great as the problem of India is, Forster's book is not about India alone; it is about all of the human life.⁶⁹⁾

Here one must say in his life as well it is also his search for the answer to the problem of home.

For Forster he thought that home was too much care which turned out to be imprisonment for him. He tried to leave from home, and than tried to return back home. Therefore he even played a word trick using turn and return. He also came back to England and wrote this novel. He was so much depressed as he had lost his love, Maharajah and was not able to produce a novel. Forster described his homecoming and his mother as awaiting him with folded hands. He thought his half written novel was a failure but later with the encouragement of Mr. Woolf, he started his *A Passage to India*.⁷⁰⁾

His personal homecoming was a failure: he did not gain anything from India he had nothing he had no job, no affection for old and cold hearted home. Furthermore there was his homosexuality, the fear of being alienated and not being able to show his true self. All these ideas seemed to force him to search for where he truly belonged. This work displayed his unsuccessful journey (both physical and philosophical) and his failure and the indignation of his life. This book is based on his personal failure which he successfully portrayed in a literary way from which every reader can learn.

69) Lionel Trilling, *op. cit.*, p. 78.

70) P. N. Furbank, *op. cit.*, pp. 105-06.

This novel represents the very struggle of a human being searching for home or struggling to find where one truly belongs, struggling to achieve the aspects one values from one's life, expectations from one's life, failure one has experienced, the things that one has gained from life—it is all there with enormous variety for every individual as uniquely different from each other. Mostly writers wrote about the world. But Forster attempted to write a picture of the cosmos, one can say what a rare seeker!

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