

ÇANKAYA UNIVERSITY
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LITERATURE AND CULTURAL STUDIES
MASTER THESIS

THE CONCEPT OF COLONIZATION AND IMPERIALISM IN E.M.
FORSTER'S *A PASSAGE TO INDIA*.

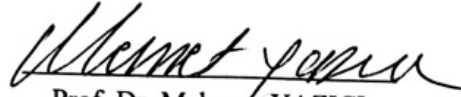
BASSAM RAAD AHMED

FEBRUARY 2015

Title of the Thesis: **THE CONCEPT OF COLONIZATION AND IMPERIALISM IN E.M. FORSTER'S A PASSAGE TO INDIA.**

Submitted by : **Bassam Raad AHMED**

Approval of the Graduate School of Social Sciences English Literature and Cultural studies , Çankaya University



Prof. Dr. Mehmet YAZICI
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.



Prof. Dr. Aysu Aryel ERDEN
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.



Prof. Dr. Aysu Aryel ERDEN
Supervisor

Examination Date: 03.02.2015

Examining Committee Members

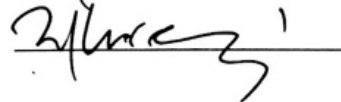
Prof. Dr. Aysu Aryel ERDEN (Çankaya Univ.)



Assist.Prof.Dr.Dürrin Alpakın MARTINEZ CARO (METU)



Assist. Prof. Dr. Mustafa KIRCA (Çankaya Univ.)



STATEMENT OF NON-PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name :Bassam Raad AHMED

Signature :

A handwritten signature in black ink, appearing to read 'Bassam', written over a horizontal line.

Date : 03.02.2015

ABSTRACT

**THE CONCEPT OF COLONIZATION AND IMPERIALISM IN E.M.
FORSTER'S *A PASSAGE TO INDIA*.**

AHMED, Bassam

Master Thesis

Graduate School of Social Sciences

English Literature and Cultural Studies

Supervisor: Prof. Dr. Aysu Aryel ERDEN

February 2015, 47 pages

E.M. Forster's *A Passage to India* is considered as his masterpiece. He wrote that novel after he paid two visits to India. Forster in this novel focuses on personal relationships avoiding the reference to political issues namely the colonization and the domination of Great Britain forces to India. He believes that, love, affection and intimacy are the best vehicle to reach a kind of understanding between the native Indian and the Anglo-Indian, but he faces many problems in presenting the events, because the Indian in *A Passage to India* insists on demanding independence from the British rule. This thesis consists of an introduction, three chapters and a conclusion.

Chapter one covers the Poetics of place in the novel. In the very beginning of the novel, Forster depicts the city of Chandarpore as the main setting of the events of the novel. It is divided into two completely different places. The one is native and is described as very dirty and the streets there are very narrow and even the river Ganges is no more holy there. The second sector inhabited by the English is

presented as very clean with gardens everywhere and even the river Ganges looks very bright and clean there. The theme of separation is presented through the setting of the novel.

Chapter two deals with the organic form of *A Passage to India*. The novel falls into three parts. The first one is called “Mosque” , symbol of Muslims religion, where Dr. Aziz, the colonized, meets Mrs. Moore, the colonizer. A glimpse of hope of attaining a balanced relationship between the native Indian and the British citizen sparks through the relationship between Dr. Aziz and Mrs. Moore. Part two “Caves” stands for disillusionment and misunderstanding between the two races which developed after Adela's supposed to be raped in Marabar Caves. Part three “Temple” shows the possibility of reconciliation and revelation between the two races especially after Aziz is set free and all accusations are dropped. Furthermore, the appearance of Mrs. Moore's children Ralph and Stella on the stage of the events also gives a glimpse of hope and reconciliation between the two races at the end of the novel.

Chapter three deals with the concept of colonization and imperialism in the novel. These concepts, in fact, are the dominant ones in the novel. The chapter focuses on the Indian and the English relationship which passes through many ups and downs because most of the English in India consider themselves as “Superior” in treating the native Indians as the “Inferior”. The novel closes with the famous scene of the meeting between Aziz and Fielding in the jungle riding horses. The opposition between the two is very obvious especially when Aziz refers to the Indian independence and he does not want to see any English in India anymore. It points out the impossibility of a balanced relationship between the two races while the British forces are there ruling India.

Keywords: E. M. Forester, *A Passage to India*, Dr. Aziz, Mr. Fielding, Colonization.

ÖZ

E.M FORSTER'İN HİNDİSTAN'A BİR YOL ADLI ROMANINDA SÖMÜRGELEŞTİRME VE EMPERYALİZM KONSEPTİ.

AHMED, Bassam

Mastır Tezi

Sosyal Bilimler Yüksek Okulu

İngiliz Edebiyatı ve Kültürel Çalışmalar

Danışman: Profesör Doktor Aysu Aryel ERDEN

Şubat 2015, 47 sayfa

E.M. Forster'ın *Hindistan'a bir Yol* adlı romanı, bir başyapıt olarak göz önünde bulundurulmaktadır. Bu roman yazılmadan önce kendisi Hindistan'ı iki kez ziyaret etmiştir. Sömürgeleştirme ve İngiltere güçlerinin, Hindistan üzerindeki egemenliği şeklindeki siyasi sorunlardan uzak duran Forster, bu romanda kişisel ilişkiler üzerine odaklanır. Yazar yerli ve kökleri İngiltere ve Avrupa'ya dayanan Hintliler arasında bir tür uzlaşmaya erişebilmek için sevgi, şefkat ve yakınlığın en iyi araçlar olduğuna inanır; ancak *Hindistan'a bir Yol* içinde yer alan Hintlinin, İngiliz yönetiminden bağımsız olmadaki ısrarı, yazarın olay sunumunda birçok sorunla karşı karşıya kalmasına sebep olmuştur. Bu tez, bir giriş, üç bölüm ve bir sonuçtan oluşmaktadır.

Birinci bölüm, roman içinde yer alan şehir ve yerlerin tasvir edilmesi ve betimlenmesiyle ilgilidir. Romanın en başında Forster, roman içinde geçen olayların yaşandığı asıl yer olan Chandarpore şehrini betimler. Şehir, birbirinden tamamen farklı, iki ayrı kısma ayrılmıştır. Birinci kısımda yerliler yaşar. Şehrin bu kısmının çok pis olduğu, caddelerinin çok dar olduğu ve hatta bu tarafta akan Ganj Nehrinin bile artık kutsal olmadığından bahseder. İkinci kısımdaysa İngilizler yaşamaktadır ve bu kısım çok temiz olmakla birlikte her tarafı bahçelerle kaplıdır ve hatta bu tarafta akan Ganj Nehri bile daha canlı ve temiz görünmektedir. Ayırma teması romana, romanın konusu ilerledikçe daha da oturtularak ifade bulmuştur.

İkinci bölüm, *Hindistan'a bir Yolun* organik formunu betimlemektedir. Roman üç ayrı bölüme ayrılır. Birinci bölüme, İslam dini ve Müslümanlığın sembolü olan "Camii" adı verilmiştir. Burada, sömürgeleştirilmiş olan Dr. Aziz, sömürgeleştirici olan Bayan Moore ile tanışır. Dr. Aziz ile Bayan Moore arasındaki

ilişki aracılığıyla, Hindistan'ın yerlisi olan biriyle bir İngiliz vatandaşı arasında dengeli bir ilişki kurulması umudu alevlenir. “Mağaralar” adı verilen ikinci bölümdeyse, Adela'nın Marabar Mağaralarında gerçekleşen sözüm ona tecavüzünden sonra iki ırk arasında gelişen, hayal kırıklığı ve yanlış anlaşılma temsil edilir. “Tapınak” adı verilen üçüncü bölüm, özellikle Aziz serbest bırakıldıktan ve kendisine karşı yapılan tüm suçlamalar düştükten sonra iki ırk arasında oluşabilecek uzlaşma ve aydınlanma olasılığını gösterir. Bundan başka, Bayan Moore'un çocukları, Ralph ve Stella'nın olay sahnelerinde yer alması, romanın sonunda iki ırk arasında uzlaşmaya dair bir umut ışığı bulunduğuna işaret eder.

Üçüncü bölüm romandaki sömürgeleştirme ve emperyalizm konseptlerini irdeler. Bu konseptler, aslında roman içindeki hâkim konseptlerdir. Bölüm, Hindistan'da yaşayan birçok İngiliz'in, Hintlilere “ikinci sınıf” muamelesi yaparak kendilerini “birinci sınıf” insanlar olarak görmelerinden kaynaklanan, Hintli ve İngiliz arasındaki ilişkide yaşanan iniş-çıkışlar üzerinde durmaktadır. Roman, ormanda at binen Aziz ile Fielding'in karşılaştığı ünlü sahneyle son bulur. İkisi arasındaki zıtlık, özellikle Aziz'in artık Hindistan'da İngiliz görmek istemediğinden ve Hindistan bağımsızlığından bahsetmesi üzerine oldukça aşikârdır. İngiliz güçlerinin orada olduğu ve Hindistan'ı yönettiği sürece iki ırk arasındaki ilişkinin dengeli bir ilişki olmasının imkânsızlığına dikkat çeker.

ANAHTAR KELİMELER: E. M. Forester , Hindistan'a bir Yol, Dr. Aziz, Mr. Fielding, Sömürgeleştirme.

ACKNOWLEDGMENTS

I would like to express my gratitude to prof. Dr. Aysu Aryel ERDEN, my supervisor, for her indefatigable help and sincere concern, without which this study would never have taken its final form.

I am also greatly indebted to my instructors for their efforts and continuous encouragement during my M.A study.

I am also grateful to my father for his continuous support and help for providing me with the most important sources.

Finally, I would avail myself of this opportunity to express my deep and warm thanks to my family, my relatives, my friends, and my colleagues who have kindly encouraged me in my study.

TABLE OF CONTENTS

STATEMENT OF NON PLAGIARISM.....	iii
ABSTRACT.....	iv
ÖZ.....	vi
ACKNOWLEDGEMENTS.....	viii
TABLE OF CONTENTS.....	ix
INTRODUCTION	1
CHAPTER I	
POETICS OF PLACE	9
CHAPTER II	
ORGANIC FORM	18
CHAPTER III	
THEMES: COLONIZATION AND IMPERIALISM.....	28
CONCLUSION.....	41
BIBLIOGRAPHY.....	44

INTRODUCTION

E. M. FORSTER'S LITERARY CAREER

E. M. Forster(1879-1970)

The British Raj seeks to find liberalism through exposing national and social subjects. He belongs to the Bloomsbury Group that includes some of the most seminal figures like Virginia Woolf, James Joyce and Joseph Conrad. This literary movement, as Chris Baldick states, “ha[s] some importance as a centre of modernizing liberal opinion in the 1920s”. (Chris, 2001,p. 29)

Marxism and Freudism are vital methods that affect the literary career of E. M. Forster. One the one hand, the working classes must revolt against the aristocratic system in order to gain absolute equality and justice. Moderate socialism is sought to establish democracy and liberty. On the other hand, Realistic psychological depictions are also crucial to reveal the outer conflicts of fiction. In this sense, introspection is a relatively creative technique that Forster implies to impart more depth and veracity to his novels. In this thesis, it will be argued that in *A Passage to India*, Forster, instead of overtly condemning the English colonization on a political basis, prefers to focus on social and personal relationships, in an attempt to highlight the importance of the humanist approach to overcome the problems among the different races, religions and cultures.

A Room with a View (1908) is set in two locations, Italy and England. This division of the novel's structure shows the mutual impact of each country on the other in respect with traditions, politics, languages and cultures (Rose,1970,p.61). Lucy, the protagonist, is ripped between these two milieus where social problems are exhibited with psychological scrutiny.

A Passage to India(1924) is Forster's masterpiece that won James Trail Black Memorial Prize for fiction . In this novel, oriental life and customs are traced with depth and seriousness. This sentimental and intellectual knowledge resulted from Forster's vast travels to world nations especially the eastern countries. *A Passage to India* is categorized as a non-event novel and that its main focus is on how the British rule dominates the lives of the Indians. The novel embodying a spectrum of Forster's “final corrective to liberal humanism, an ironical comment on the historically brief, egocentric Western Enlightenment.” (Gransden,1970,p.81).

Forster is highly influenced by Walt Whitman's works of revolution and liberalization. This is why he borrows the title of his novel from a philosophical poem written by this American giant. Both attribute themes and subjects associated with “political, spiritual and sexual freedom” (Page,1987,p.97). However, I disagree with Martial Rose who believes that “there is neither a bridge nor passage between the English and the Indians” (Rose, p.79) *A Passage to India*, in Rose's views, sheds light on :

The passage between Indian and Indians as obstructed as that between English and Indians [where] Fielding mocks Aziz's claim that India one day will be a nation and Aziz knows in his heart that the gulf between the Hindu and the M[u]slems is too great for unity or nationhood to be achieved. (Rose, p.86)

The religious and sectarian groups and minorities are drifted to interior breaches and conflicts. The passage is left free for the English to cross to India without resistance or objection. Aziz is Forster's mask to reveal the truth before the reading public.

Where Angels Fear to Tread (1905) is a study of “English middle class stupidity and hypocrisy”(Gransden, p.22). Radical liberalism is a significant objective to achieve moral and economic prosperity of developing nations. This is why Forster once states that; “we must manage to combine the new economy with old morality”. (Gransden, p. 110)

One of the most outstanding distinction between plot and story is illuminated by Forster's celebrated critical book, *Aspects of the Novel* (1927). Rose comments on Forster's words:

We have defined a story as a narrative of events arranged in their time sequence. A plot is also a narrative of events, the emphasis falling on causality.' The king died and then the queen died' is a story. 'The king died and then the queen died of grief' is a plot. (Rose, p. 123)

According to Rose, Forster “thinks highly of plot, poorly of story” (Rose,p.123). The distinction between the two is the logical sequence of cause and effect. Well-plotted fictions are characterized by authenticity and verisimilitude. Stories are more related to mythology and popular tales.

Characterization is another penetrating aspect that Forster includes in this book. Forster's characters are enjoyed with vitality and reliability. The book also centres on the two sorts of characters, flat and round and the functions of each type (Rose,p. 99).

Maurice, though finished, was not and indeed was not publishable, since its treatment of homosexual theme would have been quite unacceptable in that period (Page,p.10). This novel did not appear until 1971, a short time after his death. *Maurice* comes to existence by a visit to Edward Carpenter, who has been called “the first modern writer on sex in England”. The influence of Carpenter on Forster and D. H. Laurence is undeniable. Forster admits that he was “much influenced by him [Carpenter]” (Page,p.18)

Forster did not stop writing, mainly non-fictional works. Among these books are three travel books, two of them dealt with Egyptian history (*Alexandria: A History and a Guide* (1922) and *Pharos and Pharillon* (1923), and one about India, (*The Hill of Devi* [1953]); he also wrote some article collected in two volumes, *A binger Harvest* (1936) and *Two Cheers of Democracy* (1951). He gave some lectures published as Virginia

Woolf (1942), and other lectures in Glasgow in 1944, published as *The Development of English Prose between 1918 and 1939* (1945).

Forster emphasizes in his works on personal relationships, of which he writes that they:

[P]ersonal relations are despised today. They are regarded as bourgeois luxuries, as products of a time of fair weather which is now past, and we are urged to get rid of them, and to dedicate ourselves to some movement or cause instead. I hate the idea of causes, and if I to choose between betraying my country and betraying my friend, I hope I should have the guts to betray my country. (Klehr, 2010,p. 264)

Actually, Forster concentrates on the social relations between the two cultures as a way of bringing them together not as enemies, but as clarifying the misunderstanding between the two races.

Forster's Humanism:

“I belong” said Forster in a broadcast of 1946 “to the fag-end of Victorian liberalism”. Forster's humanism, in fact, stems from two forms. There is rational, skeptical humanism, which stems from the Enlightenment, and an imaginative humanism which draws its sustenance primarily from the Romantic Movement (Bradbury,1987,p.8). In his essay, “What I Believe”, he makes his famous statement, “I do not believe in Belief ” and declares his loyalty to Erasmus and Montaigne; from the first sight one can deduce that he ranked himself with skeptical rationalism. He believes that creation lies at the heart of civilization like the fire in the heart of the earth. (Bradbury,p.10). The ideal which he sets before himself is “love, the Beloved Republic” it becomes clear that his humanism is both and, to some extent, religious.

Forster was the President of Cambridge Humanists from 1959 until his death. His views as a humanist, are the heart of his works, which often the pursuit of personal connections in spite of the restrictions of contemporary society. His attitudes are

expressed in the non-fictional essay, "What I Believe". Forster declares that the humanist "has four leading characteristics – curiosity, a free mind, belief in good taste and belief in the human race" (Sarker,p.123).

Forster's two well-known works, *A Passage to India* and *Howard's End*, explore the impossibility of reconcile of class difference. *A Room with a View* shows the issues of propriety and class that can make any connection difficult. Forster's posthumous novel, *Maurice*, explores the possibility of class reconciliation as one facet of homosexual relationship.

Sexuality is another key theme in Forster's works. Some critics have argued that a general shift from heterosexual to homosexual love can be observed through his writing career. Forster's explicitly homosexual writings, the novel, *Maurice* and the short story collection *The Life to Come*, were published shortly after his death.

Bloomsbury Group:

Forster cheerfully admits that Cambridge has played a comparatively small part in the "control of world affairs" (Stone,1969,p.52), and Arnold before him on commenting on the members of this new class of the intellectuals and aristocrats had said that they were "not much of a civilizing force" and were "somehow bounded and ineffective" (Stone,pp.83-84). Their liberalism is revolutionary only, if we accept Lord Acton's ideas which were admired by Forster "Facts must get yield to ideas". The history of ideas "was itself an affirmation of revolution, for ideas are, at potentially subversive of institutions, and critical of events and persons" (Stone,p.52). Power corrupts, Forster agrees with these sentiments, and his distrust of power is fundamental.

In fact, Bloomsbury liberalism was definitely a liberalism of ideas separated from political engagement (Stone,p.55). But Forster who published ten stories and articles between 1903-1906 regarded it as an organ of political "messianism" and "utopianism" rather than a call to political action. Forster writes:

... avenues opening into literature, philosophy, human relationships
and the road of the future passing through not insurmountable

dangers to a possible Utopia. Can you imagine decency touched with poetry? It was thus at the "independent" appeared to us – a light rather than a fire, but a light that penetrated the emotions ... the first number lies on the table as I write ... I bought it at a bookstall at St. Pancras thirty years back, and thought the new age had begun. (Stone,p.55)

Imbued with such attitudes, the fin-de-siècle Apostles cultivated a pose of irrelevance towards Queen and country, war and imperialism, politics and patriotism (Stone,p.56). In 1900 the following stanzas appeared in *Basileona*, an undergraduate magazine to which Forster often contributed. They show Forster's poetic talents:

I fail to see the reason why
Britannia should rule the waves,
Nor can I safely prophesy
That Britons never shall be slaves;
It always gives me quite a pain
Even to think about the main.
Elusive prospects of renown
Do not excite me in the least,
A lion fighting for a Crown
Is hardly an attractive beast.
If you are anxious to be shot
For Queen and Country, I am not.

I have no lodging to be great;

One island is enough for me,
Conveniently situate
Within the circum-ambient sea,
Where I may – so to speak – recline
At ease beneath my private vine.

From the sociological point of view I will analyze the relationship between the colonizer and the colonized to show that, the relationship is impossible unless India get independence.

In chapter one it can be seen that the landscape of *A Passage to India* is considered one of its amazing motifs. From the beginning of the novel, the theme of separateness is obvious to the readers through the setting. The distinction between races, between cultures, and between the English and the Indians lies in the chaotic events of *A Passage to India*. Moreover, the role of parties in *A Passage to India* is very important as they play a big role in bringing the English and The Indians together. *A Passage to India* opens and ends with the evocation of geography.

In chapter two it can be seen that the structure of *A Passage to India* falls into three parts. The first part “Mosque” shows the Muslims’ belief in truth. The second part “Caves” considers the sterility of the British or Western approach whereas, the third part “Temple” celebrates the spirituality of the Hindu approach. These three parts have their own themes, tone, and an atmosphere. “Mosque” signifies the possibility of communication between the colonized and the colonizer; “Caves” parallels “Mosque”, repeating the same opposition of mystery and order, but intensifying the disillusionment and muddle, the failure of communication; “Temple” emphasizes the possibility of revelation.

In chapter three it can be observed that, the themes of colonization and imperialism remain the dominant ones, among other themes presented by E.M Forster in *A Passage to India*. Forster focuses on personal relationships believing that love, affections and

understanding will pave the way to a balanced relationship between the two races. The concepts of imperialism and colonization is quite clear in the novel. But Forster, being an English citizen, never condemns and he tries his best to cool the situation between the two different cultures.

There is a crucial reason behind making me choose this subject "The concept of Imperialism and colonization of E.M Forsters A Passage to India". That reason is my country Iraq witnessed occupation and colonization by the U.S.A forces in 2003. I experienced that 12 years ago.

The main reason behind the occupation of Iraq is Oil. So the economic reason and not the political one was behind that decision of the U.S.A. Now the U.S.A oil companies control and exploit Iraqi oil. We may find some similarities between the occupation of the India by the British forces and that of Iraq by U.S.A forces. The raw materials of India and the oil of Iraq is the main reason of the occupation of both countries. In case of Iraq , we find that in the name of democracy U.S.A forces invades Iraq , and instead of construction we find destruction. Iraqi people suffered a lot and they paid a very high price when they lost their freedom. Another similarity between India and Iraq. India was divided in to three parts: India , Pakistan and Bangladesh.

While Iraq is about to be divided into three parts too. But I hope that my country will make use of Indian experience and avoid the split of the country and that depends on Iraqi politicians to avoid that catastrophe.

CHAPTER ONE

POETICS OF PLACE

A Passage to India is written in (1924) after two visits paid to India by E.M. Forster. The first one was in 1912, whereas the second one was in 1921. In his second visit Forster worked as a private secretary to Raja of Dawas at a time when the critical attitudes towards the British imperialism increased with the growing of the independence movement in India (Clomer,1975,p.155). It is useful to give a plot-summary of *A Passage to India* before tackling its setting:

Adela Quested arrives in India under the chaperonage of the elderly Mrs. Moore with whose son by first marriage Adela has an 'understanding'. Both ladies are humane and Adela is liberal and they have an intense desire to 'know India'. This annoys Ronny, Mrs. Moore's son and Adela's fiancé. Both Mrs. Moore and Adela are chilled by Ronny; he has entirely adopted the point of view of the ruling race and has become a heavy-minded young judge with his dull dignity as his chief recognized asset. But despite Ronny's fussy certainty about what is and what is not proper, Mrs. Moore steps into a mosque one evening and there makes the acquaintance of Aziz, a young Moslem doctor. Aziz is hurt and miserable, for he has just been snubbed; Mrs. Moore's kindness and simplicity soothe him. Between the two, a friendship develops which politely includes Adela Quested. To express his feeling, Aziz organizes a fantastically elaborate jaunt to the Marabar Caves. Fielding, the principal of the local college, and professor Godbole, a Hindu teacher,

were also to have been of the party but they miss the train and Aziz goes ahead with the ladies to the Marabar Caves. In one of the caves Mrs. Moore has a disturbing psychic experience and sends Aziz and Adela to continue the exploration without her. Adela, not a very attractive girl, has had her doubts about her engagement to Ronny, not a very attractive man, and now she ventures to speak of love to Aziz, quite abstractly but in a way both to offend him and disturb herself. In the cave the strap of her field-glasses is pulled and broken by someone in the darkness and she rushes out in a frenzy of hallucination that Aziz has attempted to rape her. The accusation makes the English of the station hysterical with noble rage. In every English mind there is the certainty that Aziz is guilty and the verdict is foregone. Fielding, because of his liking for the young doctor and Mrs. Moore, because intuition, is sure that the event could not have happened and that Adela is the victim of illusion. Fielding is ostracized, and Mrs. Moore is sent out of the country by her son; the journey in the terrible heat of the Indian May exhausts her and she dies on shipboard. At the trial Adela denies her accusations towards Aziz as her illusions of him attacking her are dismissed at the moment. Aziz is set free now, Fielding is vindicated and promoted, which makes the Indians happy and the English furious. (Bradbury,pp.81-82).

The title of the novel *A Passage to India* is taken from Walt Whitman's poem of the same name. Mc Dowell believes that the title is appropriate:

Whitman, celebrating further triumphs of civilization in the opening of the Suez Canal and the spanning of America by rail, writes of the need to combine with these material successes of Western civilization a new passage or voyage of the soul into those unexplained areas which are to the soul what India was to an early explorer like Vasco de Gama.(Mc Dowell, 1969,p.57)

From the opening sentences of the novel, the theme of separateness is presented to the readers through the setting. The separation of race from race culture from culture and the English from the Indians in the dramatic of chaos in *A Passage to India* (Bradbury,p.84).

Chandrapore, which is the main setting of the novel is divided into two parts; the one that is inhabited by the natives Indians which the sacred river Ganges passes by. The Ganges is described as “happens not to be holy here; indeed there is no river front, and bazaars shut-out. The wide and shifting panorama of the stream” (Forster, 2005,p.5). The streets in this part of the city are described as “mean, the temples ineffective, and though a few fine houses exist they are hidden in gardens, and even the wood seems made of mud, the inhabitants of mud moving” (Forster,p.5). The native there lead a very miserable life. When the scene shifts to the parts inhabited by Anglo-Indians, we have a totally different picture the Ganges looks pure and clean and is described as “ a noble river” (Forster,p.6). The place is described as Eden:

“The toddy palms and neem trees and mangoes and peepul that where hidden behind the bazaar snow become visible and their turn hide the bazaars. They rise from the gardens. (Forster,p.6)”

The residence of the Anglo-Indians is presented as an imaginary world and as if it were “ a city of birds “ (Forster,p.6). The civil station itself is presented as “sensibly planned, with a red-brick club on its brow, and further back a grocer's and a cemetery and the bungalows and disposed along roads, that intersect at right angles” (Forster,p.6). What links the two parts of the city is an “overarching sky”. Besides the beauty of the sky, the city of Chandrapore is surrounded by the Marabar hills, where the enormous caves exist.

The cultural differences are quite obvious in the two parts of the city. The Anglo-Indians (the colonizers) consider themselves as the superior and the native Indians (the colonized) are seen as the inferior (Khrisat,2013,p.27). They live side by side and there is a direct communication between the two. A misunderstanding arises between the two groups because of the cultural difference. Forster believes that the major effects of colonization is due to cultural misunderstanding between the native Indian (Muslims) and the Hindu is due to their different beliefs and religions on one hand. On the other hand, the colonizers are mostly Christian. Ronny Heaslop, Mrs. Moore, Adela Quested and Fielding stand for Christianity, whereas Dr. Aziz, Humdellah and Mahmoud Ali stand for Moslems. Aziz tells Fielding at the end of the novel:

It is useless discussing Hindu with me. Living with them teaches me no more. When I think I annoy them I don't. when I think I don't annoy them I do. (Forster,p.288)

The British could not understand properly Indian's own traditions of religion and culture for instance, Godbole's conversation with Fielding about the Hindu view of God sounds strange to him when he tells them that he does not believe in other worlds, he does not have the concept of belief or disbelief (Khrasat,p.28).

Dr. Aziz tries his best to establish friendships with several British characters such as: Fielding, Mrs. Moore and Adela Quested. In the course of the novel, Aziz is accused of attempting to rape of Miss Adela Quested. Fielding, the English colonizer, tries to defend Aziz, the native colonized. At the end of the novel Aziz is set free and is released and all the charges are dropped against him, but the gulf between the two races remains unbridgeable .

The main reason behind the English occupation in India is economic. The English believe that the colonization of India is very beneficial to their economy and power. Furthermore, colonialism changes the “ social structure and makes the colonized lose his cultural identity” (Khrasat,p.28). Forster decides that the Indians and the English are incompatible. They can pretend and desire to be friends, but they cannot be friends (Khrasat,p.29).

Parties in *A Passage to India* play a crucial role to bridge the gap between the two races. The Bridge party, for instance fails in its own objective which is to bring the English (the colonizers) and the native Indians (the colonized) together. Forster uses this party as a vehicle of social satire. This can be seen, for example, in his portrayal of Mrs. Turton, “the *great lady* who will not put herself for some vague feature occasion when a high official might come along and tax her social strength” (Forster,p.36). Moreover, there is more cultural misunderstanding between Mrs, Moore and Adela Quseted on one hand and the Indians on the other hand. This is reflected in Mrs. Moore's suggestion to Mrs. Bhattacharya to invite her and Adela to tea. Mrs. Bhattacharya accepts Mrs.

Moore's invitation of Thursday, but sees no need to suggest a time: "Her gesture implied that she had known, since Thursday began, that English ladies would come to see her on one of them, and saw always stayed in" (Forster,p.39). One may deduct concerning this point that the English and the Indians have different attitudes to time. The English are punctual, always running to a schedule, whereas the Indians have a more relaxed attitude and are more willing to take things as they come not feeling they have to impose their will on events (Bradbury,p.116).

The progress of the relationship between Aziz and Fielding is based on the great understanding of the interpenetration of reason and emotion. Fielding's visit to the sick Aziz, which ends with the Indians giving the Englishman a photograph of his dead wife (a symbolic gesture of brotherhood for a Muslim) (Bradbury,p.163). By the end of this visit, Aziz discovers that Fielding was truly warm-hearted and unconventional, but not what can be called wise' :

But they were friends, brothers. That part was settled, their compact had been subscribed by the photograph, they trusted one another, affection had triumphed for once in a way. He dropped off to sleep amid the happier memories of the last two hours. Poetry of Ghalib, female grace, good old Hamidullah, good Fielding, his honoured wife and dear boys. He passed into a region where these joys had no enemies but bloomed harmoniously in an eternal garden, or ran down water shoots of ribbed marble, or rose into domes where under were inscribed, black against white the ninety-nine attributes of God. (Forster,p.112)

The Collector believes that through his initiative of holding a party combining the two races is a good way of filling the gap between them. His efforts, in fact, prove a failure; but Mr. Fielding has a different point of view toward the native Indians. Mr. Fielding offers an opportunity to Mrs. Moore and Adela to meet the Indian in his own home, giving them a chance to meet the Indians in a more informal setting. Whereas, Ronny Heaslop, the British Magistrate, is presented as an arrogant character who

believes that he is there in India to rule. He thinks that it is not necessary for him to be pleasant to the Indians. Mrs. Moore disagrees with him concerning this matter due to her religious beliefs. The relation between the colonizers and the colonized is a very complicated issue; and such parties would not melt the ice between them. The superiority of the English in the parties is very obvious in dealing with the inferior natives. Fielding's tea party celebrates the hope for the two races to join together; such a hope will turn to be a nightmare at the Marabar caves (Colmer,1967,pp.119-122).

A Passage to India opens and ends with evocations of geography (Trilling,1970,p.86). The geographic, however, does not suggest a ' natural' landscape, instead, Forster turns to visualizing landscape as though to an act of cultural description that is anti-exotic in its intent (Trilling,p.87). The opening chapter combines city and geography, sky and land :

No mountains infringe on the curve. League after league the earth lies flat, heaves a little, is flat again. Only in the south, where a group of fists and fingers are thrust up through the soil, is the endless expanse interrupted. These fists and fingers are the Marabar hills, containing the extraordinary caves (Forster,p.9)

The emptiness of geography functions as the conduit through which each participant in the colonial encounter can come to some troubled terms with the question of historical location (Trilling,p.90). Part two of the novel, ' Caves ', opens with ostensible neutrality of cultural description :

The caves are readily described. A tunnel eight feet long, five feet high, three feet wide, leads to a circular chamber about twenty feet in diameter. This arrangement occurs again and again throughout the group of hills, and this is all, this is a Marabar Caves. Having seen one such cave, having seen two, having seen three, four, fourteen, twenty-four, the visitor returns to Chandrapore uncertain whether he has had

an interesting experience or a dull one or any experience at all.
(Forster,p.116)

Such a geography denies both connection and chronology, in that it forces cultural description into a recognition of its own vacuity. The narrative assumes that the description power over the symbolic geography confirms a productive emptiness :

But elsewhere, deeper in the granite, are there certain chambers that have no entrances? Chambers never unsealed since the arrival of the Gods. Local report declares that these exceed in number those that can be visited, as the dead exceed the living- four hundred of them, four thousand or million. Nothing is inside them they were sealed up before the creation of pestilence or treasure ;if mankind grew curious and excavated, nothing, nothing would be added to the sum of good or evil
(Forster,p.117).

Dr. Aziz invites his English friends, Mrs. Moore and Adela Quested, to visit Marabar caves, and there happens the accusation of rape. Once again geography functions as a cultural determinant that delimits the inherent boredom (Trilling,p.91).

The Marabar Caves, the site of the rape, enclose in their empty chambers the myth and the memory of the origin of difference (Sliver,1991,p.185). They are described as 'Older, than anything in the world', 'flesh of the sun's flesh', the caves and the hills that surrounded them were 'torn from [the sun's] bosom' at the time of creation
(Forster,p.123).

For Adela, the experience of the caves, the experience that she speaks as physical violation, represents her realization of the primal separation that makes difference (Sliver,p.185). Adela experiences the material and psychological reality of what it means to be victim of rape. But the people around her label her in a different perception, Ronny corrects her perceptions and language. For him only a male background like his produces usable knowledge in India. Fielding calls her a prig and questions her sincerity, and Aziz, although he treats her as if she were a man, defines her by her lack of beauty

(Sliver,p.185). After the caves, having been absorbed by the male discourse that surrounds rape, she disappears: "The issues [she] had raised were so much important than she was herself that people inevitably forgot her" (Forster,p.261).

Despite Mrs. Moore's refusal to explain her vision "Say, say, say... As if anything can be said?" (Forster,p.188) or to declare Aziz's innocence, she kept silent. Adela hears Mrs. Moore saying, 'Dr. Aziz never did it ', even though, as Ronny insists," his name was never mentioned by anyone" (Forster,p.191). Mrs. Moore prefers to withdraw into silence and she believes that what had happened to Adela is only fright, and she thinks that "there are worse evils than love" (Forster,p.194).

Adela chooses to speak, and what she speaks is rape, the word that remains at the centre of the novel even after she has withdrawn the charge against Aziz (Sliver,p.189). Adela utters the name of Aziz and she says that Aziz has "Never followed me into the cave" (Forster,p.215).

It is now Adela's turn to leave India, her engagement with Ronny has broken off. She begins the journey northwards and soon Fielding follows the same route; unlike Adela, however, he intends to return to India when his leave is over (Page,113). Aziz's relation with Fielding is affected when Aziz thinks that Fielding is going to marry Adela. He is suspicious about Fielding's motives for presenting him.

In chapter (34) Aziz learns that Fielding has returned from England, accompanied by "his wife and her brother" (Forster,p.280) , and he jumps to the conclusion that Fielding has married Adela. By chance, Aziz discovers that it is not Adela whom Fielding has married but Stella Mrs. Moore's daughter by her second marriage. Aziz expresses his wish that " no Englishman or Englishwoman to be my friend " (Forster,p.290). The journey in the river Ganges seems to carry religious associations of spiritual renewal and baptism into a new life (Page,p.115).

In fact, India with its, landscape and its natural elements : rivers, caves and mountains remain the major setting of *A Passage to India*. Though we have frequent visits to England made by the British citizens in India, yet the dominant setting of the

novel is India. At the end of the novel, Aziz writes a letter to his former enemy, Adela, to thank her for her courage in telling the truth, and the misunderstandings and misery associated with the Marabar Caves seems finally to be 'wiped out' (Page,p.116).

The disaster of the Marabar caves outing has less to do with condemnation of colonial rape than with the a study of the profound fragility of colonial intimacy (Trilling,p.92). Fielding was rejected by his fellow citizens because of his standing with Aziz in the court to drop the charge against Aziz , he declares :

I have had twenty- five years' experience of this country' the Collector informs Fielding, 'and during those twenty-five years I have never known anything but disaster result when English people and Indian people attempt to be intimate socially. Intercourse, yes. Courtesy, by all means. Intimacy-never, never(Forster,p.164)

Any alternative geography described by Aziz and Fielding's intimacy is thus circumscribed by the deadening cultural perceptions that lie between Godbole's 'Come, come', and the Collector's 'Never,never'.

CHAPTER TWO

ORGANIC FORM

A Passage to India falls into tripartite structure. The first part " Mosque " explores the Muslims belief in truth ; the second part " Caves " examines the sterility of the British or Western approach whereas, the third " Temple " celebrates the spirituality of the Hindu approach (Colmer,p.257).

Each of the three parts has a theme, a tone and an atmosphere of its own. In the very beginning of the novel the contrasting aspect of Chandarpore: the one native the other official ; as the events unfold “ The dome becomes associated with the mosque” (Forster,p.20).

Before Aziz meets Mrs. Moore in the mosque he protests bitterly against the English in India :

They all become exactly the same, not worse, not better. I give any Englishman two years, be he Turton or Burton ... And I give any Englishwoman six month. All are exactly alike (Forster,p.10).

In fact, this atmosphere which is hostile to any personal relations is against friendship between East and West (Bear,1985,p.54). The secret understanding between Mrs. Moore and Dr. Aziz is born in the mosque. Both characters are inquest for the ideal friend. In fact, with the way of Islam, an underlying note of intimacy and harmony between the colonizer and the colonized take place in the mosque (Colmer,p.150). Although Aziz reprimands Mrs. Moore for not taking off her shoes in the mosque before realizing she

has in fact observed this rule, the two soon find that they have much in common and they immediately become friends. It is almost like they have met in another life or realm (Pirnuta,2006,p.381). Dr. Aziz and Mrs. Moore feel at ease with one another, and while their commonalities may bring them apart, their love, affection and intimacy bring them together (Pirnuta,p.381).

The personal understanding between Dr. Aziz, the Muslim and Mrs. Moore, the Christian “so quickly established endures through the novel” (Brown,1950,p.105). Mrs. Moore never suspects that Aziz is innocent of the charge Adela brings against him. At the end of the novel Aziz tells Ralph, Mrs. Moore's son “your mother was my best friend in all the world” “ she had not become witness in his favour [Adela had done that], nor visited him in the prison [Fielding had done that] yet she had stolen to the depths of his heart, and he always adored her” (Forster,p.296).

After the tea party at Fielding's house, the English visitors express a wish to see more of India, and see more deeply, Aziz proposes an expedition to the caves (Brown,p.106). Godbole is invited to join the party, but he and Fielding miss the train. Mrs. Moore and Adela approach the cave under the guidance of Dr. Aziz. Mrs. Moore and Adela did not find the Marabar hills attractive or interesting ; “ they could not see why these hills should have a reputation and draw people to look at them” (Brown,p.107). For Mrs. Moore, the Christian God, whom she had worshiped in her parish in the Northampton shire country side in England, and who was the source of her great happiness, ceased in a moment to have any meaning. Mrs. Moore “was terrified over an area larger than usual ; the universe never comprehensible to her intellect, offered no response to her soul” (Forster,p.139).

The first phase of the story, under the impetus of the episode in the mosque, has paved the way for the initial contacts among the chief characters of the novel. (It involves the first meeting in India of Adela and Ronny, the introduction of Fielding to Mr. Moore, and the first appearance of Godbole as a kind of guiding spiritual presence at some of these seminal gatherings) (Land,1990,p.200). Part one of the novel " Mosque "

ends with Fielding's visit to Aziz's home in which Aziz shows his dead wife's picture to a stranger (symbol of brotherhood) the concluding paragraph of first section begins :

But they were friends, brothers. That part was settled, their compact had been subscribed by the photograph they trusted one another, affection had triumphed for once in a way (Forster,p.112)

Fielding regrets that he has no woman or story of a woman to offer in exchange. The “compact ... subscribed by the photograph” (Forster,p.112) is completed by Aziz's statement that he had his been a live, he would have showed the woman herself to Fielding, justifying this transaction to her by represented Fielding as his brother. Fielding feels honored (Mc Dowell,p.181).

Once accused of rape, Aziz disappears as speaking subject, both his body and his possession, including his letters, are appropriated by the police and used against him (Sliver,p.182). In fact, Mc Bryde reduces Aziz to his body, his skin colour, by implication his sexuality, which is by definition depraved. In discussing Aziz with Fielding, Mc Bryde asserts that while Fielding sees Indians at their best when they are boys, he the policeman “[knows]them as they really are, after they have developed into man” (Forster,p.169). In the court Mc Bryde asserts the fact that “any scientific observer will confirm, that the darker races are physically attracted by the fairer, but not vice verse” (Forster,p.227). The first part of the novel “Mosque” signifies the possibility of communication between the Englishmen and Indians (Levine,1971,p.129).

The second part “Caves” holds ridicule different implications presented in the “Mosque”. The caves are dark, gloomy, mysterious and full of unpredictability's (Grandsden,p.83). They enclose evil, they are ' deep and infinite, and overall they enclose the “terrifying echo”. If the mosque represented a place where harmony is achieved, the caves represented all inconsistency and disharmony (Garndsden,p.83). These persons : Dr. Aziz, Mrs. Moore and Adela Quested who had hoped in promoting personal relationships in the ' Mosque ' they pass in terrible experience in the ' Cave '.

One of the major symbols in the novel is the 'echo'. The 'echo' is present first in the isolated metaphysical phrase than as a literal fact in the caves. The echoes are well interwoven into the realistic feature of the novel (Mgallad,2003,p.17).

At the end of the novel, and when Mrs. Moore leaves India realizing that she has not seen the “right places” “I have not seen the right places...So you thought an echo was India; you took the Marabar caves as final?” (Forster,pp.197-98). What is important and peculiar about the echo is that “Whatever is said, the same monotonous noise replies... 'bou-oum,' or 'ou-boum' utterly dull. Hope, politeness, the blowing of a nose, the squeak of a boot, all produce a “boum” (Forster,p.137).And this ' boum ' reduces all human efforts to nothing as Mrs. Moore says “Everything exists, nothing has value” (Forster,p.139). The echo is always associated with frustration, error, mistaken interpretations and evil (Mgallad,p.8).

The disharmony between Aziz and Fielding begins when Aziz hysterically shouting blames Fielding for missing the trains, “you have destroyed me”(Forster,p.122). “In fact, Aziz is right for Fielding's presence would undoubtedly have prevented the tragedy of Adela's accusation” (Land,p.201). Fielding sees his position supporting the Indian party against his own citizens, but he cannot sympathize with the Indians more than he can sympathize with the British. “At the moment when he was throwing in his lot with Indians, he realized the profundity of the gulf divided him from them” (Forster,p.181). In the trial, Fielding supports Aziz, but once the case has been won, he is drawn from them by the demands of duty towards his own people (Land,p.201). Fielding believes that he must protect Adela, even at the cost of his friendship with Aziz.

Miss. Quested had renounced her own people. Turning from them, she was drawn into mass of Indians of the shop-keeping class, and carried by them towards the public exit of the court... Without part in the universe she had created, she was flung against Mr. Fielding.... The man could not leave her, for the confusion increased and spots of it

sounded fanatical... In the applause that greeted them some derision mingled. The English always stick together! Nor was it unjust. Fielding shared it himself, and knew that if some misunderstanding occurred, and an attack was made on the girl by his allies, he would be obliged to die in her defence. He didn't want to die for her, he wanted to be rejoicing with Aziz.(Forster,pp.218-19)

The gulf between Fielding and Aziz is widened especially when Fielding begins to argue against Aziz's notion that Adela should be sued for costs and damages (Land,p.202). Aziz comes, to believe that Fielding wishes to preserve Adela's fortune so that he can marry her, and when Aziz later hears that Fielding has married in England he concludes that this was the case and that his friend has indeed betrayed him (Land,p.202).

Temple is another architectural image of human worship like 'Mosque' (Messenger,1991,p.168). There is no question that the temple holds a great deal at the symbolic level. The way in which Forster characterized the Brahman old teacher, Godbole with, emplacing, the temple part, as a conclusion reveals his appeal to the Hinduistic vision of life, adopting it as the wisest in the way of attaining reconciliation. Forster depicts Godbole as the mouthpiece of the contemplative life; he practices universal love, he surrounded his own identity to that of love, which he sees as the right use of the self. To him, love is not romance but ritual and he connects love with God. "God is love" misspelling the verb to be. Godbole connects everything, though not as the West (the civilized) connects (Messenger,p.169).

The wasp plays a significant role in the construction of the events. Mrs. Moore can accept the wasp in her bedroom as a "pretty dear" (Forster,p.55). At the end of chapter four however, young Mrs. Sorley becomes uneasy at the thought that wasps might have their share in heavenly bliss: " we must exclude someone from our gathering, or we shall be left with nothing" (Forster,p.58). The implications of Forster's irony are clear ; the wasp is excluded from the conventional Christian heaven but,

through Godbole finds a place in the birth of Krishna (Messenger,p.171). Of all the three religions presented in *A Passage to India*, Hinduism is seen to be the most spiritually generous and the one most capable of embracing the muddle of life and drawing significance out of it (Messenger,p.171).

Stone believes that Forster is more sympathetic to Hinduism than Islam or Christianity because they exclude too much, particularly evil (Stone,p.311). Thomson's interpretation of the scene on the tank : "God is the unattainable ideal, he is the universe; he is spirit of all men united in love and informing all matter with life" (Thomson,1961,p.62). McConkey also analyzes the Gokul Ashtami festival in order to understand its metaphysical significance (McConcky,1957,p.142). He suggests that Forster may be pessimistic about man's willingness to submit to such a vision :

Basic to the Mau ceremonies and to Godbol's desire "to attempt the stone" are the dual realities of Hindu metaphysics. Brahman is the unseen metaphysical absolute; the triad of Vishnu, Siva, and Brahma is the manifestation of Brahman.... The triad, indeed, as is true of the phenomenal universe itself, offers a reality which is but illusory; hence identification with the absolute comes only with the extinction of individual consciousness, with the final and total separation of soul from the physical realm.... The detachment and self-abnegation of Godbole are qualities which impart to him his extensive, though necessarily incomplete, sense of love and unity even as they have always been the qualities of the Forsterian voice, imparting much the same incomplete vision. And so there birth suggested in the final pages of the novel is one to be brought about by a love which, in turn, can be obtained only through as great a denial of self and the physical world as it is possible for mankind to make. Is such a price too dear? Does the cost of love make the love prohibitive? (McConkey,pp.87-88)

Kermode, in substantial agreement with McConkey, emphasizes Godbole's ability to understand that absence is not the same thing as non-existence :“Godbole can distinguish between presence and absence, and it is Mrs. Moore who cannot, and who therefore, becomes a saint of nothingness” (Kermode,1958,p.95). While Gertrude M. White sees that Godbole symbolizes the novel's moral core :

Godbole, then, stands for union in reality of all men, Whether they will or no, and for a universe in which God exists, though he may at a particular time and place not be present for a universe which maybe a mystery but is not a muddle (White,1953,p.652)

The spiritual force which is presented through Godbole character, who having been a peripheral figure in the first two parts, now becomes prominent as one of the chief participants in the Hindu festival (Land,p.215).

Thus Godbole, though she was not important to him, remembered an old woman he had met in Chandrapore days. Chance brought her into his mind while it was in this heated state, he did not select her, she happened to occur among the throng of soliciting images, a tiny splinter and he impelled her by his spiritual force to that place where completeness not reconstruction. His senses grew thinner, he remembered a wasp seen he forgot where, perhaps on a stone. He loved the wasp equally, impelled it likewise, he was imitating God ... Covered with grease and dust, Professor Godbole had once more developed the life of his spirit. He had, with increasing vividness, again seen Mrs. Moore and round her faintly clinging forms of trouble. He was a Brahman, she Christian, but it made no difference whether she was a trick of his memory or a telepathic appeal. It was his duty, as it was his desire, to place himself in the position of the God and to love her, and to place himself in her position and to say to the God, " Come, come,come,come. " This was all he could do. How inadequate! But each according to his own capacities, and he knew that his own were

small. " One old English woman, and one little, little wasp" he thought, as he stepped out of the temple into the gray of a pouring wet morning(Forster,p.272).

The invocation of Krishna is, in fact, an invocation of life in all its wholeness (Cavaliero,1979,p.165). Mosque and Caves fail to harmonize, the Temple succeeds to achieve reconciliation. The world of India and its religion become descriptive of a state of complex being such as Western humanism fails to reckon with, and under the muted sadness of the ending, "No, not yet" , "No, not there" (Forster,p.306) beyond both space and time a hope is indicated (Cavaliero,p.165). In the trial, the sight of a certain figure clears Adela's mind of its confusion. The friendly stranger at the beginning of the novel make two ladies, Mrs. Moore and Adela, wait outside the club:

'Later and later', yawned Mrs. Moore, who was tired after her walk. 'Let me think-don't see the other side of the moon out here, no .'Come, India's not bad as all that', said a pleasant voice. 'Other side of the earth, if you like, but we stick to the same old moon'. Neither of them knew the speaker nor did they ever see him again. He passed with his friendly word through redbrick pillars into the darkness.(Forster,pp.21-22)

The effect of this passage is really magical. The main themes of part three are thus anticipated and announced through the mind of Godbole in the Temple (Herz,1993,p.216).

At the end of the novel, we see Forster identify himself with Godbole. In this respect, Godbole becomes :

A kind of image of Forster himself. Just as Godbole attempts to keep himself open and accepting of all things, so too does the novelist... Godbole's divine possession and mystic dance become a kind of analogy of the art of writing itself as the novelist reaches out to all that is not himself and makes a passage 'to more than India' (Messenger,p.172).

In the third part of the novel the misunderstandings of the second part are largely overcome and a measure of connection established (Land,p.202). The comradeship of Aziz and Fielding was founded initially on a basis of impulse, combined with an element of principle and this is seen in the Marabar cave incident. Neither Aziz nor Fielding really understood the other's true position; Aziz was unable to understand rationally why Fielding became Adela's protector, and Fielding underestimated the strength of Aziz's anti-British sentiments (Land,p.203).

The chief agents of reconciliation between Aziz and Fielding are Ralph and Stella, Mrs. Moore's children. Their function in the novel is to continue the spirit of humane tolerance introduced into the story by their mother Mrs. Moore (Land,p.203). Mrs. Moore devotes much of her time to superintending the marriage of her children. Mrs. Moore is removed from the plot by her sudden death, but she remains the pivotal force in the novel through the talismanic effect of her name and through her children Ralph and Stella (Land,p.204).

The friendly atmosphere of "Mosque" is alternated with the hostile atmosphere of "Caves", when Aziz begins to rationalize affection with draws (Bear,p.56) : "what did this eternal goodness of Mrs. Moore amount to? To nothing, it brought to the test of thought" (Forster,p.284) thus the atmosphere of love described in the presentation of Godbole in the third part "Temple", comes to nothing or almost nothing (Bear,p.63):

"Why can't we be friends now?" said the other[Fielding], holding him [Aziz] affectionately. "It's what I want. It's what you want." But the

horses didn't want it-they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single file; the temple, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath; they didn't want it, they said in their Hundred voices. "No, not yet ", and the sky said " No, not there ". (Forster,p.306)

For Forster, love of mankind has always occupied the crucial role in his philosophy. Love is transformed into tolerance and affection. What, matters to Forster is personal relations rather than political conflicts (Bear,p.63).

It seems that Forster has followed the Hegelian dialectic in composing the events of the novel and to give it a coherent structure. The first part of the novel is "Mosque" which stands for the thesis. The second part in the novel "Caves" stands for anti-thesis, whereas the third part "Temple" is the synthesis. The pattern of *A Passage to India* is the "rhythmic rise-fall-rise" (Brown,p.113). Several critics have elaborated this pattern most convincingly. V.A. Shahane finds in "Mosque" "an attempted getting together" ; "Caves" "indicates frustration and alienation"; "Temple" signifies reconciliation "because the festival is symbolic of love and harmony" (Shahane,1963,p.128).

To sum up, "Mosque" signifies the possibility of communication between the colonized and the colonizer; "Caves" parallels "Mosque", repeating the same opposition of mystery and order, but intensifying the disillusionment and muddle, the failure of communication; "Temple" emphasizes the possibility of revelation(Brower,1951,p.184).

It is important to say one last time that Forster harnesses all his novel's elements : setting, structure, symbols and themes to emphasize the point of view he wanted to expound that there would always be a difference between the British and the Indians. Amir H. Jafri has rightly observed that "Forster acknowledges, the defining and irreconcilable difference between the colonizer and the colonized" (Jafri,2007,p.6).

CHAPTER THREE

THEMES:

COLONIZATION AND IMPERIALISM

Among the many themes presented by Forster in *A Passage to India*, the themes of Colonization and Imperialism remain the dominant ones.

Colonization is a political-economic phenomenon starting about 1500 whereby various European countries discovered, conquered, settled and exploited various areas of the world (Perkins,1977,p.15).

Imperialism is any action by which one nation is able to control other usually smaller or weaker nations.(Webster's Intermediate Dictionary,1986,p.375).

These themes are not presented in a straight forward method. They are rather presented in an implicit way. Forster cannot avoid or deny the domination of the British Empire forces over India. Historically speaking, the colonization of India by the British forces covers more than 817 years (Das,1977,p.7). During this occupation many dramatic changes happen in India. The British come to India in the pretext of civilizing, enlighten the natives and in the name of progress they rule the Indians.

Forster in his novel *A Passage to India* emphasizes the personal relationships believing that love, affection and understanding will pave the way to a balanced relationship between the two races. For that reason, he presents a set of characters who represent the natives (the colonized) such as Dr. Aziz, Mohmoud Ali, Hamdullah and Godbole, whereas the Anglo-Indians (the colonizer) are presented by : Ronny Healsop, Mr. Fielding, Mrs. Moore and Adela Qusted. Forster tries his best to avoid political issues. He declares that *A Passage to India* is not really about politics. He assures that :

... 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 horror lurking in Marabar caves and release symbolized by the birth of Krishna. (Colmer,p.156)

In his second visit to India, Forster spent time with his native English in their clubs, offices, and homes. *A Passage to India*, reflects Forster's personal experience as well as his "considerable research into Indian history and culture and into the history of the British in India" (Das,p.76).

Mrs. Moore and Adela Quested are very eager to see and discover "real India" . This chance comes when Mrs. Moore meets Dr. Aziz in the mosque. A special relationship of friendship grows between them. Forster advocates such relation by the description of the beautiful natural "the calmness of night, the beautiful moon rays and the cold breeze" all these beautiful natural element foreshadows , a balanced and successful relationship between the two. Dr. Aziz describes Mrs. Moore as being "an Oriental" (Forster,p.20). The meeting between an Indian native with an English woman in a sacred place (the mosque) symbolizes the possibility of communication and harmony between the colonizer and the colonized once love and affection are offered from both sides (Perkins,p.19).

Mrs. Moore notices by intuition that the gap between the native Indians and the British citizens in India is very wide. So, in response to the desire of the Collector, Mr. and Mrs. Turton, an invitation is issued to attain a party which combines some Indian families with their counter-part the Anglo-Indian. They call that party as the " Bridge party " in order to fill the wide gap between the two races, but that party proves to be a failure due to the cultural misunderstanding between the two sides.

One of the most important issues raised by Forster in *A Passage to India*, is the focus on personal relationship between the two races. He tries to avoid as much as possible the political issue and this is reflected in the conversation between Hamdullah and Fielding. Hamdullah asks Mr. Fielding about the English right to occupy India. Fielding, Forster's mouthpiece, replies "it is a question I cannot get my mind on to ... I cannot tell you why England is here or whether she out to be here. Its

beyond me” (Forster,p.108). Then Hamdullah repeats the question again and before Fielding answers, Forster intrudes and comments that “ there is only one answer to a conversation of this type England holds India for her good” (Forster,p.108). This support, the belief that Forster, as an English citizen, supports the British colonization of India and that it exists for the country's progress and civilization (Perkins,p.133).

Edward Said, in his famous book *Orientalism* argues that the superior ‘order’ , ‘rationality’ and ‘symmetry’ of Europe and the inferior ‘disorder’ , ‘irrationality’ and ‘primitivisms’ of non- Europe are self-confirming parameters in which various Oriental disciplines circulated (Said,1978,p.49). For Said the ‘Orient’ meant roughly what is known today as the ‘Middle East’ , including ‘Semitic’ languages and societies , and those of South Asia. In fact, these societies were relevant to development and separation of Indo-European languages, and they tended to divide between a ‘good’ orient in classical India, and a ‘bad’ orient in present day Asia and North Africa (Said,p.51). Furthermore, Said claims that the European imperialism is responsible for creating “a false light” with which the individual identifies and interprets everything concerning the European civilizing mission in the various colonizes. This “false light” is in fact these illusions and lies which constitute the essence of imperialism (Said,p.52). Thus, the white man's realization of his identity will always be illusory since he endures inside himself a contradiction between what he claims to achieve in the colonies and what is really achieving there (Said,p.52).

The events before the disastrous picnic to Marabar caves deal with Ronny and Adela's relationship. Their relation is integral to the main theme of the novel because Adela's refusal of Ronny resulted from her recognition of the change of his behaviour. Adela is shocked to discover that Ronny has grown so arrogant and tough in his treatment with the natives. Forster justifies this change in Ronny's character as the effect of India itself “India has developed sides of his character that he never admired. His self-compliancy, his censoriousness, his lack of subtlety all grow vivid beneath a tropic sky” (Forster,p.101).

The trip to the Marabar caves leads to disastrous failure of all the harmony and intimacy which have been established in the first part of the novel. Forster prepares his reader for such frustrating events and through the description of the natural

landscape of the scene. It's summer and the image of the sky represents evil "the sky... seemed unhealthy" (Forster,p.131). In another occasion "bland and glutinous the sky" (Forster,p.132). The mud, the cactus tress and the whole cluster caves seem elements of a doomed land (Perkins,p.152). The trip begins with a promising mood for the all good relationship between Mrs. Moore and Dr. Aziz is revived "these two had strange and beautiful effect on him [Aziz] they were his friends, his forever and he theirs forever; he loved them so much that giving and receiving became one" (Forster,p.133).

The moment they enter the caves and in the first cave the echo causes Mrs. Moore a terrifying vision she almost loses her consciousness feeling that something had struck her face and "for an instant she went mad, hitting and gasping like a fanatic"(Forster,p.138). Whereas, Adela's feeling is different she enjoys her experience there "did you see the reflection of his match?" she tells Mrs. Moore (Forster,p.138).

Forster here does not give us information about what happens to Adela in the cave, and only narrates that Aziz waits in the cave and lights a cigarette. When he goes out he cannot find Adela. Then a loud noise is heard, a noise of a motor-car, and Aziz notices a glimpse of Adela entering in to Miss. Derek's car. In chapter 17, Forster portrays the arrival of Aziz, Fielding and Mrs. Moore at the railway station and the astonishment Mrs. Moore and Fielding when a large number of officials arrest Aziz. Later, Fielding is informed that Adela accuses Aziz of attempting to rape her.

The most important point to be mentioned here is that Forster begins the omniscient narrator, informing the reader with all the inner thoughts of the characters and hidden events of the novel (Colmer,p.158). He carries out the same technique throughout the novel except the scene of Adela's rape which is the climax of the novel. Forster starts the scene saying :

He waited in his cave a minute, and lit a cigarette so that he could remark on rejoining her, "I waited into get out of the draught" or something of the sort. When he returned he found the guide alone, with

his head on one side. He had heard a noise, he said and the Aziz heard it too : the noise of a motor-car. (Forster,p.144)

In fact, Adela's accusation of Aziz affects the relation between the Anglo-Indians and the Indian “on one side” and among the Anglo-Indian on the other side. Suspicion and misunderstanding threaten Aziz and Fielding's relationships (Perkins,p.158). But Fielding finds himself on the side of Aziz. For that reason the gap between him and his people (the English) is widened.

Mrs. Moore refuses to speak to anyone especially to Ronny and resorts to isolation and silence “I'll retire then into a cave of my own” (Forster,p.188). Adela considers Fielding as her enemy since he joins Aziz's side. Mr. Mc bryde, the Collectors, the Calenders and others grow more determinate to avenge but they never lose their temper or self control (Zewerding,1957,p.45). This is seen too in the lawyer's behaviour Mr. Mc Bryde who behaves wisely in receiving Aziz with courtesy “... he received Aziz with courtesy, was almost reassuring ' I have to detain you until you get bail' he said 'but no doubt your friends will be applying for it” (Forster,p.159).

Forster shows the reaction of the Anglo-Indian to this event (rape) as wise and rational. This is clearly seen in chapter (20) ; it shows the Collector speaking to the English people advising them to keep calm in case there is a riot, “do not start carrying arms about, I want everything to go on precisely as usual, until there is cause for contrary... assume every Indian is an angel” (Forster,p.173). His last request is to consider the Indian as 'angel' is a sign of his humanitarian attitude towards them.

This attitude of presenting the English as calm and rational is repeated in chapter (24). When Ronny, Adela and the Collector in their way to the city Magistrate court meet some Indian boys throwing stones on their cars. The Collector says “I do not hate them, I do not know why” (Forster,p.202). Forster intrudes and comments “he did not hate them, for if he did, he would condemn his own career as a bad investment” (Forster,p.202).

The attitude of the Indian towards this event is presented by Forster and through the reaction of Hamdulla's behaviour. He appears annoyed but he is not angry

nor furious as Fielding expects. Therefore, Fielding wonders if the Indians are coward “instead of raging and denouncing, he temporized, are Indians coward?”(Forster,p.163). When Fielding comes to negate this cowardice, he concludes that they are bad starters “No, but they are bad starters and occasionally jib” (Forster,p.163).

The Indians are not only presented as chaotic people but sometimes they are represented as savage and primitive. Forster presents an English mother with a baby in her arms, she stays in the club fearing to return alone lest the “niggers attacked” (Forster,p.170). Forster comments on this scene saying “she symbolized all that is worth fighting and dying for” (Forster,p.170).

Mrs. Moore did not want to see the trial of Dr. Aziz and her memory among the Indians at Chandrapore has turned into a charming and inexplicable popular legend (Das,p.83). Her simple, pious outlook is soon confounded, she wishes for relief by departing from India :

So Mrs. Moore had all she wished; she escaped the trial, the marriage and the hot weather; she would return to England in comfort and distinction and see her other children. At her son's suggestion, and by her own desire, she departed. But she accepted her good luck without enthusiasm... Mrs. Moore had always inclined to resignation. As soon as she landed in India it seemed to her good, and when she saw the water flowing through the mosque tank, or the Ganges, or the moon, caught in the shawl of night with all the other stars, it seemed a beautiful goal and an easy one. To be one with the universe! So dignified and simple. But there was always some little duty to be performed first, some new card to be turned up from the diminishing, pack and placed, and while she was pottering about, the Marabar struck its gone.(Forster,pp.195-96)

Mrs. Moore's departure is described with expression of piety, pathos and irony (Das,p.83). Her memories of India and in the days of her arrival can be seen in her thoughts at the time of her departure:

The swift and comfortable mail-train slid with her through the night, and all the next day she was rushing through Central India, through landscape that were baked and bleached, but had not the hopeless melancholy of the plain. She watched the indestructible life of man and his changing faces, and the houses he has built for himself and God, and they appeared to her not in terms of her own trouble, but as things to see. There was, for instance, a place called Asirgarh which she passed at sunset and identified on a map an enormous fortress among wooded hills, No one had ever mentioned Asirgarh to her ... (Forster,p.197)

She arrives at the end of her journey in Bombay, and is filled with sorrow that her visit to India incomplete :

I have not seen the right places, she thought, as she saw embayed in the platforms, of the Victoria Terminus the end of the rails that had carried her over a continent, and could never carry her back. She would never visit Asirgarh or the other untouched places; neither Delhi nor Agra nor the Rajputana cities nor Kashmir, nor the obscurer marvels that had sometimes shone through men's speech: the bilingual rock of Girnar, the statue of ShriBelgola, the ruins of Mandu and Hampi, temples of Khajraha, gardens of Shalimar. As she drove through the huge city which the West has built and abandoned with a gesture of despair, she longed to stop, though it was only Bombay, and disentangle the hundred Indians that passed each other in its streets. The feet of the horses moved her on, and presently the boat sailed and thousands of coco-nut palms appeared all round the anchorage and climbed the hills to wave her farewell. 'So you thought an echo was India; you took the Marabar caves as final? they laughed. 'What have we in common with them or they with Asirgarh? Good-bye'. (Forster,pp.197-98)

For Mrs. Moore all the English in India expect Fielding are all insensitive. Among them are all officials. The Collector, the superintendent of police, the civil surgeon, and the city magistrate whose only interest in India is in governing her : ' to do justice and keep the peace ' (Das,p.84). They are not interested in Indian art,

literature or culture. The officials' wives are depicted as more indifferent to India than their husbands (Das,p.84). They are dull, they express racial hatred, and they are also inhuman : Mrs. Callender, the civil surgeon's wife, thinks that “the kindest thing one can do to a native is to let him die”(Forster,p.24). Mrs. Moore dies on the shipboard because she is an old woman and cannot bear the heat of the Indian June.

The trial of Dr. Aziz is the occasion for race riots and a display of doctrinaire loyalty on behalf the English, who automatically assure Aziz's guilt (Cavaliero,p.150). Besides his accusation of Adela's rape ; he is also accused of attempting to suffocate Mrs. Moore when he allows a large number of people to enter the cave with her.

The turning point in the trial occurs when the pleader Mahmud Ali shouts the name of Mrs. Moore then the whole crowd outside the court repeats the name but mistaking it as a name of Hindu goddess "

' EsmisEsmoor

EsmisEsmoor

EsmisEsmoor

EsmisEsmoor ...' (Forster,212)

These shouts release Adela from her annoying echoes that accompany her through the previous weeks. Suddenly she feels normal and healthy “she had spoken more naturally and healthily than usual” (Forster,p.212). Then when the magistrate asks her if Dr. Aziz followed her into the cave, she replies “Dr. Aziz, never” (Forster,p.215). The case collapses, and Dr. Aziz is set free.

In the last meeting between Fielding and Adela in chapter (29) focuses on Fielding's emphasizing that Adela might have had “a better vision of the accident” . The conversation between the two stresses one point that Adela has really been attacked by someone. Fielding asks Adela :

... when you entered that cave, who did follow you, or did no one follow you? Can you now say? I do not like it left in air. Let us call it the guide, she said indifferently (Forster,p.248)

Then the accident is not a mere illusion, and whether it is Aziz or the guide it means one thing, one of the natives (Cavaliero,p.150).

The celebration of the Indians about Aziz's release is portrayed in a way that reveals the Indian as anarchic and violence loving people. Though Aziz is set free, the crowd appears full of rage and thirsty for violence shouting "Down with the Collector, down with Superintendent of police" (Forster,p.221).

In fact, Forster was biased to his citizens in this presentation of the Indian as violence loving because historically speaking Indians are known as peace-loving people and this is shown in Ghandi's policy in gaining independence through peaceful ways (Das,p.89).

The friendship between Fielding and Aziz is seriously damaged, and when the former takes a wife, Aziz assumes bitterly that it is Miss Quested. The final revelation that she is Mrs. Moore's daughter Stella only partly heals the breach. The friendship, like the understanding between English men and Indians generally must be postponed to an indefinite future (Cavaliero,pp.150-51).

After that bitter experience, Aziz emerged as a totally different person. He appears quite dignified and tough reflecting an intense feeling of nationality (Perkins,p.182). Both Fielding and Aziz maintain a deep affection towards each other, yet when Fielding hints to the subject of compensation, Aziz replies sharply :

I know what you are going to say next: Let, oh let Miss. Quested off paying, so that the English may say "here is a native who has actually behaved like, a gentleman; if it was not for his black face we would allow him to join our club (Forster,p.235)

The third part of the novel is entitled " Temple ". the temple stands for a Hindu symbol of unity in love, love towards all men and the whole universe (Perkins,p.179). The events of this part happen in a native state at Mau after two years of the Marabar accident. Aziz has settled in this state, married again and returned to medicine and

poetry. He leads a pleasant life. The author reveals the procedures of the government of Mau against Aziz. He is put under continuous observation till the end of his life. Forster comments on Aziz new life by saying “thanks to Miss. Quested's mistake” (Forster,p.279). Perkins comments on this line mentioning that Forster is sympathizing with Aziz since Adela's mistake drives him to a different city and makes him endure the suspicion of the government (Perkins,p.185).

The third part opens with a description of the festival where Fielding and Aziz meet again. This scene of the meeting is described as there are flowers, candles and people are celebrating everywhere. Aziz is not sure now how to feel about Fielding. Aziz has a suspicion that Fielding is married to Adela Quested now. As a result, he has a mixed feelings of anger and hatred towards Fielding. When the name of Miss Quested is mentioned, Aziz becomes furious because her name reminds him of his bitter experience with her “so she is and here is Heaslop's brother, and you his brother-in-law, and good-bye” (Forster,p.287).

Fielding's and Aziz's trip in the river prepare the reader for a promising scene. The collision of the boats and the plunging of the four, Aziz, Fielding, Stella and Ralph in water suggest a spiritual baptism and a process of purification. It seems that the flowers and the lights cooperate with the water and the rain will wash away all the misunderstanding and annoyance between the two. (Perkins,p.188).

It is on this level of common humanity that Mrs. Moore makes her appeal through her son Ralph. Ralph, as “almost an imbecile” (Forster,p.292). He's something of the quality of the “holy fool” one whose extreme naivety is also innocence, peaceful because it can override the conventional prejudices which ordinary men are bound (Land,p.205). Thus, Ralph repeats the human appeal first offered to Aziz by Mrs. Moore.

Can you tell whether as stranger is your friends? “yes” “then you are an orient” Those word-he[Aziz] had said them to Mrs. Moore in the mosque at the beginning of the cycle, from which, after so much suffering, he had got free.. and here he was starting again... was the cycle beginning again? His heart was too full to draw back. He must slip out in the darkness, and do this one act of homage to Mrs. Moore's son (Forster,p.296)

Aziz's "act of homage" here is to repeat the gesture he had intended to make through the Marabar expedition, a gesture of hospitality expressed by showing the English visitors something of his native India (Land,p.205). "one kind action was with him always a channel for another, and soon the torrent of his hospitality gushed forth and he began doing the honors of Mau..."(Forster,p.297). The meeting between Aziz and Mrs. Moore's son's and daughter's opens the gate to the re-establishment of normal relations between Fielding and Aziz. Thus, hero and challenger, each in the company of a child of Mrs. Moore, are reunited (Land,p.206).

Fielding's role in the novel illustrates that it was possible for an Englishman to live in British India in terms of a social and personal relationship with Indians (Das,p.85). Fielding fails to recognize that his relationship with the Indian must cover political relationship, too. He cannot imagine that the British Empire will be abolished or that India can become a nation (Das,p.85). When Aziz enthusiastically portrays the future of India as a nation with "no foreigners of any sort", Fielding mocks him :

"India a nation! What an apotheosis! Last comer to the drab nineteenth-century Sisterhood India a nation! What an apotheosis! Last comer to the drab nineteenth-century sisterhood! Wadding in at this hour of the world to take her seat! She, whose only peer was the Holy Roman Empire, she shall rank with Guatemala and Belgium perhaps! (Forster,306).

Fielding had illusions about a relationship with India, and Indians within the continuity of Britain's imperial presence in India, which Forster himself didn't have.

A Passage to India depicts the imperialist polices in its worst form; it also draws attention to the Indian's political demand for freedom from British domination. It is true that the emphasis in the novel's political picture is on showing the lapses in the imperial policies ; but it is false to say that the novel does not take notice of the new progressive elements in the imperial machinery (Das,p.86). In the story of Aziz's trial Das, an Indian magistrate, presides over the trial especially we know the case is a criminal case. The political theme in the novel is not blind to the new policies which were in operation in the 1920s (Das,p.86). By focusing attention on the main political

issue, which was the irreconcilable Indian national challenge to the Empire, the reforms made by the British are described as “minimal”. For Aziz, such reformatations and attempts of reconciliation were useless as long as the Indian citizens were not treated as equals by the British.

In fact, Forster is struck by the peace, and the traditional warmth and generosity of India social life. He sees it as the marks of a civilization unknown to the west :

Civilization strays about like a ghost here, revisiting the ruins of the empire, and is to be found not in great works of arts or mighty deeds, but in the gestures well-bred Indians make when they sit or lie down. Fielding, who had dressed up in native costume, learnt from his excessive awkwardness in it that all his motions were makeshift, whereas when the Nawab Bahadur stretched out his hand for food or Nureddin applauded a song, something beautiful had been accomplished which needed no development. This restfulness of gesture- it is the Peace that passeth Understanding after all it is the social equivalent of Yoga. When the whirring of action ceases, it becomes visible, and reveals a civilization which the West can disturb but will never acquire. The hand stretches out for ever, the lifted knee has the eternity though not the sadness of the grave. Aziz was full of civilization this evening, complete, dignified, rather hard ... (Das,p.87).

At the end of the novel, Forster begins to show up the inadequacies of Fielding's conventionally rational and secular outlook: “ This reflection about an echo lay at the verge of Fielding's mind. He could never develop it. It belonged to the universe that he had missed or rejected” (Mishra,2005,p.xxii). Not only secular liberalism, but also Islam, which Forster had once preferred over Hinduism, proves to be deficient when faced with the possibility of a vast meaninglessness : “And the mosque missed it too. Like himself, those shallow arcades provided but a limited asylum. There is no God but God does not carry us far through the complexities of the matter and spirit; it is only a game with words, really, a religious pun, not religious truth” (Forster,p.260).

To sum up, Aziz is a well-bred, modern Indian, whose personality includes an attractive blend of intensely individual and traditional features with elements of influence from English education (Das,p.87). He is an imaginative character, fond of

poetry, hospitable, proud of his own Muslim community and his motherland as a whole, prejudiced against the Hindus, but deeply prejudiced against the Anglo-Indian as a class (Das,p.88). Aziz's curiosity about "Post-Impressionism" in the West, which was ignored by Fielding, his independence, which was looked down upon by Ronny Heaslop as making "the spoilt Westernized" type, his personal generosity, which was abused in a racially divided society- all these qualities in Aziz show him as a modern and enlightened Indian, not simply a product of British India, but truly and deeply 'Indian' his complex character is the result of the contacts with many civilizations (Das,p.88).

In the last scene of the novel Fielding and Aziz go for a ride in the jungle. For the first time in the novel, their conversation grows highly political, frank and sharp (Mahmoud, 2001,p.91) The two stand to represent the colonizer and the colonized, each expresses his own belief about the other and about the issue of colonization. Fielding believes that the British in India are mainly for its own good and progress. He thinks that if the British withdraw from India, it will definitely sink in poverty and ignorance "A way from us, Indians go to seed at once" (Forster,p.305). Fielding as is mentioned before is the mouthpiece of Forster, so this attitude is Forster's attitude toward the colonization of India by the English (Perkins,p.188). But Aziz tells him that the Indians would get rid of the British in the next big European war.

Aziz's response to Fielding's attitude reflect a high scene of logicity, yet they are put in a comic frame which lessen their effects.

Aziz grew more excited. He rose in his stirrups and pulled at his horse's head in the hope it would rear. Then he should feel in a battle. He cried: "clear out, all you Turtons and Burtons. ...If we see you and sit on your committees, it's for political reason. (Forster,p.305)

The two men represent two parallel lines that can never meet. Their friendship cannot be sustained or proceeded since they are the ruling race and the native race (Mahmoud,p.94). The last words that negate their meeting are uttered by the whole elements of nature, the tank, the earth, the rock, the sky even the birds and the horses they all seem to say " No, not yet " and "No, not there" (Forster,p.306).

CONCLUSION

A passage to India (1924) is considered E.M Forester's masterpiece. Forster has acquired his knowledge about India from his two visits to that country which was under the English colonization. So he makes use of his personal experience in composing that novel. This thesis is about the concept of imperialism and colonization. The dominant theme of the novel is the theme of separation between the colonizer (the English) and the colonized (the native Indian). The Anglo-Indians, the settlers, consider themselves as "superior" ,where as they consider the native Indian as "inferior". Both of those two races are living at the same region and there is a well-known noticed community interference between them. According to Forsters' point of view the main affection of the colonization was resulted by cultural misunderstanding between the Hindu and the native (Muslims), and that was due to the cumulative effect of two factors: The first one was the difference in their beliefs and religions, the other one was that most of the colonizer were christians. Ronny Heaslop, Mrs. Moore, Adela Quested and Fielding stand for Christianity, whereas Dr. Aziz, Humdellah and Mahmoud Ali stand for Moslems. Aziz tells Fielding at the end of the novel:

It is useless discussing Hindu with me. Living with them teaches me no more. When I think I annoy them I don't. when I think I don't annoy them I do (Forster,p.288).

The British cannot comprehend the Indian traditions, religion, and culture. For example, Godbole's conversation with Fielding about the Hindu beliefs sounds strange, because he does not believe in other worlds, he does not have the concept of belief or disbelief (Khrisat,p.28). Forster tries his best to bridge the gap between the two. But, in fact, the gap is unbridgeable as presented in the parties held in the novel (the Bridge party, and other parties). Beside that; more cultural misunderstandings between Adela Quested and Mrs. Moore on one hand and the Indians on the other hand is appears. This is mirrored in Mrs. Moore's suggestion to Mrs. Bhattacharya to set an invitation to her and Adela to tea. Mrs. Bhattacharya agreed to invite them on

Thursday, but she thinks it's not necessary to decide a time: "Her gesture implied that she had known, since Thursday began, that English ladies would come to see her on one of them, and saw always stayed in" (Forster,p.39). From above, one may conclude that the Indians and the English had different mental state to time. The English are accurate always following to an agenda, on the other hand, the Indians have more flexible mindset to take things as they are without any feelings that they have to command their desire on crises.(Bradbury,p.116).

Forster focuses on the personal relationship personified by Mrs. Moore and Fielding (they represent the colonizer) and the Indian Muslim Dr. Aziz who represents the (native Indians, the colonized). This relationship passes into several ups and downs as presented in the event, of the novel. The intimate understanding between the Muslim and the Christian (Dr. Aziz and Mrs. Moore) was initially established through the novel. Mrs. Moore never doubts that Aziz is clean handed of the allegation Adela brings against him. Toward the end of the novel Aziz informs Ralph, Mrs. Moore son "your mother was my best friend in all the world" " she had not become witness in his favour [Adela had done that], nor visited him in the prison [Fielding had done that] yet she had stolen to the depths of his heart, and he always adored her" (Forster,p.296).

Forster avoids political issues especially when Humdella once asks Fielding this direct question "why you are here? "why the English are here in India". Fielding fails to give a convincing answer to this difficult question. The concept of imperialism and colonization is very obvious in the novel. But Forster, being an English citizen, never condemns and he tries his best to cool the situation between the two different cultures. The novel ends in that famous scene where Aziz and Fielding ride their horses in opposing ways .

The novel reduces the whole conflict between the colonizing West, England, and the colonized East, India to the level of personal and cultural misunderstanding. For this reason the novel has been criticized by many critics like Edward Said in his book *Orientalism*.

As a humanitarian, Forster believes that "the value of personal relationships and the holiness of the heart's affections " are always important . Error and evil are

“the inevitable consequences of the failure of love between human beings”, on personal level the disastrous failure of love of Adela, and on social and political level the failure of the English to understand the Indians. What is saved from the wreck is in fact Aziz's life, Adela's reason and Fielding's and Aziz's friendship. For Forster the only salvation is love “kindness, more kindness, and even after that more kindness, I assure you it is the only hope” (White, p.149).

The following quote epitomizes the social relations between the two cultures in a way of bringing their perspectives closer to each other:

A Passage to India is a social comedy since it deals with interpersonal and inter-racial or inter-social relationships, and in so far, despite the horrific episode of the Marabar Caves and the consequent proliferating disquiet, the novel ends rather on a note of reconciliation and hope (Aziz once again becomes friend to Fielding and forgives Adela of her falsehood; he also announces that the Indians will be reconciled to the British after they have achieved independence). (Sarker, 2007, 1018).

I agree with what Edward Said has mentioned in his book *Orientalism* that 'superior' 'order' and 'rationality' are associated with European and white people; whereas 'inferior' 'disorder' and 'irrationality' are associated with non-European. This is reflected clearly in Forster's *A Passage in India*. Furthermore, Said has referred to the 'false light' created by European imperialism to their people. They make them believe that the colonization and the imperialism of other countries are for the benefit of these occupied countries. But, in fact, this is untrue because in the name of civilization and progress the colonizers exploit and control these countries. The British colonizers dominate India for economic reasons. They make use of Indian raw materials and they treat the Indian citizens as the 'inferior'.

BIBLIOGRAPHY

- Bradbury, Malcolm. (1987). *E.M Forster: A Passage to India: A Case Book*. MacMillan Education Ltd, London.
- Bear, Doç. Dr. Ayten Coşkunoğlu. (1985). *The Conflict of Values in the Novels of E.M. Forster*. Ongun Kardesler Printing Houses, Ankara.
- Brower, Reuben. A.(1951). *The Twilight of the Double Vision: Symbol and Irony in A Passage to India*. in Bradbury, Malcolm(1987) (ed.). *E.M Forster: A Passage to India: A Case Study*. MacMillan, London.
- Brown, E.K. Rhythm. (1950). in *E.M Forster's A Passage to India* in Bradbury, Malcolm,(1987) (ed.) *E.M Forster A Passage to India*. MacMillan Education Ltd, London.
- Baldick, Chris. (2001). *Oxford Concise Dictionary of Literary Terms*. OUP. London.
- Colmer, John.(1975). *E.M Forster: The Personal Voice*. Rout ledge & Kegan Paul Ltd, London.
- Colmer, John.(1967). *E.M Forster: A Passage to India (Study in English Literature)*. Edward Arnold, London.
- Cavaliero, Glen.(1979). *A Reading of E.M Forster*. MacMillan press, London.
- Das, G.K.. (1977). *E.M Forster's India*. The MacMillan press Ltd, London.
- Forster, E.M. (2005). *A Passage to India*. Penguin Books, Harmondsworth.
- Jafri, Amir.H. (2007). *The Matter of Forster's A Passage to India*. Global Media Journal, Baghdad.
- Herz, Judith Scherer. (1993). *A Passage to India: Nation and Narration*. Twayne Publishers, New York .
- Kermode, Frank. (January 2, 1958). " Mr. E.M Forster As a Symbolist ", in *Forster: A Collection of Critical Essays*. The Listener, NewZealand.
- Khrisat, Abdulhafeth Ali. (10, October, 2003). " The Tension of Social Relations, Between the Colonizer and the Colonized in Forster's *A Passage to India*". *Mediterranean Journal of Social Science*, Vol. 4 No. Jeddah.
- Klehr, Harvey. (2010). *The Communist Experience in America: A Political and Social History*. Transaction Publisher, New Jersey.
- Land, Stephen K.. (1990). *Challenge and Conventionality in the Fiction of E.M Forster*. AMS Press, New York.

- Levine, June Perry. (1971). *Creation and Criticism: E. M Forster Passage to India*. University of Nebraska Press, Lincoln.
- Mahmoud, Amel Abdul Jabber. (2001). Theme of Colonization in *Heart of Darkness, A Passage to India and Zuqaq Al. Madaq*, Unpublished M.A Thesis. Mosul University Press, Mosul.
- McConkey, James. (1957). *The Prophetic Novel: A Passage to India*, in Bradbury, Malcolm(1987) (ed.) *E.M Forster A Passage to India*. MacMillan Education Ltd, London.
- Merriam-Webster, Inc. (1986). *Webster's intermediate dictionary*. Merriam-Webster.
- Messenger, Nigel. (1991). *How to Study an E.M Forster Novel*. MacMillan Education Ltd, London.
- Mc Dowell, Frederick P.W. (1969). *E.M. Forster*. Twayne Publishers, Inc, New York..
- Mgallad, Ali Hamada. (2013). "The Structure FrameWork in E.M Forster's *A Passage to India*". *Adab-Al Rafiydian*, Vol. 68, Mosul.
- Page, Norman. (1987). *E.M Forster*. MacMillan Education Ltd, London.
- Perkins, Warner. (1977). *E.M. Forster: Intention and Method*. Columbia univ. Press, New York.
- Pirnuta, Oana, Andreea. (2006). *Indian Vs British Cultural Aspects in E.M Forster's A Passage to India*. Clean Press, Bombay.
- Rose, Martial. (1970). *E.M Forster*. Evans Brothers Ltd, London.
- Said, Edward. (1978). *Orientalism*. Penguin Books, Harmondsworth.
- Sarker, Sunil Kumar. (2007). *A Companion To E.M. Forster*. Atlantic Publisher, New Delhi.
- Shahane, V.A. (Dec,1963). "Symbolism in E.M Forster's: A Passage to India", 'Temple', *English Studies XLIV*. MacMillan, London.
- Sliver, Brenda & Higgins, Lynn A. (1991). (eds.), *Rape and Representation*. Atlantic Highlands, New York.
- Stallybrass, Oliver. (1978). *A Passage to India* by E.M Forster. Abinger, London.
- Stone, W. (1969). *The Cave and the Mountain: A Study of E.M Forster*. Standford, Cal, London.

- Thomson, G.H. (1961). "Thematic Symbol in *A Passage to India*". Atlantic, South Atlantic Quarterly.
- Trilling, Lionel. (1970). *A Passage to India*. in Bradbury, Malcolm (1987) (ed.) E.M Forster: *A Passage to India*, A Case Book. Macmillan Education Ltd, London.
- White, M. Gertrude. (1953). *A Passage to India: Analysis and Revaluation*. in Bradbury, Malcolm. (1987). (ed.). *E.M Forster: A Passage to India*. MacMillan Education Ltd, London.
- Zwerdling, Alex. (1957). " The Novel of E.M Forster ", Twentieth Century Literature II. Atlantic Publisher, New Delhi.

CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: AHMED, Bassam

Nationality: Iraqi

Date and Place of Birth: 14 December 1990, Mosul, Iraq

Marital Status: Single

Phone: +90 534 961 59 97

email: beso_18_2009@yahoo.com

EDUCATION

Degree	Institution	Year of Graduation
M.A.	Çankaya Univ. <u>English</u> Language and Cultural Studies	2015
B.A.	Mosul Univ. English Language and Literature	2012
High School	Abdul-Rahman Al- Ghafiki High School	2008

FOREIGN LANGUAGES

English (Advanced), Turkish (Elementary)