

Negation and Negative Forms in E.M. Forster's "A Passage to India"

Inst. Salah R. Al- Saedi

University of Misan - College of Basic Education - Department of English
dr.s.linguist@uomisan.edu.iq / linguistics.lecturere@gmail.com
(00964)7700036040
General Linguistics- Stylistics

**الأشكال المنفية والنفي في رواية فورستر أديوارد موركان
"رحلة فورستر الى الهند"**

م. صلاح رحيم الساعدي

جامعة ميسان - كلية التربية الأساسية - قسم اللغة الإنكليزية
علم اللغات العام - علم الأسلوب
رقم الهاتف: 07700036040

dr.s.linguist@uomisan.edu.iq / linguistics.lecturere@gmail.com

Abstract

The current study is meant to study "A Passage to India" through the perspective of stylistic analysis. It is intended to pinpoint the negativity and negative forms that have been employed by Forster. In addition, the researcher aims at underlining the ideological purpose of using these structures in the novel. Negative forms have been implied to present various negative aspects. Primarily, it has been used to project the negative image the superior caste, class, and culture have against the inferior class, caste, and culture. To analyze this aspect, the researcher has implied the stylistic framework of analysis as a theoretical underpinning, and linguistic stylistics as a means to highlight the negative forms and literary stylistics to focus on the ideological purpose behind consuming such forms and structures by the novelist. Mainly, qualitative method of analysis has been implied by the researcher, however, to analyze the linguistic forms of negation quantitative method has also been implied by the researcher.

Key Words: Passage to India, Negation, Negative forms, E.M. Forster, Stylistics, Stylistic Analysis.

1. Introduction

1.1 About E.M. Forster

E.M. Forster, the British novelist and literary critic, was born in 1879 in London. As a young boy, he was not very comfortable at Tonbridge school but he enjoyed it when he was at King's College Cambridge. After his graduation, he traveled to Italy with his mother. This tour acted as an inspiration for his novel "A Room with a View" in 1908. In addition, his first successful novel "Where Angels Fear to Tread 1905" was also written in Italian background and themes. However, his favourite book was "The Longest Journey" which got published in 1907.

Forster moved to his new house in Hertfordshire with his mother in 1883 which acted as an inspiration for his book "Howard End" which was published in 1910. He traveled to India twice in his life, in 1912 and 1924, which led a hand in writing one of the masterpieces of his life and that of English fiction "A Passage to India" which got published in 1924. In 1927 he delivered a lecture at Trinity College, Cambridge, and the same year he became a fellow there. In 1928, his collection of short stories titled "The Eternal Movement" got published. He wrote many articles and essays in multi subjects. Forster died in 1970.

1.2 About "A Passage to India".

This novel deals with the English people's relationship with local and native people in India during the colonial period. The narration opens with Aziz who is a Muslim doctor when he is shown discussing with his friend if it is possible or not that English people and Indian to be friends. Aziz considers English people as amazing but sometimes rude and hard. In the context of events, Adela and Mrs. Moore come from England. At night these women come to the only English club in search for real

Indian while Mrs. Moore meets Aziz in a mosque. Cyril Fielding who is a principal at college is impressed by the friendly attitude of Adela and invited them to tea. Adela requests him to invite Aziz as well to the party. At the same time, an influential festival of Hindu is celebrated in the town of Mau, where Aziz is residing after having a fading friendship with Fielding as the later leaves for England as their friendship is affected because of doubt. They go to the lake to see the Hindu festival. The boat of Aziz crashes during the events of the festival and the clash between Fielding and Aziz melts down and they reconcile. As a token of reconciliation, they ride together. At this Aziz comes up with the notion that they can be friends only when the British leave India. The story themes of friendship, unity, division, reunion, race, culture, and colonialism prevails and other ideas as well.

1.3 Research Objectives

The current study is meant to analyze E.M. Forster's novel "A Passage to India" through the perspective of stylistics. It is meant to analyze negation and negative representation in the novel. Moreover, it is meant to explore negative forms and structures in the novel. Specifically, the study is meant to unravel the underlying thoughts and ideologies through the portrayal of negation and negativity. Negative forms and structures are also a matter of consideration for the researcher and negative representation has also been put into the picture.

1.4 Research Questions

The researcher is meant to explore the answers to subsequent questions in the novel

"A Passage to India" by E. M. Forster under view:

- What role do negation and negative forms in "A Passage to India" play?

- What does negative representation in "A Passage to India" mean to portray?
- What functions do negative forms and structures play in "A Passage to India"?

1.5 Significance of the Study

The current study is a linguistic stylistic analysis. On one hand, it is meant to analyze the negative forms and structures which fall under linguistic stylistics, while on the other hand it is meant to discover the underlying thoughts and ideologies which is linked with the critical and literary study. Through the analysis of negative structures, the researcher helps the reader to have access to the prime objectives behind the usage of these negative representations in the novel. This study guides the reader towards much deeper thoughts other than the surface and lexical meanings, on one hand, and encourages the aspirant researchers to research novel horizons within stylistics, on the other hand.

2. Theoretical Framework

To analyze "A Passage to India", keeping in mind the objective of the study in a systemic way stylistic analysis has been implied by the researcher as a theoretical framework. According to Leech and Short (2007) in any piece of writing "there are personal as well as literary layers that are different from each other when analyzed in terms of stylistics. "Artistic attributes are ideas that heavily depend on the writers and manner. They further elaborate it as "the orator used to frame his ideas with the help of models (styles) with figures suitable to his model of discourse." Almost all literary texts have diverse layers of interpretations and these can be interpreted starting from both levels i.e., either from the linguistic description or intuitive interpretation"

3. Literary and Linguistic Stylistics

It is essential to note that stylistics is of two types: one is literary and the other is linguistic. However, the purpose of both is to interpret and extract meanings. In this regard, linguistic features are more key as far as the meanings making is concerned. According to Leech and Short (1981) that it is "through linguistic observation that motivates literary insight." (Widdowson, 1996:145) suggests that "a text has a diversity of meanings and underlying thoughts and stylistics or style of the writer along with the level of analysis enables the researcher to examine and interpret the layers of meanings and there is no rigidity as far as the literary or linguistic choice of interpretation as is stated in his research." there is no rigid order of procedure, the technique is to pick on features in the text which appeal to first.

The same idea is inscribed by (Simpson, 2004:11) who states that numerous layers of analysis can be carried out on any passage extracted from a famous text keeping in view layers such as "phonology, graphology, morphology, lexicology, and semantics". (Aurelius et al,2012:35) have concluded that in literary fiction there are several linguistic features that have more possibilities on the lexical and the syntactic levels. (Mahlberg (2013) concludes that the choices of language utilization have deeper insights than mere choice of words characterized according to norms or deviation from the norm of the language use. Hence, style can be depicted keeping in view the lexical choices it makes use of.

3.1 Style

Style is a manner of narration that is used by an author in articulating his ideas and views in any piece of writing. It is the mode of narration on the part of the writer either written or spoken (Hussain, 2017:11). It refers to the use of words, phrases, and sentence structure that is employed by the writer. It also indicates the

use of the figure of speech, tone, and meanings that are conveyed in a piece of text. Style refers to a specific term that is meant to indicate the use of words consumed in a particular context to produce a specific meaning by a particular individual. They further term it as "the linguistic characteristics of a particular text". Though specifically style is related to written text it refers to both written and spoken text for both literary and other pieces of writing other than literal. Leech and Short refer to style to as "a dress of thought", "adornment" or "covering". (Leech and Short,2007: 15).

3.2 Stylistics

Different critics and scholars have approached the concepts of stylistics differently. Generally, it refers to the way the author displays his style in a piece of writing. (Widdowson,1975:3) deems it as a means to approach a literary text linguistically. He deems stylistic distinctive from both literary criticism and the linguistic approach of a text. It is something that resides in between these two domains of analysis of a text. So, stylistic analysis of any text is meant to explore the structural and linguistic patterns of text on one hand and its literary and critical flair on the other.

In the views of Paul Simpson (2004) stylistics study is meant to explore the text keeping in view the supremacy of language. To him, language is important in interpreting the literary and non-literary text as it carries diverse forms, structures, and patterns which are the essential part as far as the role of language function in a text is concerned.

Michael Burke (2017) has even gone on to indicate corpus, cognitive, pragmatic, rhetorical, and pedagogical approaches to stylistics as it is an interdisciplinary domain that is very much concerned with how the style works in any text.

3.3 Levels of Stylistics Analysis

There are four major categories of linguistic stylistics that are put forth by Leech and Short from 1969 to 2007 and Paul Simpson in 2004. These can be interpreted as lexical, grammatical, the figure of speech, and context-based broadly speaking. But later other categories too are added such as syntactic, phonological, morphological, semantic, and pragmatic levels of analysis. These are meant to analyze the text from a phonological level which is the smallest unit to semantics which is perhaps the ultimate objective of inscribing or interpreting any text.

Under the phonological category of stylistics, we study sound-related analysis, morphology is related to the analysis of morphemes, lexical stylistics deals with the analysis of words, syntactic unearths the structure of sentences and hence text while semantic stylistics deals with the production and interpretation of meanings in a text which is usually associated with the context in which these are written or spoken.

4. Review of Previous Studies

Numerous studies have been conducted to analyze the negation and negative structures used in the English language while highlighting diverse patterns and construction that have been implied for negative expressions. Some studies show that the use of affixation such as (dis), (less), (un), (anti), etc., have been attached with base words to express negation. Another pattern is the standard format or structure of negation in which the negative word (not), is fixed with a verb or auxiliary to convey negation.

Negative imperatives such as (do not), (did not), and (does not) are also common as negative forms. Negative quantifiers and indefinite pronouns such as (nobody), (No one), and (none), are termed as no negation construction. Lindstad

(2007) defines that negation or negative construction as a common and universal feature of all languages and it is the only human-specific feature. Horn has put it like that “the capacity to negate is the capacity to refuse, to contradict, to lie, to speak ironically, to distinguish truth from falsity – in short, the capacity to be human” (Horn,2001:1). While Hulse defines negation and negative structure as “the phenomenon of negation can be defined in several different ways in English. It is an abstract phenomenon whereby some forms of contradiction or opposition are expressed, though this is achieved either grammatically or semantically, which is realized by a grammatical construction or by applying a specific process” (Hulse,2010:30). Horn and Kato (2000) have come up with that “Negative utterances are a core feature of every system of human communication and no system of animal communication. Negation and its correlates – truth-values, false messages, contradiction, and irony can thus be seen as defining characteristics of the human species.”

Miestamo (2017) has given an overview of negation from the perspective of topology while, Dahl (1979) surveyed the utilization of standard negation and negative forms with a sample of 240 languages. In his study, he has made a clear-cut distinction between syntactic and morphological levels of negation. To him, in syntactic formation, there are particle or auxiliary verb negative markers, while at the morphological level affixation is a common negative marker. In addition, he has also given attention to the structural aspects of negation in his study. Payne (1985) has given attention to diverse forms and formats of negation but the center of his attention remains on the standard form of negation. In addition, he has identified morphological negation, particle negation, verb-based negation, and secondary negation which are related to the structure.

Dryer (2013) studied the order of the words for the position of negative markers. He has also analyzed the geographical positioning and distribution of negative structures. He has identified other negative markers most importantly which are the double negative forms or markers where two or more negative markers are used at the same time.

He has also considered the position of negative patterns about verbs and other constitutions. Klima, on the other hand, has distinguished sentences and constitutions based on negative markers. His analysis is based on four tests which are based on syntactic patterns and these are the "neither / too-test, the not even-test, the question tag test, and the neither-test" (Klima, 1964:261-65). Jespersen has drawn an identical categorization as he has affixed sentence negation as "Affixal negation" and another form of negation as "special negation" (Jespersen, 1917:43).

5. Limitations of the Study

- The study focusses only on certain examples of negation and negative forms in the novel, ignoring others that may be equally important.
- The study only applies to "A Passage to India" and not to other works of literature or other languages.
- The study only analyzes a small number of instances of negation and negative forms, which may not be representative of the entire novel.

6. Data Analysis and Discussion

6.1 Negativity in "A Passage to India"

After reading the novel from both literary and linguistic perspectives, it becomes obvious that there are frequent uses of negation, negativity, and negative structures. The utilization of negative structures and forms such as (no), (not),

(nothing), (never), etc., are so numerous that they cannot be merely spared on the notion of accident and an expression of mere structure. There might be some definite aim and objective that the novelist might have in his mind while consuming such negative markers in a single text. So, through negative structure, he emphasizes the fact that negativity in syntactic and structural patterns does not always assert the existence of ideological negation embedded in the text. The utilization of "nothing" in the text does present the ideological negation and negativity. Thus, numerous consumptions of "nothing" in the novel "A Passage to India" indicates the negative structures and forms. The negative forms are so overused by E.M. Forster in the novel that it is found in the dialogues of the characters as well as the narration of the events. A few examples of such structure and form are "Ronny laughed with restraint. He did not approve of English people taking service under the native states, where they obtained a certain amount of influence, but at the expense of the general prestige" (P. 83). Another example is "Really. had no idea. "How could you have any idea, Mr. Heaslop? What should he know about Maharanis, Miss Quested? Nothing. At least I should hope not". I understand those big people are not particularly interesting, said Adela quietly, disliking the young woman's tone". (p. 84). Negative expressions emphasized in the novel are "no great crimes", "Nothing; no one hurt", "nothing criminal" and about Krishna who is the peon has "not turned up" and about Ronny, an observer can notice "he was not angry, did not much want the files".

Negative forms and structures in the syntactic and lexical are based on the larger context of bias and grudge that is presented in the novel time and again. It is so deep-rooted and extended that it is beyond the limits of description and identification. This idea can be supported by the subsequent examples extracted from the novel, as follows: "Are they large caves? she asked", "No, not large". "Do

describe them, Professor God bole. It will be a great honor...." After an impressive pause, he said: 'There is an entrance in the rock which you enter, and through the entrance is the cave. "Something like the caves at Elephanta?" Oh no, not at all; at Elephanta, there are sculptures of Siva and Parvati. There are no sculptures at Marabar. They are immensely holy, no doubt, said Aziz, to help on the narrative. "Oh no", "oh no". Still, they are ornamented in some way. "Oh no". Well, why are they so famous? "We all talk of the famous Marabar Caves. Perhaps that is our empty brag". "No, I should not quite say that". "Describe them to this lady, then". "It will be a great pleasure". " He forwent the pleasure, and Aziz realized that he was keeping back something about the caves". (p. 68)

6.2 Negative Presentation in "A Passage to India"

E.M. Forster's experiences that he got when he was in India in his twice time being there, unfolds the story of discrimination between white and Indian. India and Indians have been presented perspectively. They are deemed as dishonest, incompetent, and illiterate with weak character. While the projection of white or western people is that of the superior, civilized and upper class. The treatment they give to Indians is also indicative of the negative presentation of Indians as servants while the British have been projected as superior. In "A Passage to India", the key incident takes place when Ms. Adela comes to India in the purpose of marrying, her attitude towards Indians is shown soft and amiable but her husband Ronny is very harsh, and cruel and shows disregard for Indians based on colour and race. He deems himself from superior background and class and deems Indians as inferior and treated them as a slave. The way he plots and leaves even Ms. Adela as she has an intimate and soft corner towards Indians is yet another instance of racial discrimination being kept in view about Indians on the part of the British.

This negative presentation of Indians concerning the treatment of the British becomes more obvious when during a trip after the tea party of Fielding Ms. Adela is mistaken by the concept that Aziz had tried to rape her in a cave. He is taken to trial and this act enraged the British against Indians on one hand and Indian develops more hatred towards the British on the other. Though later on, Ms. Adela admits that she is mistaken and Dr. Aziz had not tried to rape her and Dr Aziz is released. But even then, the discrimination becomes more widen as Ronny leaves Ms. Adela because she has withdrawn her charges against Indians. She has a positive and soft corner towards Indian whom he has hatred and harsh feelings. After that Ms. Adela has to live in the college of Fielding for two weeks helplessly. This shows how the British have gone mad in their discrimination towards Indians. British does not deem Aziz as an individual rather they deem the entire Indians as the same as in the words of the novelist in "A Passage to India", "When an Indian goes bad, he goes not only very bad, but very queer. By guided racial prejudice and complete racial politics he thought that all unfortunate natives are criminal at heart". (p. 176).

Native Indian after early resistance against the British think it was the need of the hour to make amend with the British but after going through their attitude and behaviour based on discrimination against inferior natives, they conclude that the British can never be the well-wisher of the Indian. This realization, on one hand, indicates the discrimination and negative image of Indians through the mental lens of the British and on the other hand elaborates the concept that colonizers have a negative attitude and negative presentation of the subordinate and inferior people. The negative attitude of the British towards Indians as well as the geographical difference between them assert the fact that Indian and the British can never go hand in hand with each other especially as far as India is concerned. Although, Indian as well as British have gone through a transformation towards each other

after the initial hardline still the gap is so much that it could not be minimized. But the incident of Ms. Adela and the way English people reacted towards Indians and how they deemed Dr. Aziz and how Ronny reacted when Ms. Adela withdrew her charges indicate the negative representation of the east in the eyes of the west in general and towards India and Indian in particular.

The Cave symbolizes darkness, mystery, and the voices that do not sound good are also indicative of darkness and ignorance in this part of the world in the eyes of the West. Not only the voices and sounds that are heard by the ladies are unpleasant, rather it is represented by the fact that the west deems India and Indians as dark, ignorant and unpleasant. In this way, caves are symbolic of Indian backwardness and negativity in the eyes of the West Though he is in a good relationship with Fielding, Dr. Aziz is presented as a hypocrite and fraud after the episode of the cave. Though he is supported by Fielding, yet his portrayal and image are depicted as negative and even his friendship with Fielding is also disturbed. The same thing is shown when considering the attitude and behaviour of British policemen toward Indian people is also very vulgar and unequal during the trial against Dr. Aziz in the cave case. It makes the Indians think again that British people never deal with them in an equal way. Instead of being fairly treated, they are always be treated in an inferior way and their image will also be portrayed negatively.

This way of treatment and dealings widened the gulf between the two races, and the humiliation Indian receives from the English asserts the fact that it will be a mere dream to get East and West together. Supremacy of class and race is very much evident during the proceeding of the trial against Dr. Aziz. The reaction that is shown by Nawab Bahadur in this regard is also indicative of the negative presentation of Indians in the justice system that was run by the superior class and English. On the one hand, it indicates the negative behavior of English people

towards Indians and, on the other hand, it increases the mistrust of the Indian people of both English people and their justice system.

Ronny's attitude towards Indian people is also an instance of how English people deem Indians and Indian culture. His behaviour attests that there is a wider gap exists between the two cultures, races, and castes. This widening gap is further illuminated when two races fall apart after the departure of Mrs. Moore and Ms. Adela and later Fielding to England. Racial discrimination has existed at two levels in India. At the first one, it exists between Indians and English as an external racial conflict, while the second is of internal nature that exists between Hindus and Muslims within India at an internal level. Thus, racial discrimination and negative representation of races and castes exist.

Due to the negative behaviour of the English or West, the Indians did not like them. Muslim Indians are fed up with the attitude of Hindus and English whom Muslims did not like either and wanted to get rid of both of them. In this way, there is a much wider polarity as far as the racial and negative representation of races, cultures, people, social setups, and castes.

In the "Temple" part of the novel, Hindus and Hinduism are presented as a religion that can assist mankind to get united. This is conscious on the part of the novelist. On one hand, it is to remove the gulf between East and West and, on the other hand, to assert the upper hand of Hindus over other racial groups, especially Muslims. But this very chapter indicates that, after all, East and West are two opposite races that can never come under the same umbrella. The concept of friendship is also imperative and possible when the co-called superior class will not be among India and Indians. Dr. Aziz and Fielding renewed their friendship but Dr. Aziz's utterance "not yet" indicates that until and unless the British will not leave India and Indians, there will not be friendship among them. In this way, the novelist has deeply and acutely

projected the negative image of the East, India, and Indian people in the eyes of the West, British and English people, cultures, races, and castes in "A Passage to India".

6.3 Nothingness in "A Passage to India"

The very opening of the novel "The zest for decoration stopped in the eighteenth century, nor was it ever democratic. There is no painting and scarcely any carving in the bazaars... Houses do fall, people are drowned and left rotting, but the general outline of the town persists, swelling here, shrinking there, like some low but indestructible form of life" (A Passage to India:2). indicates the concept of nothing and nothingness through the negative structure of "exclude" which is a reference towards absence as it is quoted that "Except for the Marabar Caves - and they are twenty miles off - the city of Chandrapur presents nothing extraordinary. Edged rather than washed by the river Ganges, it trails for a couple of miles along the bank, scarcely distinguishable from the rubbish it deposits so freely. There are no bathing steps on the riverfront, as the Ganges happens not to be holy here; indeed, there is no riverfront, and the bazaars shut out the wide and shifting panorama of the stream". (A Passage to India: 2). Although the last structure of the phrase indicates the positive and immortality of human nature which in its essence is a positive concept yet the idea of exclusion, absence and nothingness continues even in the concluding paragraph of the book as is quoted "But the horses did not want it - they swerved apart; the earth did not want it, sending up rocks through which the riders must pass single file; the temples, 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 did not want it, they said in their hundred voices, "No, not yet", and the sky said, "No, not there" (A Passage to India: 312). Hence negativity in all forms and manifestations continues in the novel and it culminates

about a specific time and place as is mentioned, "not yet, not there". In this way end of the novel on negation and negative structure is indicative of the power and authority of the conclusion however, it is neither universal nor absolute.

The word "nothing" and the concept of "nothingness", have value and power as far as the text at the syntactic and ideological level are concerned. The idea of nothingness which begins at the start of the novel as "We must exclude someone from our gathering, or we shall be left with nothing", continues throughout the novel in multiple forms. Ms. Adela, after her break up with Ronny, and the episode of the cave have nothing left in India in contrast to her objective of coming to India. In addition, in a region of multiple castes, races, and cultures "nothing" is identifiable in India this is the concept that emerges out of the novel as quoted from the text "But nothing in India is identifiable". "Nothing" is a mere word. When it is used in any structure, it makes the entire scene and structure unstable. The above-mentioned quote is further elaborated in the novel as "Nothing embraces the whole of India, nothing, nothing". (A Passage to India: 136).

The concept of nothing can also be seen during the depiction of caves with the means to project nothingness that has embarked on entire India as "Nothing, nothing attaches to them, and their reputation for they have one - does not depend upon human speech". (A Passage to India: 117). Nothing or nothingness is not merely a word that refers to a concept that is beyond human speech, and carries a great force. This concept of nothingness can be supplemented through a subsequent extract from the text "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". Nothing is convex and concave at the same time, it emerges out, retreats from us, and confronts us at the same time as extracted from the novel with regard to Mrs. Moore's episode regarding caves "Everything exists, nothing has value". (A Passage to India: 140).

6.4 Negative Forms in "A Passage to India"

There are syntactic negative forms and expressions in the novel which are analyzed by linguistic stylistics. The analysis depicts those various negative forms and expressions that are consumed by the novelist. There are negative forms that are the obvious and frequent use of negative form and structure in the English language. They are as follows:

S. No	Negative Form	Frequency	Percentage
1	Not	882	52.00
2	No	354	20.87
3	Never	185	10.90
4	Neither	28	1.65
5	No one	47	02.78
6	Nobody	03	00.18
7	None	19	1.12
8	Nor	58	03.42
9	Nothing	118	06.96
10	Nowhere	02	00.12
	Total	1696	100

Then there is a negative structure that is used in the form of contracted form of "not" such as "isn't." Presentation of analysis of this form of negation is enlisted below by the researcher:

S. No	Negative Form	Frequency	Percentage
1	Don't	172	46.61 %
2	Doesn't	22	05.96 %
3	Didn't	60	16.27 %
4	Hasn't	02	00.54 %
5	Haven't	10	02.71 %
6	Hadn't	12	03.25 %
7	Can't	62	16.80 %
8	Couldn't	29	07.86 %
	Total	369	100 %

Then the researcher indicates that numerous indirect negative forms have been implied by the novelist in the novel. These are presented as follows:

S. No	Negative Form	Frequency	Percentage
1	Only	182	43.23 %
2	Few	49	11.64 %
3	Hardly	02	00.47 %
4	Little	141	33.49 %
5	Rarely	02	00.47 %
6	Scarcely	23	05.47 %
7	Seldom	10	02.38 %
8	Merely	12	02.85 %
	Total	421	100 %

The adverb forms of negation are also utilized by the novelist in the novel such as “hardly, seldom, little and only.” These are summed up by the researcher as follows:

S. No	Negative Form	Frequency	Percentage
1	Little	141	42.09 %
2	Only	182	54.34 %
3	Seldom	10	02.98 %
4	Hardly	02	00.59 %
	Total	335	100 %

Lastly, there is the emphasize of the form of negation that has too been consumed by the novelist in the novel such as nothing at all, not at all etc. The findings of this form of negation are:

S. No	Negative Form	Frequency	Percentage
1	Nothing at all	06	75 %
2	Not at all	02	25 %
	Total	08	100%

Conclusion

Negative forms and structures have been utilized with purpose by the novelist in the novel. On one hand, these are used to project the negative image of the East and India in the eyes of the West and on the other hand it shows the superiority of western culture, race, and caste.

The concept of “nothing and nothingness” is also given due consideration in the novel "A Passage to India". So, the findings indicate that there are simple negative forms such as (not), (no), (never), (neither), (no one), (nobody), (none), (nor), and (nowhere), that is frequently used in the novel. Then there are indirect negative forms in the novel such as (only), (few), (rarely), (scarcely) and (merely), that are also used in abundance. There are also contracted forms of negation in the novel such as (don't), (doesn't), (didn't), (hasn't), (haven't), (hadn't), (can't), and (couldn't), which have also been highlighted in the data analysis.

The findings of the study also indicate that there are adverbial negative forms in the novel that have been used. Such negative forms are used in the form of (little), (only), (hardly), and (seldom). Finally, these forms of negation have a strong link with the negative representation and negativity in the novel. The findings of the study indicate that various negative forms have been frequently consumed by the novelist. As far as the purpose of these negative forms is concerned.

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الأشكال المنفية والنفي في رواية فورستر أدوارد موركان "رحلة فورستر الى الهند"

ملخص البحث

يهدف البحث الحالي بدراسة «رحلة فورستر الى الهند» من خلال وجهة النظر في التحليل الاسلوبي. أعدت الدراسة لتسليط الضوء على الاشكال المنفية والنفي التي وظفت في رواية «رحلة فورستر الى الهند». بالإضافة الى ذلك قصد الباحث الى تأسيس غرض فكري في استعمال التراكيب الموجودة في الرواية حيث وظفت لتشكيل جوانب نفي متنوعة. بصورة مبدئية، تقدم الدراسة عن الطبقة الاجتماعية المتقدمة واستخداماتها لصورة النفي حيث صنفهم وثقافتهم مقابل الطبقات الاجتماعية ذات الصنف والطبقة الثقافية المتدنية. بهذا الصدد ضمن الباحث الإطار الاسلوبي واللغوي في التحليل النظري كوسيلة لتسليط الضوء على اشكال النفي والاسلوبيات الأدبية لكشف الغرض الفكري ما وراءها كما استخدمت من قبل الروائي. استخدم الباحث الطريقة النوعية والكمية في التحليل لتقصي الاشكال اللغوية المنفية. شخّصت الدراسة الاشكال المنفية المتنوعة مثل (ليس، غير، لا، لا شيء) والنفي الاطلاقي ب (قط او اطلاقاً)، شكل النفي الاخر باستخدام (لا.... ولا)، واشكال أخرى مثل (لا أحد، لا مكان، قليل، فقط، نادراً، لا شيء على الاطلاق). ان من الجدير بذكر ليس كل الاشكال المنفية والنفي ضمن بواسطة الروائي بقدر ما استوفى الروائي غرضه لعرض الصورة السلبية للهند والشعب الهندي والثقافة والعنصر والطبقة الاجتماعية مقارنة بالشعب الإنكليزي وعنصره وعرقه وثقافته.

الكلمات المفتاحية: رحلة إلى الهند، الأشكال المنفية والنفي، ادوارد موركان فورستر، الأسلوب، التحليل الأسلوبي.

