

**PERSONAL RELATIONSHIPS IN
E. M. FORSTER'S
“A PASSAGE TO INDIA”**

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ABSTRACT**

***PERSONAL RELATIONSHIPS IN E. M. FORSTER'S
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Personal relationships have always fascinated writers and critics because such relationships are the centre of almost every work of art that concerns with man and its universe. E. M. Forster is an advocate of the sanctity of personal relationships. He wrote on the themes of conflict of cultures, the disastrous impact of materialism and provincialism, the cult of personal relationship, the need for international outlook and love.

The study aims at examining personal relationship between the main characters of his famous novel *A Passage to India*. Thus this study attempts to provide an insight into the theme of human relationship notably love and friendship in the novel.

The study is divided into the following sections. Section one is an introduction, devoted to acquaint the reader with E. M. Forster's literary career. Section two examines thoroughly the love relation that hold among Forster's characters, Adela Quested and Ronny Heaslop in details. Section three focuses on the theme of friendship, between the British and the Indians at the time of the British—raj. The relationship of the main characters Dr. Aziz and Mr. Fielding, their attempted friendship, and the cause of its failure will be the focal point of analysis.

Section four, the conclusion, it outlines the findings of the study and explain the nature and significance of the relationships under study.

***PERSONAL RELATIONSHIPS
IN***

E. M. FORSTER'S A PASSAGE TO INDIA

INTRODUCTION: E. M. FORSTER'S LITERARY CAREER

Edward Morgan Forster was not a very prolific writer, but as a novelist E. M. Forster has achieved considerable success and popularity. His works are characterized by high quality of thought and literary excellence. He wrote not only novels but also short stories, biographies, travel books, essays, and books of literary criticism. There are, however, some set themes on which he wrote, such as the conflict of cultures, the disastrous impact of materialism and provincialism, the cult of personal relationship, the need for international outlook and love. In all his works Forster is seen as seriously reflecting on the ultimate truths of life and universe.

Forster's literary career began in ١٩٠٣ when he started writing for *The Independent Review*, which he co-founded with Lowes Dickinson. Most people link Forster with nineteenth century writers. In technique, Forster's fiction is a kin to Victorian novelist, he still comments upon his characters, and moralizes about human condition. He acknowledges his debt to Jane Austen in an article entitled '*The Art of Fiction*': 'I learned from her the possibilities of domestic humour.' (John Sayre Martin, ١٩٧٦, p. ١٦٥) Forster is also connected with nineteenth century liberalism, which is defined as: "body of middle-class opinion which includes ideas such as progress, collectivism and

humanitarianism.” (Lionel Trilling, ١٩٦٩, pp. ١٣-١٤) His novels are always in the liberal direction as when he attacks British middle-class morals with their public-school system, and when he approves of the virtues of sexual fulfillment and spontaneity of feeling-for the central creed of liberalism in its belief in the wholeness of individuality and of personal relationships. (John Colmer, ١٩٧٥, p. ١٠)

His sexual attitudes are those of a cultivated and liberal English gentleman. He believes in liberal humanism, in the sanctity of personal relationships, and, above all, in individualism. He believes in a certain ethical code and incorporate it into each of his works. He attaches more value to instinct and emotion than to the established conventions of society. Forster believes in “good and evil,” I. e, good interwoven with evil. (Lionel Trilling ١٩٦٩, pp. ١٤-١٥) In *Where Angels Fear to Tread* (1905), The Italian Gino is capable of cruelty and pretensions despite his simplicity and good-heartedness. Good intentions may lead to reverse results, in *Howards End* (1910), Helen Schlegel’s kindness to Leonard Bast indirectly leads to his ruin. And in *A Passage to India* (1924), Godbole expresses Forster’s belief that good implies evil. Forster’s moral realism makes him accept the human possibilities and its limitations.

He accepts death as a fact. As life is not a matter of logic but of chance, certain unmotivated deaths occur in it, and so these equally occur in art. It is frequently observed that Forster’s characters die suddenly. This is true of *Where Angels Fear to Tread*, *Howards End* and, most particularly, *The Longest Journey*.

His third novel *A Room With a View* (1908), is the lightest and the most optimistic. An interval of fourteen years elapsed before he published *A Passage to India*. Forster never wrote another novel, after *A Passage to India*, instead he turned to short stories, essays and biographies. He was awarded the Tait Black Memorial and Femine Vie Heureuse prizes. Forster was elected an honorary fellow of King’s College, Cambridge in January ١٩٤٦, and was made a Companion of Honour in ١٩٥٣. In ١٩٦٩ he was made a member of the Order of Merit. Forster died of a stroke in Coventry on June ٧, ١٩٧٠ at the age of ٩١. Forster was a humanist, homosexual, lifelong bachelor.

A Passage to India, is based on two personal visits of Forster’s to India in ١٩١٢

and in ١٩٢١. Forster travelled a great deal during his stay in India, and met many Indians, Syed Ross Masood among them, was an intimate friend and also the basis for the character of Dr. Aziz in the novel. Forster and Masood’s friendship is portrayed in the novel, in the friendship between Dr. Aziz and Mr. Fielding. The novel takes as its subject the relationship between East and West, seen through the lens of India in the later days of the British Raj. Forster connects personal relationships with the politics of colonization.

The novel is divided up into three main parts: Mosque, Caves and Temples. The first part of the novel, Mosque, contains the main question: Is it possible for an Englishman and an Indian to be friends? In the first two chapters, the reader is also confronted with the problem of prejudice and cultural differences. In chapter one, the actual space and room lying between the British and the Indian housing areas, and in chapters two and three, the figurative space between the two cultures. The part Mosque allows friendships and relationships to develop and has an overall positive touch, but every approach between the two cultures is almost immediately followed by some misunderstanding or the other.

In the second part, the story reaches its climax and the misunderstanding lead each

relationship to a certain fall. Adela accuses Aziz of an attempted sexual harassment, due to which Aziz is imprisoned and led to trial. Even though Adela sees in the end that it was not Aziz, and Aziz is set free, all friendships and relationships have taken a grave turn. Mrs. Moore has quickly left India and has died on her journey back to England, leaving Aziz only the memory of his good friend. Ronny no longer wishes to marry Adela, for she has turned her back on her countrymen and he could not stand the pressure of his fellow officials. The friendship between Fielding and Aziz also almost breaks apart during the proceedings, and when Fielding leaves India for England, Aziz is sure of his friend's betrayal.

The last part of the novel, Temple, is a kind of limitation. The question in the first part of the book is only partly answered. When Aziz meets Mrs. Moore's son Ralph, he experiences that some spontaneous sympathy and intimacy towards him as he did with Mrs. Moore, this give us hope for a future understanding of the two nations. But when Aziz and Fielding meet again, and all misunderstandings are eliminated, there is still a barrier between them. And with Fielding's last question, the answer to the first part is given:

“Why can't we be friends now? Said the other {Fielding} holding him affectionately. 'It's what I want. It's what want. you' 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 temples, the tanks, 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 voices,” No, not yet,’ and the sky said, ‘No, not there.’

(*A PASSAGE TO INDIA*, 1924, p. 312, Hereafter referred to as *PI*, 1924, page number)

SECTION TWO:

LOVE RELATIONSHIP: IN TERMS OF PHILOSOPHY, LITERATURE AND POLITICS

Forster has achieved considerable success and popularity as a novelist, but he is not regarded as one of the great moderns and has been refused the status of James Joyce, Henry James, and D. H. Lawrence etc. who are the great discoverers of modern fiction. Critics regard him as less modern and advanced than the great literary giants of the twentieth century. But, recent criticism, however, has tended to regard Forster as a writer of great significance. His intellectual and technical character is indeed complex and modern. He is a serious critic of modern cultural phenomenon and his awareness of political and social currents is clear. He has earned respect as a novelist philosopher. Forster widened the horizon of the novel by including in it problems relating to religion, philosophy. Moreover, Forster's novels have contributed much in developing an international outlook and bettering relations between men of different nations. In this respect *A Passage to India*, the best colonial novel ever written, has created a great impact on the mind of the modern generation.

In Forster's *A Passage to India*, the word 'passage' has three levels of meaning explored through three successive levels of the story. They are, political and racial tension, symbolic landscape and religious festival. At a purely narrative level the novel tries to build a passage between two countries which are divided not only

geographically but also racially and politically. Unity can be achieved if people of both the races practice the principles of tolerance, understanding and kindness. At this level the theme of the novel is friendship and love. In *Two Cheers for Democracy*, Forster hailed personal relationships as ‘something comparatively solid in a world full of violence and cruelty.’ (*Two Cheers for Democracy*, 1972, p. 65) Furbank says, Forster believes, literally and as more than a sentimental cliché, that the true history of the human race is the history of affection. (Furbank, ١٩٧٩, p. ٢٥٩)

By love, Forster means a spontaneous relationship between two independent individuals man and woman, a harmony of two hearts and minds in freedom, a harmony which has its roots in integrity and honesty, and is congenial to the physical world around and to the earth. Forster acknowledges in *Two Cheers for Democracy*, man’s desire for personal liberty, is desire for love, the devotion of oneself to another person. The combination of these two desires could form a shield against the menace to freedom. Both love and liberty may help to steady civilization and end the political evils in the world. (*Two Cheers for Democracy*, 1972, p. 10)

Forster in *A Passage to India*, tries to relate human existence with divine reality, the visible reality with the inward imagination or vision, the human comedy with the enormous metaphysical truth. Thus the novel is a survey of the social and political conditions prevailing during the English rule in India. Forster calls love as a ‘genuine affection’ is suggested as ‘the only thing that cuts a little ice’ between the English and the Indians whatever the political solution for the crisis of India is. Love as one aspect of personal relationships is rarely happily achieved, particularly in its physical aspect. In *A Passage to India*, Adela and Ronny’s relationship is lukewarm and does not have a happy end as it is planned; and Mrs. Moore comments:

“She felt increasingly (vision or nightmare?) that though people are important the relations between them are not that in particular too much fuss has been made over marriage, centuries of carnal embracement, yet man is no nearer to understanding man.”

(*A Passage to India*, 1924, p.127)

This passage shows Forster’s subtle criticism of the institution of marriage. Mrs. Moore and Fielding, both potential mouthpieces for Forster himself, express distaste for marriage, especially because it does not lead to a fruitful relationship that enlightens one about oneself or others. Mrs. Moore takes this vision of impersonality to mean that human relationships are meaningless. Forster in *A Passage to India*, chooses Adela and Ronny, two English characters to explore the possibility of a successful marriage union, without love. They are essentially alike in character: ‘indeed, when compared with the people who stood nearest to them in point of space they become practically identical.’ (*PI*, 1924, p. 77) Being products of public school of the English-middle-classes both are creatures of the head whose hearts are undeveloped. Their approach to life is intellectual believing that everything in the world is susceptible, to observation and intelligent inquiry. Their ‘belief in the sanctity of personal relationship.’ (*PI*, 1924, p.76) Forster comments, has been the motive for starting their relationship. Yet this belief, we feel, does not have that ‘natural warmth’ which stems from the hearts, and of which Forster speaks, when commenting on personal relationship in his criticism. (*Two Cheers for Democracy*, 1972, p. 66) Adela and Ronny’s engagement was made in an intellectual business like agreement

among the grand scenery of the English lakes.’ (PI, 1924, p. 76) Adela Quested is not convinced that love is necessary to a successful union: ‘If love is, everything, few marriages would survive the honeymoon.’ (PI, 1924, p. 143) In her cold, intellectual, inquisitive manner, Adela decides to visit Ronny in India, before deciding to be his wife. India, as Adela discovers has brought out Ronny’s worst qualities. She disliked Ronny’s self-complacency, and his over critical nature, and his lack of subtlety, (PI, 1924, p. 13) and his feeling of self-importance disguised under a feeling of modesty: ‘It was the qualified brag of the callow official, the “I am not perfect,” but all this annoy Adela. Being more decent and capable of sympathy, she is repelled by Ronny’s pretentiousness and his dictatorial dealing with the Indians. Adela’s, furthermore, is an individual character who values her individuality. She does not want to know India through the Anglo-Indian fellows; she wants to see ‘the real India.’ (PI, 1924, p. 19) She had always believed in the sanctity of personal relationship and Ronny had trespassed it.

The caves create a no less shattering impact on Adela. The echo haunts her; it is the voice of anti-faith that challenges Adela’s logic and rationality. The so-called hallucination that imprisons her is in fact a manifestation of her secret fear of her loveless union with Ronny. The echo is actually arising from the caves of her mind resounding her unconscious fear that a loveless marriage with Ronny is nothing but rape. But this revelation confuses her so much that she accuses Aziz of an attempt to rape her. According to G. M. White the personal relation of Adela and Ronny reflects the relationship between India and England. The English try to hold this country by force, they never try to win India by love and kindness. Thus, the English rule in India is a political rape. The union of Adela and Ronny would be a negative union that would give birth only to evil and chaos. In a larger sense, what happened to Adela in the caves is what happened whenever men attempt union without love. It is only through her attachment to Mrs. Moore that Adela is able to banish the echo from her mind and withdraw her charge against Aziz. But she too leaves India dispirited. The caves and hot weather annihilate the human desire for unity and release doubt, fear, hatred and chaos. Mrs. Moore, Adela, Fielding return to England with the negative answer which the caves symbolize. It is the one answer that India provides. But it is not the only answer. (G. M. White, 1953, pp. 20-21)

All this time, Ronny has not been portrayed except as a passive person, insensitive and less intelligent, indifferent to the feelings of his fiancée. He lets her make the decision regarding their relationship. When she renews it he is pleased. Again when Adela told him that she had finally decided not to marry him, he was quite decent and self-composed towards her. He did not much care about love. Love to Ronny is a secondary consideration; his main concern is his career, and his main concern towards Adela seems to be whether she will fit into the life of the Anglo-Indians, rather than whether he loves her. After her case with Aziz, Ronny broke off the engagement, he thinks that marriage to Adela now would mean the end of his career. Now he feels that Adela ‘belonged to the callow academic period of his life which he had outgrown—Grasmere, serious talks, and walks that sort of thing.’ (PI, 1924, p. 246)

Forster comments in *Aspects of the Novel*, about Adela and Ronny’s departure, experiences, ‘not character, divided them.’ (*Aspects of the Novel*, 1927, p. 77) Adela by her experience has outgrown Ronny who remains ‘a flat character.’ (*Aspect of the*

Novel, p. 73) She is no longer examining life, but being examined by it. (*PI*, 1924, p.233) Yet, she is still a creature of the head, who cannot impress the Indians with her cold logic. She herself realizes this, thus saying ‘I’m not fit for personal relationships.’

((*PI*, 1924, p. ١٨٨) Adela now affirms Forster’s belief that personal relations is ‘a matter for the heart which signs no documents.’ (*Two Cheers for Democracy*, 1972, p.66) Her attempt to replace love by ‘tenderness, respect and personal intercourse.’(*PI*, 1924, p.251) ends in failure. Adela and Ronny’s relationship confirms Forster’s belief that marriage without love cannot succeed.

SECTION THREE: PERSONAL RELATIONSHIP:

Personal relationship is at the centre of Forster’s creed. *The* central preoccupation of Forster’s life and art is not love but friendship, by which he means a mutual sympathetic understanding between two independent individuals. Rutherford says: “Personal Relationships were for Forster a fundamental value . . . from {which} he deduced the general need for tolerance, good temper, and sympathy.” (*Rutherford*, ١٩٧٠, p. ٦) He maintained the basic assumptions of G. E. Moore’s liberal-humanitarian philosophy about the good human character and its longing for personal connection, particularly friendship. Ideal friendship to Forster, is that, in which two men of different class or nationality are involved. His first childhood friendship at Roosksnest with a garden boy, Ansell was a source of “intense joy” and a symbol of “naturalness and fraternity,” which served as a model for subsequent relationships in life and art. (*John Colmer*, 1975, p. 3)

In his novels, as in real life, Forster invariably demonstrates an uncompromising desire ‘to love a strong young man of the lower classes, be loved by him and even hurt by him.’ (E. M. Forster: *The Life to come*, ١٩٧٢, p. ٨) The recurrent theme in Forster’s novels is that of friendship, an intimate relationship between members of two different cultures, or communities or two ideological groups. In *A Passage to India*, this type of friendship is to be found in the friendship of Aziz and Fielding’s comradeship ,in a more significant and mature friendship. The central issue of *A Passage to India* is friendship, equality and fraternity. In this novel Forster explores in a strong manner the efficacy of personal relationship and the difficulty to realize it in India, a land which is hostile to any kind of union or synthesis and which divides life into separate compartments. Forster’s central creed meets a tremendous challenge in India because it has to combat not only cultural and religious barriers but also an insurmountable political barrier—the Imperial rule, the antagonism between a subject and the ruling races, between masters and slave.

Forster highlights the relationship between the British and Indians from the very beginning of the novel with Dr. Aziz, Mahmoud Ali and Hamidullah “ discussing’ “whether or not it is possible to be friends with an Englishman.” (*PI*, 1924, p.33) Forster questions the very foundation of the English rule in India. What appealed to him most was the corruption of personal relationship produced by imperial rule. Hamidullah tells his friend Dr. Aziz, “It is impossible here,” for this to happen in India. The novels ends with Fielding and Aziz leaving each other because such a friendship is not possible under British occupation. The English and the Indians can become more intimate, but the problems of cultural differences, stereotyping, and colonization prevent the possibility of having a real friendship between them. Dr. Aziz is, of the mould of “unEnglishmen,” i. e; of volatility, tenderness, sensibility, a hint of cruelty, much warmth, a love of pathos, the desire to please.” (*Lionel Trilling*, 1969,

pp. 65-66) When he decides to escape British-India, his wish is to write poetry, expressing either pathos or venom, and to be done with foreigners forever.

From Ch. V to the end of the trial, the story concentrates on the issue of friendship between Aziz and Fielding. Mr. Fielding, a liberal Englishman is hard-bitten, good-tempered, intelligent fellow on the verge of middle-age, with a belief in education.” (PI, 1924, p. 55) It is Fielding who tries to translate Forster’s ideal of goodwill, tolerance and sympathetic understanding into action, and responds to Aziz’s longing for kindness. As a man of culture and intellect he has almost all the fundamental qualities needed for personal relationship. He is “an optimist where personal relations are concerned.” (PI, 1924, p.60) Above everything else he is an individual and respects others as individuals. He firmly believes that the best way of knowing a country is to know its people. His liberal human idea is that of the author’s own, and it is for this reason that Forster feels an admiration for him and his formula of “goodwill plus culture plus intelligence.” (PI, 1924, p. 56) Racially unbiased, he finds that there is a possibility of inter—racial friendship. Consequently, he approaches Aziz sending him an invitation to tea which Aziz accepts—as a sign of ‘true courtesy.’ (PI, 1924, p. 54)

They develop a rapid intimacy since both feel a genuine affection for each other, ‘Aziz is so generous that he offers his collar—stud to Fielding. All goes well until Aziz mentions something about Post—Impressionism, to which replies: Post—Impressionism indeed This world is getting too much for me altogether.’ (PI, 1924, p. 60) Consequently Aziz is annoyed with Fielding. Forster comments: ‘Indeed he was sensitive rather than responsive. In every remark he found a meaning but always the true meaning, and his life though vivid was largely a dream. (PI, 1924, p. 66)

A Passage to India is a philosophical novel in which Forster, tried to grasp the total pattern of creation. Lionel Trilling rightly says that *A Passage to India*, “restates the Familiar political and social dilemma in the light of the total human situation.” (Lionel Trilling, 1969, p.65) Since India represents this total human situation, the total pattern of creation, the image of India as a whole is more important than anything else in the novel. The novelist’s suggestion is that to understand India is to understand the rationale of the whole creation. India is a land full of dualities and contradictions, ambiguities and mysteries. The novel first explores the dualities, oppositions, fusions and then strives to reconcile them into synthetic whole where dualities are constituents of a single unified vision.

When all the arbitrariness and all casual forms of misunderstanding are removed, deeper antipathies remain. When they meet in the festival of Krishna, they are: ‘Friends again, yet aware that they would meet no more; (PI, 1924, p. 307) this will be their last intercourse. Fielding is astonished at his past heroism: ‘would he today defy all his own people for the sake of a stray Indian?’ and to him Aziz was ‘a memento, a trophy.’ (PI, 1924, p. 309)

During their last drive on the way back to Mau, Aziz is a mixture of personal love and national hatred. They wrangle about politics, each had hardened after Chandrapore. Aziz declares: ‘clear out, clear out I say,’ ‘we wanted to know you ten years back--- now it’s too late.’ (PI, 1924, p. 311) Not until the Indians drive the English away, Aziz tells Fielding: ‘You and I shall be friends.’ (PI, 1924, p. 312) Friendship will only be possible when it is based on equality rather than imperialism. Fielding ask

Aziz: “Why can’t we be friends now? It is what I want. It’s what you want.”

(*PI*, 1924, p.312) Forster blames the Englishmen more than the Indians. He was against the Englishmen’s attitude of “holding India by force.” Such an attitude, he regarded, was a consequence of the lack of valuable human qualities principally “the developed heart,” in Britons. Forster traces back the insensitivity, rudeness and unkindness of the members of the ruling class towards Indians as shown in the club scene to these defects which make happy, human intercourse impossible.

In the ‘Bridge Party’ scene in Ch. ٥ Forster’s point of attack is the callousness and the habit of resistance of the English people who suffer from a morbid superiority complex. This scene is full of ironic significance. It begins with the words, “The bridge party was a failure.” The failure is mainly caused by the Englishmen’s attempt to keep themselves aloof from the Indians, their suspicion, hatred and lack of sympathy which together act as a confusing ‘echo’. The best way of being kind to the Indians, as an English lady suggests, ‘is to let them die.’ Ronny strongly puts forward his view that India is not a drawing room, and Englishmen are not here to be pleasant and civil to the Indians; there cannot be any intimacy between the ruler and the ruled as between two individuals. He informs his mother, “I’m not a missionary or a labour minister or a vague sentimental, sympathetic literary man.” (*PI*, 1924, p. 44)

In Ch. ٧, when Ronny angrily enters Fielding’s house to admonish his mother and Adela, he takes no notice of Aziz and Godbole who are sitting in the same room. Forster comments: “He did not mean to be rude to the two men, but the only link he could be conscious of with an Indian was the official, and neither, happened to be his subordinate. As private individuals he forget them.” (*PI*, 1924, p.70) This failure on Ronny’s part explains the ordeal of the Englishmen in India. Since the Anglo-Indian officials are themselves dehumanized, they fail to regard Indians as private individuals. This is the root of all trouble. Both Mrs. Moore and Adela are shocked by

Ronny’s lack of civility. Forster, through Mrs. Moore, suggests: “One touch of regret—not the canny substitute but the true regret from the heart—would have made him a different man, and the British Empire a different institution.” (*PI*, 1924, p.44)

She opposes the unkind and unimaginative attitude of the English, and speaks in a Forster’s voice, “The desire to behave pleasantly satisfies God The sincere if impotent desire wins His blessing . . . Goodwill and more goodwill and more goodwill.” (*PI*, 1924, p. 45)

Politics is only part of it, for Aziz and Fielding must: ‘inevitably apart.’ (*PI*, 1924, p. ٣٠٩) Though proud of each other their reconciliation does not offer a social meeting ground. Aziz and Fielding’s comradeship comes to grief. On the personal level it is convincing. However, Forster tries to generalize on the bases of this relationship. Thus at the end, the novel offers an answer to the question of the possibility of friendship between English and Indians, the answer is ‘No, not yet,’ not there.’ (*PI*, 1924, p. 312)

Neither Aziz nor Fielding suffers from undeveloped heart or mind, but they suffer from “undeveloped soul.” (*Wilfred Stone*, 1966, p. 329) This final conclusion gives us the impression that personal relations are possible of expansion but not of completion.

SECTION FOUR

CONCLUSION

Forster believes, that personal relationship, is the ground on which both individuals and nations must meet; it is an essential ingredient of his philosophy of ‘connecting’. Fielding in *A Passage to India*, believes that “the world . . . is a globe of men who are

trying to reach one another and can best do so by the help of goodwill plus culture and intelligence.” (PI, 1924, Ch. 7, p. 56)

Every relationship in India is underlined by barriers and fences because separation exists between races as well as between sexes. The most important of these is the barriers between the Indians and the English in the civil station. This civil station ‘shares nothing with the city except the overarching sky.’ (PI, 1924, p. 3) The Anglo—Indians are official, insensitive, repressive, and rule to the natives. Ronny, the City Magistrate, tells his mother; ‘we’re not pleasant in India, and we don’t intend to be pleasant.’ (PI, 1924, p. 44) Also, an Anglo—Indian woman, says: ‘the kindest thing one can do to a native is to let him die.’ (PI, 1924, p. 22)

To all these separation, Adela, is the barrier of sex which divides men and women in Forster’s novel. In *A Passage to India*, Indian women live in purdah and do not mix with men. Whereas, Anglo-Indian women, though they are more liberated, but are separated from men. They think that their men are weak in dealing with the natives, and the men believe that it is the women who ‘make everything more difficult out there.’ (PI, 1924, p.204) Consequently, in such a world full of barriers and divisions of every kind, personal relationships cannot flourish. We see that love and sex are reduced to matters of trivial importance. Fielding reduces marriage to a matter of little importance in, “Marriage is too absurd in any case. It begins and continues for such very slight reasons. The social business props in upon one side, and the theological business on the other.” (PI, 1924, p. 250) Similarly, Mrs. Moore believes that love and marriage are meaningless; “Why all this marriage, marriage? . . . The human race would have become a single person centuries ago if marriage was any use. And all this rubbish about love, love in a church, love in a cave, as if there is the least difference.” (PI, 1924, p.192)

Friendship, another kind of personal relationships, is more delightful than love in Forster’s novels. The friendships that exist between the sexes are not very satisfactory. The most important male friendship that exist between Aziz and Fielding in the novel is successful yet still unstable as Aziz and Fielding have to part at the end. It shows that friendship between individuals of different cultures cannot be safe or certain for any misunderstanding can destroy it.

The differences that exist among human-beings prevents the achievement of completely successful personal relations. These differences, however, are not wholly defects for they give meaning to life. Though personal relationships cannot be achieved in this fragmented world, Forster is not hopeless of personal relations. It would not be inadequate to say that *A Passage to India*, is finally the story of Aziz and Fielding because it is through the stress and strain that their efforts at friendship face, the possibility or the impossibility of a larger friendship between two civilizations is projected. In this sense, the union between Aziz and Fielding is more than a personal friendship.

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