

The Political- Cultural Confrontation in E. M. Forster's *A Passage to India*

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When E. M. Forster first visited India in 1912-1913 the political scene was relatively peaceful after the many strokes of violence that had taken place few years before his visit . The violent events emanated from Curzon's attempt to partition Bengal. The partition was a failure, and to subside the public reaction, the Indian Council passed Act of 1909 which guaranteed the Indians a seat in the higher provisional administration. The visit of king-emperor ,George V, to India in winter of 1911-1912 and his order to transfer the capital from Calcutta to Delhi was of special importance since it was an indication that England was no longer in need for a maritime escape route. ¹

Long before the appearance of *A Passage to India* , about ten years before his visit to India , Forster was deeply concerned with imperial realities. He wrote many short stories and essays to *The Independent Review* which was founded by a group of liberals and whose policy was described as "to combat the aggressive imperialism and the protection of Joe Chamberlain; and to advocate sanity in foreign affairs and a constructive policy at home."² His liberal views ,those of tolerance, good temper, sympathy and his belief in personal relationships which he presents in *Howard End*, are developed in *A Passage to India* to cope with the colonial situation with more emphasis on race relations.

During that time the idea of the independent India did not occur to Forster 's mind. He even did not anticipate any attempt, on the part of the Indians, toward home-rule movement. He came to India, optimistic as he was, believing in the potential of social criticism, to see the Englishman doing the work of empire, with less political than an exploratory spirit. He was attracted to India by personal relationship ;his friendship with Syed Ross Masood ,and by imagination; to see the continent and to understand the Indians whom he showed all means of courtesy and with whom he made mild human contacts.³

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Forster visited India for the second time when he got a job as the private secretary of the Maharajah of Dewas Senior in March 1921. His imperial policy of power in India which depends primarily on the co-operation of the Anglo-India and the princely India to control Gandhi's non-cooperation and the Muslim Khalifat's movements. The Amritsar Massacre in 1919 evoked Forster's severe criticism of the British imperialism.⁴

A Passage to India was the outcome of these two visits.⁵ Since its publication in 1924 the abundant criticism written about the novel has been largely concerned with interpretations of its poetic vision, its symbolic patterns, its mythological allusions, and its mystical and metaphysical overtones.⁶ Though critics still pay due regard to these various aspects of the novel, the political appeal of *A Passage to India* has recently started to draw the attention of its critics who look at the book as a perceptive treatise on the question of Anglo-India. Through studying the encounter between the deeply established social and cultural values of the Indian life and the modern England, Forster proceeds with the problem of man's bewilderment about his cultural identity when he lives in a culture other than his own. Besides, he diverts from tackling this subject in the conventional way of dealing with the east as a fabulous universe and the west as its foil. The novel handles its subject of the encounter between the two sets of cultural patterns within a contemporary historical context, namely, the imperialist England ruling the colonized India. The social and the cultural clashes are examined and placed within the historical and political matrix of a given time.

Forster's *Howard End* (1910) appeared during the heyday of the British Empire at a time when the British Business was closely connected with the Empire itself. This affected Forster as to make the protagonist of his novel have imperial commercial interests. Like Conrad's *Heart of Darkness*, *Howard End* suggests through the image of the wide-ranging acquisition of imperialism, its inhuman ways of exploitation. This novel then is the origin of his radical vision of the imperial realities in *A Passage to India*. His development as an artist was affected by the First World War and by his stay in Egypt from November 1915 to January 1919, during which his political views developed. In *A Passage to India* he is mostly concerned with dramatizing the social realities in this particular British colony, India.

Among the oriental nations India has been particularly referred to as an example of "western conceptions of mystery, decadence and unconscious sexual impulses."⁷ During the nineteenth century the British looked at India as a strange universe where they could experience romance, adventure,

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quick profit and career advancement , and ,to sum up, a place that could make true their own material and exotic dreams.

As a British native, coming to India with these European conceptions in mind, Forster was attracted towards a charming understanding of new horizons and a new civilization. This derive resulted in his close association with the princely family of Maharajah Dewas Senior and in living like an Indian throwing apart the artificial distinctions between him and the Indians that the Anglo-Indians respect most. This made it easy for him to live the life of the Indian society and convert it into a sublime art. And when his friend Syed Ross Masood wrote to him in 1910: "You know my great wish is to get you write a book on India...it will be a great book"⁸, Forster wrote *A Passage to India* at time when the problems of India especially the racial Anglo-Indian question and Hindu-Muslim relations were occupying his mind. The novel presents as its main concern, the feeling of the Indians towards the British control and their desire to get their independence especially after the weakening of the British Raj. Related to this main subject is the presentation of the Indians' life independent of the political conflict.

Throwing light on certain significant events that affected the situation in the Indian political stage is of importance to understand the various implications of *A Passage to India* such as race relations, English justice and English government, Indian Native States, nationalism and independence movements. Forster says : " you cannot understand the modern Indians unless you realize that politics occupy them passionately and constantly."⁹The World War I, Wilson Fourteen Points 1918, the League of Nations 1919, and the Russian Revolution all motivated the idea of Indian nationalism. After the War, India witnessed the rise of Ghandi's movement, the Montagu declaration 1917, the first Government of India Act 1919, the Amritsar 1919, the Moplah rebellion 1921 and the Khalifat movements 1921-1922. Among these events the Amritsar Massacre was the most influential in the political experience in India. Snyder's account of the event reveals it as the most violent and touching:

Among the orders passed by General Dyer at Amritsar was an order that has been styled 'Crawling Order' ...The order was to the effect that no Indians should be allowed to pass through the street, but if they wanted to pass they must go on all fours and pickets were placed at certain points in the street to enforce obedience to this order...Within a few minutes after he passed the order and put the pickets , twelve persons had to be arrested for being insolent and he ordered them to be taken into custody, and

the police took them through the street and the pickets enforced the crawling order on them.¹⁰

The reader can find an intimation to this bloody experience in *A Passage to India*. As a reaction to the mob riot after Aziz's release and in a fit of fear and hysteria Mrs. Turton says in an answer to Major Callender's remark to the cruelty that the British should practice with the natives:

Exactly, and remember it afterwards, you men. You're weak, weak, weak. Why, they ought to crawl from here to the caves on their hands and knees whenever an English woman is in sight, they ought not to be spoken to, they ought to be spat at, they ought to be ground into the dust.¹¹

The Khalifat movement was considered the first mass movement in which both Hindus and Muslims announced their support to the Khaliph of Islam in Turkey to keep his rule in the Arab region.

The political concern of the novel, then, is one of its essential thematic aspects. Forster says that "the political side of it was the aspect I wanted to express."¹² In another place he states that the novel "had some political influence- it caused people to think of the link between India and Britain and no doubt if that link was altogether of a healthy nature."¹³ Nirad Chandhuri describes the influence of the novel on the history of India when he says that it "became a powerful weapon in the hands of the anti-imperialists and was made to contribute its share to the disappearance of British rule in India."¹⁴

The novel treats this conflict pointing out the flaws committed by the British government in its connection with India all in a way that suggests the future relationship between Britain and India. Though the encounter between the two nations resulted in disharmony between them, the novel provides another alternatives: a relationship on the human level. Forster suggests 'understanding' as a key for human relationship. And in *A Passage to India*, he makes it clear that to gain the friendship of the Indians, the British have to understand India and the Indians with utmost goodwill. In his article "Notes on the English Characters", Forster maintains that "the nations must understand one another, and quickly; and without the interposition of their governments."¹⁵

Understanding India for Forster means understanding many Indias. Addressing those who are interested in reading about it, he says: "The reader of any book about India should remember as he closes it that he has visited only one India."¹⁶ This is because for him to understand the country is to approach its past with all its traditions, the variety of its natural physique and the complexity of its present political and social situations.

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Besides, the nature of India which Forster chooses to be the setting of his novel represents a place which is incomprehensible and too vast : "Nothing in India is identifiable , the mere question causes it disappear or to merge it in something else."(p84)The narrator comments on this element of the foreigner's incapacity to comprehend India through presenting Adela's feeling while she is approaching the Marabar Caves:

India is the country fields, fields, then hills, jungle, hills and more fields. The branch line stops ,the road is only practicable for cars to a point, the stock-carts lumber down the side tracks, paths fray out into the cultivation, and disappear near a splash of red point .How can the mind take hold of such a country? Generations of invaders have tried , but they remain in exile. The important towns they build are only retreats, their quarrels the malaise of men who cannot find their way home. India knows about their trouble. She knows of the whole world's trouble, to its utmost depth. She calls 'come' through her hundred mouths, through objects ridiculous and august .But come to what? She has never defined. She is not a promise, only an appeal.(p.135)

For the westerner , India is a mystery, nothing is definite as Fielding says: " India is a muddle."(p.68) Man's relation with nature is conceived in the novel as a bewildering, and nature is looked at as a source of dilemma to man. Its beauty is denied of glamour: "The sky to the self turned angry orange...The hues in the cast decayed, the hills seemed dimmer though in fact better lit, and a profound disappointment entered with the morning breeze...The sun rose with splendor. He was presently observed yellowish behind the trees, or against the insipid sky."(p.136) The human conflicts are articulated by references to natural imagery. This muddle has its own bearing on human relationship; the fissures in the Indian soil are infinite"(p.288), and "every street and house was divided against itself."(p.103) The clash of human beings is explored through the representation of the hostility and contradictions nature manifests: "There is something hostile in its soil too. It either yields and the foot sinks into a depression or else it is unexpectedly rigid and sharp, pressing stones or crystals against the tread."(p.19) This hostility reflects itself in the division of the Indians themselves as the narrator maintains that the Indians encountered trouble after trouble because they "had challenged the spirit of the Indian earth which tries to keep men in compartments."(p.127) The talks of a gathering of one caste is undercut by the hatred towards other castes. The Muslims , for example, abhor the Hindus; they look at them as negligent and unclean as Aziz says: "slack Hindus-they have no idea of

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society, I know them very well because of a doctor in the hospital. Such a slack, unpunctual fellow! it is as well you did not go to their house , for it would give you a wrong idea about India. Nothing sanitary."(p.68) Hindus ,on the other hand have the same ill feeling about Muslims. Even if sometimes there is the possibility of a harmony, one feels that they know too much about each other to the extent of detecting their hidden feelings: "The approach is prosaic. 'excellent' said Aziz, patting a stout shoulder and thinking ,I wish they did not remind me of cow-dung'; Das thought ' some Moslems are very violent '. They smiled wistfully, each spying the thought in the other's heart."(p.261) When they unite against the British during Aziz's trial, their understanding does not last long , besides it is 'hatred' that brings them together. The Hindus themselves are divided into many groups: " Hinduism, so solid from a distance, is raven into sects and clans, which radiate and join, and change their names according to the aspect from which they are approached.(p.288)

Not only the ruled are divided, but the rulers are not united as well. Those who spent a long time in India differ in their outlook to the natives from the newcomers who are not yet affected by the barriers of tradition, race, caste , and position. High officials look down upon low officials. Mr. Callendar frowned at Mr. Fielding when the latter told him that he did not believe that Dr. Aziz is guilty.(p.161) The wives of the major officials look down upon those of the minor ones. In the Bridge Party, Mrs. Turton saves herself up the other British females "not for anything that would happen that afternoon or that week, but for some vague occasion when a high official might come along and tax her social strength. Most of her public appearances were marked by this air of reserve."(p39)

The novel assumes a frame that suits well its theme: the clash , a political-cultural one, between the British and the Indians. The encounter is intensified by the very relationship between the two groups, that of the rulers and of the ruled. The Indians feel that the British are intruding on the Indian situation and their existence is abhorred by them. The British , on the other hand , have the conviction that communication with the Indians is impossible and out of thinking. Bridging the gulf is but a failure .Benita Parry says:

The Anglo-Indian divorcement from the land and its people is one of the cliché's of the Indian services; its members live amidst scenery they do not understand, in a country they see as a poisonous and intending evil against them.Lacking in intellectual curiosity , their range of response corseted, they have little insight into their motives and are unaware of the

gap between the pretentious myth they have evolved about themselves and the smallness of their stale and ungenerous views.¹⁷

In his quest for the ultimate truth of this predicament , Forster resorts to the study of the values of personal relationships which at the end of the novel , are doomed to decline despite the existence of goodwill.

The structural design of the novel unfolds its author's vision: the problem of the separation and the desired unity. The three divisions of the novel,(Mosque, Caves , and Temple), represent , as Forster himself mentions it ,the divisions of the Indian Year: the Cold Weather, the Hot Weather and the Rains.¹⁸ Even though, critics differ as to the significance of this threefold division each according to his own approach to the novel.¹⁹ However, the author's treatment to these three parts correspond to the Hegelian Thesis-Antithesis-Synthesis.

The gulf between the colonizers and the colonized is presented in the very early paragraphs of the first part of the novel, Mosque, through the description of its setting, the city of Chandrapore. The distinction between the Indian part and the British Civil Station is clearly emphasized. In the Indian part of the city, " the streets are mean, the temples ineffective, and though a few fine houses exist they are hidden away in gardens or down alleys whose filth deters all but the invited guest...the very woods seem made of mud, the inhabitants of mud moving, so abased, so monotonous is everything that meets the eye... " (p.9) While the British Civil Station appears quite different : "On the second rise is laid out the little civil station, and viewed hence Chandrapore appears to be a totally different place. It is a city of gardens. It is not a city, but a forest sparsely scattered with hats .It is a tropical pleasance washed up by a noble river."(p.9) The difference is utter and the only thing they have in common is the sky: " It shares nothing with the city except the overarching sky."(P.10)

Forster detects a possibility of union in the personal relationships between characters from both groups. The 'Mosque' ,which is a symbol of Islam, opens up such a possibility of friendly link between Dr. Aziz and Mrs. Moore, and between him and Fielding. 'Mosque' is chosen by Forster as a symbolically significant setting for the first meeting between Dr. Aziz and Mrs. Moore for it signifies equality. Talking about their children, Aziz takes an instinctive linking of the old, pious, religious-minded lady. To her remark: " I don't think I understand people very well. I only know whether I like or dislike them", he answers: "Then you are an Oriental.(p.24) When Aziz complained to her about his experience of embitterment with the Callendars and his feeling of disgust toward the British Rulers, he feels

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happy for Mrs. Moore's sympathy with his own view. Their kinship comes out of their realization that in their personal relationship they both experience the same sort of intuitive emotional response. Forster comments on the essence of their friendly contact by referring to Aziz's excitement for her sympathy by criticizing her fellow-women to him: "the flame that not even beauty can nourish was springing up, and his words were querulous his heart began to glow secretly." (p.24) His emotional response to her remark "We shall be all Moslems together" is presented as that of love: "She was perfect as always, his dear Mrs. Moore. All the love for her he had felt at the Mosque welled up again, the fresher for forgetfulness. There was nothing he would not do for her. He would die to make her happy." (p.131)

The meeting of Aziz and Mrs. Moore comes out with his relationship with Fielding which becomes central to the main events of the story and a promise of a bridge between races.²⁰ Fielding, a principal of a Government College, is a liberal humanist who values personal above public relations, and hence is suspect in the British Colony. His belief that 'to see the real India' is to 'meet Indians' makes him stretch his hand of friendship without consideration to the formalities and reserve of the Anglo-Indian officials.²¹ As a humanist he accepts India as it is: "After forty years' experience, he learnt to manage his life and make the best of it on advanced European lines, had developed his personality, explored his limitations, controlled his passions- and he had done it all without becoming either pedantic or worldly." (p.187) He thinks that human understanding should be based on intelligence and goodwill:

The world, he believes in, is a globe of men who are trying to reach one another and can best do so by the help of the goodwill plus culture and intelligence-a creed ill suited to Chandrapore, but he had come out too late to lose it. He had no racial feeling-not because he was superior to his brother civilians, but because he had matured in a different atmosphere when the herd-instinct does not flourish." (p.26)

A bridge party is arranged by Mr. Turton, the Collector, in response to Adela's desire to see the 'real India' and to bring together the British and the natives. It is a bridge party "not the game, but a party to bridge the gulf between East and West" (p.28) Though it is intended to bring the races together in a unity, it proves to be a dismal failure. The Indians appeared awkward, they arrive early to the party: "most of the Indian guests had arrived even earlier, and stood massed at the further side of the tennis lawn, doing nothing." (p.39) They are too reserved to share real involvement. The

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British officials are in awe of making any real contact with the natives: "disaster results when English people and Indians attempt to be intimate socially. Intercourse, yes. Courtesy, by all means. Intimacy-never, never." (p161) The officials' wives are more arrogant. Here is Mrs. Callendar, the civil surgeon's wife unfolding her hatred of the Indians to Mrs. Moore:

I was a nurse in a Native State. One's only hope was to keep sternly aloof.

Even from one's patients?

Why, the kindest thing one can do to a native is to let him die. Said Mrs. Callendar.

'How if he went to heaven?' asked Mrs. Moore, with a gentle, but crooked smile.

He can go where he likes as long as he doesn't come near me. They give me creeps. (pp.27-28)

Forster expresses harsh criticism of the Anglo-Indian women. He seems to be in full agreement with the Indian who suggests that he gives any English man two years to learn to hate all Indians whereas he gives any English woman only six months. (p13) About the English woman in India, Edmund Candler says "god, how India does spoil them... you would not think they were of the same breed. I wonder if they'd get any of the virtues back if they were transplanted."²² The women in the novel are generally presented as lacking in sensitivity and intelligence and as pleasure seeking. They are known for their arrogance, hatred, to the Indians, refusal to talk to Indian women and their racial prejudice. Thompson maintains that "the biggest mistake of the English in India is the way their women act."²³ They aborted any attempt towards a friendship between the English and the Indians. If men think that the difference between races is social, it is women who created these barriers and consequently one of the reasons behind the difficulty of achieving any intimacy between the races.

Attacking what he thinks of as the most rotten side of the imperial picture, George Orwell says: "All over India there are Englishmen who loathe the system of which they are part, and just occasionally, when they are certain of being in the right company, their hidden betterment overflows."²⁴ Besides, authoritarianism spoils the officials' principles. And instead of achieving the mission of the worthwhile civilization they represent, they show the worst part in them. The failure of their mission of bringing law, order and education is due to their arrogant attitude with which they deal with the subject race. Ronny Heaslop, protesting to his mother's idea that he is behaving unpleasantly to the Indians, says: "We're

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not pleasant in India, and we don't intend to be pleasant . We've something more important to do."(p.50) If the British do something good for India as Heaslop says, they do so many wrong things mainly for their outlook that they are rulers and the Indians are their subjects ; an outlook that Forster calls "the public school attitude, flourishing more vigorously than it can get hope to do in England."(p.40) They don't have any respect to the Indian culture , with utter negligence of the Indian art , literature and language. Mrs. Turton in this respect appears to be the worst among the officials' wives who offend their subjects:

Advancing, she shook hand with the group and said a few words of welcome in Urdu. She had learnt the lingo, but only to speak to her servants, so she knew none of the politer forms and of the verbs only the imperative mood. As soon as her speech was over , she enquired of her companions, 'Is that what you wanted'? (p.42)

The author ironically comments on her discovery that some of the Indian ladies know English: "Her manner had grown more distant since she had discovered that some of the groups were westernized, and might apply her own standards to her."(p.42) In the colonial situation racial attitudes appear to be more drastic and count more than the personal relations. Here is an example of Forster's portrayal of the gulf between the two races during the Bridge Party:

When they took their leave, Mrs. Moore had an impulse , and said to Mrs. Bhattacharya, whose face she liked, 'I wonder whether you would allow us to call on you some day'.

'When?' she replied, inclining charmingly.

'Whenever is convenient'.

'All days are convenient.'

'Thursday...'

'Most certainly.'

'We shall enjoy it greatly, it would be a real pleasure.

'What about the time?'

'All hours.'

'Tell us which you would prefer. We're quite strangers to your country: we don't know when you have visitors', said Miss. Quested. Mrs. Bhattacharya seemed not to know either. Her gesture implied that she had known, since Thursdays began, that English ladies would come to see her as one of them, and so always stayed in. Every-

thing pleased her, nothing surprised her. She added, 'We leave for Calcutta to-day.'

'Oh, do you?' said Adela, not at first seeing the implication.

Then she cried. 'Oh, but if you do we shall find you gone.'

Mrs. Bhattacharya did not dispute it. But her husband called from the distance, "Yes, yes you come to us Thursday."

'But you'll be in Calcutta.'

'No, no we shall not,' he said something swiftly to his wife

In Bengali. 'We expect you Thursday.'

'Thursday ...' the woman echoed. (pp.43-44)

The difference between what Mrs. Bahattacharya says and what she feels reflects the cultural difference between the Indians and the Anglo-Indians. It emanates from their different approaches to human relations. Their verbal turns reflect the disparity between the exactitude of the industrial western society and the sensitivity of the traditional Indian society.

In his presentation of such scenes of the racial problem in India, Forster seriously intervenes to emphasize the true nature of the ultimate reality of the colonial situation. Let us come back to the scene where Heaslop and his mother discuss his assertion that pleasant behaviour to the Indians is a side-issue in order to see the serious authorial intervention:

He spoke sincerely, but she could have wished with less gusto. How Ronny reveled in the drawbacks of his situation? How did he rub it in that he was not in India to behave pleasantly, and derived a private satisfaction there from! He reminded her of his public-school days. The traces of young man humanitarianism had sloughed off, and he talked like an intelligent and embittered boy. His words without his voice might have impressed her, but when she heard the self-satisfied tilt of them, when she saw the mouth moving to complacently and competently beneath the little red nose, she felt, quite illogically, that this was not the last word on India. 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. (p.50)

Forster's perception of the racial feelings is of exceptional acuteness and the novel is praised for its achievement of bringing its readers face to face with the atrocities of the colonizers in India. Forster, in his delineation of his Anglo-Indian characters, makes them attract the attention of the

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critics for the sort of connection they have to 'real' British characters of Anglo-India. Ronny Heaslop's character is most probably drawn from experiences such as this one that Forster mentions in his answer to Professor E.A. Horne's argument that the Anglo-India of the novel is unreal:

A friend of mine- not then a collector though he afterwards became one- told me when I was stopping with him, that I might ask an Indian friend(who lived in the same town) to lunch... .But when the Indian came, he never spoke to him.²⁵

Unlike the 'Mosque' in which Aziz and Mrs. Moore experience a sense of unity and equality, the Bridge Party fails to break the barriers. It ends with disappointment. It signifies man's frustration in his endeavor to be in harmony with his fellowmen. If the mosque is taken to be a symbol of union and the Bridge Party that of separation ,they are, then, the two faces of the prospect of human brotherhood; that is the positive side and the negative one.²⁶

Again, affirmation and negation, as two aspects of Forster's double vision of human relationship ,find their expression in the events of Fielding's Tea Party. Aziz, Adela, Mrs. Moore, and Godbole are all invited in an attempt of a social get-together, which ends with tension and a sense of hostility. Aziz and Fielding like to develop a close friendship. Their dialogue remains light and friendly, but the spirit of intimacy is interrupted by the tension the reference to the Marabar Caves brings over their conversation. Neither Aziz nor Godbole succeed to describe the Caves to the guests and consequently they are distressed with tension. The distress is intensified by Heaslop's dropping in and interrupting the tea party. The guests' departure is thus described by Forster : " Everyone was cross or wretched. It was as if irritation exuded from the very soil. Could one have been so pretty on a Scotch moor or an Italian Alp?...there seemed no reserve of tranquility to draw upon in India." (P.77) The rift starts to widen again when Heaslop rudely ignores Aziz and Godbole .He has nothing to say to them because he has no official relationship with them, that is the master-servant relationship, which for Heaslop is the only possible one. The Tea Party becomes an occasion to remind the Indians that though sometimes the British drop the formalities they not always tolerate such behavior. Thus , the Party proves to be unsatisfactory as an attempt towards a friendship.

Godbole's song at the end of the Party, though intended to entertain the guests, has its own bearings on human efforts toward harmony. On the outset, its meaning is that of the communion the milk maiden seeks with

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God, Shri Krishna ;an utter self-surrender to a lover which is equated to a worshiper's complete surrender to God in prayer. Godbole places himself in the position of the milk maiden and says to Shri Krishna: "Come, come, come, come, come, come," but "He neglects to come." (p.780) A denial of a union is again the outcome. But the song implies a mystical concept that signifies the Hindu view of God; the immanence of the Divine. Though God refuses to respond to the milk maiden's call. He is there within her. In this sense the song becomes a variation on the novel's vision of affirmation and negation , unity and separation, an assertion of the divine love and an awareness of man's inability to resist evil. The goodwill that motivates the character towards friendship is interrupted by the racial reservations and prejudices "permeating them as worm riddles even the best timber."²⁷

The setting of the novel has its own physical as well as metaphysical effects on the characters. Nature , being unfathomed , vast, and infinite, becomes a conquering force , and its personification is meant to diminish human endeavor; the earth heaves and then lies flat , the hills creep near, and the hot weather advances like a swollen monster, and people are like mud moving. According to Meyer, nature in Forster's novel is anthropomorphic, exhibiting and reflecting itself according to the nature of the men who inhabit it.²⁸ During their waiting in the railway station the Indians are portrayed as comically confused and described as gloomy and sad. The expedition to the Marabar Caves is anticipated as ominous:

As she spoke the sky to the left turned angry orange. Color throbbed and mounted behind a pattern of trees, grew in intensity, was yet brighter, incredibly brighter, strained from without against the globe of the air. They awaited the miracle. But at the supreme moment when night should have died and day lived, nothing occurred. It was as if virtue had failed in celestial fount. The hues in the east decayed, the hills seemed dimmer though in fact better lit, and a profound disappointment entered with the moving breeze. Why, when the chamber was prepared, did the bridegroom not enter with trumpets and shawls as humanity expects? The sun rose without splendor. He was presently observed trailing yellowish behind the trees, or against the insipid sky, and touching the bodies already at work in the fields. (p.136)

Just before they reach the Caves, Aziz and Adela began to climb 'unattractive stone' and in their way to Kawa Dol they felt the "sun was getting high. The air felt like a warm bath into which hotter water is

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striking constantly, the temperature rose and rose, the boulders said, 'I am alive' and small stones answered 'I am almost alive'. Between the chinks lay the ashes of little plants.'(p.149) Few lines later we are told that Adela's mind is 'blurred by the heat '. Tense all the day, Adela notices Aziz's handsomeness and is physically attracted to him. With the problem of love and marriage in mind; the fact that she is going to marry a person she does not love, she has a panic about sex, a horrifying hallucination. The fit of hysteria she suffers in the caves comes out of the conjunction of the physical contact that of moving from the hot sun to the chill darkness , with the psychic conflict. This conjunction results in a shock . To understand the transformation of the shock into a 'charge' in Adela's mind , the reader should remember how the author builds up Adela's character. She approaches the problem of life with rationality. She lacks real affection for the Indians. Forster emphasizes her principle of honesty which rests on her belief that all personal issues should be resolved with the absolute clarity of reason. She then explains her crisis logically as a physical assault by the man she physically desired a moment ago. In this rationalistic context, Adela's crisis is looked at as arising from "the jungle of unexpected contrasts which constitutes India"²⁹ which can be in any sense subjected to the rational proportions evolved by western culture.

Forster reminds us of the insignificances of human endeavor against the vastness of nature and "how tenuously held is the human empire against the burgeoning nature which surrounds it ."³⁰ His narrator thus reflects : "How indeed is it possible for one human being to be sorry for all the sadness that meets him on the face of the earth, for the pain that is endured not only by men , but by animals and plants, and perhaps by stones?"(p.240)

The Caves reveal powerfully the conflict between the British and the Indians as well as the racial and political hatred between them. The mystifying nature defies any attempt on the part of the westerners to subject it to reason and orderliness. The question of Marabar caves finds its answer in Forster's anti-rationalism ; in his own insistence on the need of relative judgment on our experience , for what seems to be one thing for the westerner is another to the easterner. And to substantiate this element of relativism Forster injects his novel with many situations which reveal the social misunderstanding from both sides. Major Callendar calls Aziz away from his friends and when Aziz comes to his house he is not there. The Indians consider this as an insult and a show of an authority while the Anglo-Indians consider it a humiliation by his native assistant. Forster even exploits minute daily social details such as the different viewpoints

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concerning Aziz's collar stud, the failure of Bahattacharya to send their carriage or Nawab Buhadur's bafflement about a car accident.

Forster as well, emphasizes the element of irrationality to demonstrate the failure of the westerners to understand the soul of India as a part of the mysterious oriental world where the western rationalism would not be applicable. This elusive diversification in Forster's view is made clear in his 'Foreword' to *Flowers and Elephants* in which he says:

To the Westerner, be he artist or merchant , a flower is usually a flower, an elephant is an elephant, and a diamond is a diamond; objects to the Westerner remain real and separable; they can be possessed or sold....To the Indian nothing is real and nothing is separable: elephants and flowers and diamonds all blend and are part of the veil of illusion which severs unhappy mortals from truth.³¹

The difficulty of the English in India to distinguish between reality and unreality is evident in the attempt made by Ronny and Adela to the cause of Nawab Bahadur's car accident. They wondered whether it is the bridge , the skid or an animal, and if it is an animal , is it a hyena, a goat or a buffalo. Forster describes their detection of the cause as follows: "Steady and smooth ran the marks of the car, ribbons neatly nicked with lozenges , then all went mad ...the torch created such high lights and black shadows that they could not interpret what it revealed." (p.87) A rather more evident instance of blending illusion and reality is what happens to the party in their way to the Marabar Hills:

Miss Quested saw a thin , dark object reared on end at the further side of the water-course, and said , "a snake!" The villagers agreed, and Aziz explained : Yes, a black cobra, very venomous, who had reared himself up to watch the passing of the elephant. But when she looked through Ronny's field glasses, she found it wasn't snake , but the withered and twisted stump of a toddy palm. So she said, " it is not snake." The villagers contradicted her. She had put the word in their minds, and they refused to abandon it. Aziz admitted that it looked like a tree through the glasses, but insisted that it was a black cobra really... Nothing was explained. (p.139)

These details reveal so clearly Forster's knowledge of the Indian culture and Hindu literature and philosophy which he acquired through his reading of the Samkara , a famous authority on Hinduism who:

... explains the appearance of the world with an analogy. A person may mistake a rope for a serpent. The serpent is not there , but it is not entirely an illusion, for there is the rope .The appearance of the serpent lasts until the rope is closely examined. The world can be compared with the serpent and the Brahman with the rope. When we acquire the true knowledge we recognize that the world is only a manifestation of the Brahman. The world is neither real nor unreal.³²

The car accident as well as the misinterpretation concerning the illusory snake are all to prove that the westerners "would see India always as a frieze , never as a spirit."(p.47) And the accident of the Caves emphasizes the deep division between the East and the West and as Louise Daumier says, "objectively, it poses Western rationality against Eastern mysticism ; time against eternity; the conscious against the unconscious."³³

Forster's description of the Marabar hills and the Marabar Caves and their geological make-up emphasizes their oldness through associating them with words such as 'prehistoric', 'countless icons', 'primal', 'sun's flesh', and 'sun born'. They are as antique as the time when "the earth was without form and void, and darkness was upon the face of the deep." Being marked by an incredible antiquity, the Caves represent primeval India, perhaps the world as a whole. "They are like nothing else in the world and a glimpse of them makes the breath catch." They are " uncanny" because " nothing, nothing, attaches to them." Their vacuity is emphasized : "Nothing is inside them, they were sealed up before the creation of pestilence or treasure." (Pp.123-125) Their description attracts the attention of Forster's critics. Allen suggests that "they derive their essential meaning from sources outside the novel itself."³⁴ Austen Warren sees them as 'something echoing eternity ,infinity, the Absolute."³⁵ Gertrude calls them "the very voice of that union which is the opposite of divine; the voice of evil and negation."³⁶ And Virginia Woolf says "the Marabar Caves should appear to us not real caves but, it may be, the soul of India."³⁷

The features of the Caves enunciate the novel's major themes. Through their association with darkness and mystery ,the writer heightens the uncertain relations between Britain and India. The mystery that is hidden in the darkness of the Caves is linked to the flame: "another flame rises in the depth of the rock and moves towards the surface like an imprisoned spirit : the walls of the circular chamber have been most marvelously polished. The two flames approach and strive to unite , but cannot, because one of them breathes air , the other stone."(p.124) The one that 'breathes air' is a symbol of the world of spirit, the other stands for the earthly world. The

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failure of their union is suggestive of the misunderstanding between the British and the Indians.

A rather more important feature of the Caves is their emptiness. Nothingness is associated with them . Referring to the meaning of the word 'nothing', Godbole says : "everything is anything and nothing is something...absence is not non-existence." (P.178) Mrs. Moore asserts that "Nothing evil had been in the Cave" (p.146), so it is nothingness and not evil thing that struck her face in the Cave. This terrifying nothingness is what shatters her own religious ideal. Meyers suggests the implication of this 'nothingness' when he describes the Caves as:

an active force that reshapes and refines the lives of the characters who come into contact with them. The Caves are a tenebrous immensity from which God's face is absent, an expression of a pre-human geological age. A malevolent spirit of perdition dwells within and causes Mrs. Moore and Adela to experience pure abstract terror, sheer blank fright and comic rejection .The Caves express a denial of western values : clarity and form, rationalism and the distinction between good and evil.³⁸

Absence and presence are relative, and nothingness in the Caves is not necessarily associated with evil because good and evil are , as Professor Godbole maintains , two faces of the same coin. He puts it as such:

When evil occurs, it expresses the whole of the universe. Similarly when the good occurs ...Good and evil are different , as their names imply. But, in my own humble opinion, they are both of them aspects of my Lord. He is present in the one , absent in the other, and the difference between presence and absence is great , as great as my feeble mind can grasp. Yet absence implies presence. (p.175)

The emptiness of the Caves is suggestive of India as a related sequence of implied absences of substantial Anglo-Indian relationships and of a mediocre Hindu- Moslem relations; the absence of a unifying centre of authority, whether Indian or British.

As for the mental effect of the incident on Adela , she is taken by Forster as an occasion to comment on one's ability to show the best in him even when he is wrong. The incident of the Cave , then, becomes an opportunity of self-retrospect during which one is subjected to study things he never thinks of before. Entering the Cave becomes a symbol of entering the self. Adela asks questions which are fundamental to her life, put herself for the first time face to face with reality: "The discovery had come so suddenly that she felt like a mountaineer whose rope had broken. Not to love the

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man one's going to marry! Not to find it out till this moment! Not even to have asked oneself the question until now."(p.150) The relationship between her and Ronny Heaslop initiates the difficulties that face the personal relations among the British at a time when commitment to colonial values is necessary. She neither succeeds to be close to her native suitor she came to marry nor to the Indians she came to see. The world is emptied of its order, meaning and peace. The conclusion of her realization of her relationship with Heaslop is that it is not different from the political relationship between India and England, as it comes on Heaslop's tongue , "to hold the wretched country by force."(p.50)

The effect of the Marabar Caves on Mrs. Moore is not limited to her physical breakdown but she suffers a collapse of will as well. The hallow sound of the cave brings into her mind the idea that "everything exists, nothing has value" and that "Good and evil are identical"(p147).She gives up all interest in this world, even she stops writing letters to her children. She experiences what Forster calls ' the twilight of the double vision':

She had come to that state when the horror of the universe and its smallness are both visible at the same time- the twilight of the double vision in which so many orderly people involved . If this world is not to our taste, well, at all events there is Heaven , Hell , Annihilation - one or other of these large things, the huge scenic background of stars, fires, blue or black air. All heroic endeavours and all that is known as art assumes that there is such a background, just as all practical endeavour, when the world is to our taste, assumes that the world is all. But in the twilight of the double vision, a spiritual muddle-dom is set up for which no high sounding words can found ; we can neither act nor refrain from action, we can neither ignore nor respect infinity.(pp.202-203)

Through her Forster presents the horror of the world and its smallness. The echo of the Cave's 'boum' or 'bo-oum' identifies the nothingness of the world as 'the snakes writhing' signifies its horror. The echo she hears indicates that her mind is hunted by the nightmarish state of the world of nothingness. More striking is the authorial evident success of rendering philosophical meaning out of the lady's real experience. He transmits her physical and mental crisis into an image that articulates so eloquently the depressed sense of the world's emptiness of any system of values.

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Mrs. Moore's death is marked with a sense of mystery. Forster's account of her death is subtle : "Dead she was and her body was lowered into yet another India-the Indian Ocean." (p.249) The mystery is intensified when he tells the reader that she dies in the midway between the Indian Ocean and the Mediterranean, a middle state between light and darkness as indicated by the 'twilight of her double vision' which signifies that her vision is not completely negative. It is a vision that results from the contribution of the rational and the spiritual elements of her religion. She is the product of the western tradition .She comes to India , and is touched by the reflection of the moon on the water of the Ganges. Her rationality is defeated by the horror of the Marabar Caves. Her death suggests that she physically surrenders to the nullity of India but her spirit comes back to India.

Only on the spiritual level the British and the Indians may unite. Mrs. Moore 's spirit hovers over the multitude outside the court who start to shout "Esmiss Esmoor, Esmiss ESmoor." Her name becomes a "mobilizing phrase and a principle of protest."³⁹ Her spirit comes back to join the kindred spirit of Professor Godbole who believes that "god and evil are different...they are both of them aspects of my Lord...absence implies presence ,absence is not non-existence." (p.175) Godbole's views imply the inclusiveness of God. Absence implies presence, that is God's absence in Mrs. Moore's experience is but an aspect of affirmation. In Godbole's chant there the concept of love as ' a way to God', the same way as Mrs. Moore's "God is love", a common aspect in both Hinduism and Christianity to be a link between Godbole and Mrs. Moore. Forster's interest in religion is not for religion's sake as it is his fascination by the mystery represented by religious experience. Religion, for Forster, does not solve but suggests a mystery beyond the rational norm. Rouben R. Brower maintains that Forster has several times shown tolerance for religious experiences that he cannot himself share."⁴⁰

During the festival of the Lord's birth, Godbole's chant to "Radhakrishna, Radhakrishna" implies an invocation to a personal god and a prayer for love and harmony. It is an invitation for a conciliation and harmony to the characters of the novel: Aziz visits the Guest House. He meets Ralph, Mrs. Moore's son. The scene of the collided boats (p.30) is marred with chaos which can be taken as an authorial comic commentary on the chaos of the human relationships. This scene ends with a major baptism, that is the reconciliation of Aziz, Fielding, Ralph, and Stella (Mrs. Moore's daughter). Aziz is also reconciled to Adela, writing a friendly letter to her. The occasion highlights man's release from his personal prejudices

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and racial restrictions. The Cave and the Temple, then , are but two faces of Forster's double vision of human relations.

But the suggestions initiated in the novel's last part, Temple, are not the solutions Forster presents to his readers for he is not after solving a problem as he is trying to project a dilemma that faces those who find the compulsions of a different dissimilar cultural milieu too strong. It is his affirmation that rationality is an inadequate norm as a basis for human relations. The reconciliation in Temple does not last long. Soon the spirit of the Cave rules the links between the characters and the gulfs among them appear again.

Fielding-Aziz relationship is an important one since it substantiates the problem of communication among races, and its fluctuations unfold themes of separation and union, hatred and love, , negation and affirmation of the human contact. Their relationship is subjected to many strains due to discrepancies in temperaments resulted from differences of their cultural backgrounds:

'He-he has not been capable of thought in his misery, naturally he's very bitter', said Fielding, a little awkward, because such remarks as Aziz had made were not merely bitter, they were foul. The underlying notion was 'it disgraces me to have been mentioned in connexion with such a hag'....This had puzzled and worried Fielding. Sensuality, as long as it is straightforward, did not repel him, but this derived sensuality-the sort that classes a mistress among motorcars if she is beautiful, and among eye-flies if she is not-was alien to his own emotions, and he felt a barrier between himself and Aziz whenever it arose.(pp.234-235)

The crises that face their relationship come from the disturbing colonial milieu. The best evidence is the incident of Marabar Caves. Fielding appears through the circumstances that follow the event as being able to stand against the feelings of racial enmity that Adela's case gives rise to. He becomes a target to the attacks of the British. When Aziz is arrested and taken away ,Turton says to Fielding : "I called you to preserve you from the odium that would attach to you if you were seen accompanying him[Aziz]to the police station."(pp.172-173) He wants to keep his personal relationship with the Indians , but his racial feelings hinders his desire to look at the crisis as individual case. Consider his feeling towards Adela after the court scene:

The English always stick together! That was the criticism.

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 defense. He didn't want to die for her, he wanted to be rejoicing with Aziz.(p.227)

When he decides to be on the Indian side he becomes a target to the censure of his countrymen: "I only heard a rumor that a certain number here present has been seeing the prisoner this afternoon. You can't run with the hare and hunt with the hounds, at least in this country."(p.184) In a country like India under the colonial condition it is impossible to take neutral position and personal relationships can't be in any case transgress racial barriers. An Englishman in the Anglo-India has to assume the role of a 'hound' pursuing a defenseless 'hare', an image that provides a perfect expression of the ruler's attitude towards his helpless subject.

Though Aziz shows a pride of his oriental origin, ancient Islamic civilization, Forster emphasizes through him the sense of inferiority of the Indians. Through the elevation of reciting poetry he forgets momentarily his sense of inferiority:

He recited a poem by Ghalib. It had no connection with anything that had gone before, but it came from his heart and spoke to theirs. They were overwhelmed by its pathos; pathos, they agreed, is the highest quality in art; a poem should touch the heaven with a sense of his own weakness, and should institute some comparison between mankind and flowers.(p.102)

His desire to be friends with the British is frustrated by his failure to sort out things the way the westerners do. A minute example of a Moslem servant who can easily announce that dinner is ready just because he wishes it to be ready is used by the author as a commentary on Aziz's attitude towards friendship which he looks at as a matter of feeling. He even approaches politics from the same angle: "We can't build up India except on what we feel."(p.114) His dependence on heart makes him overrate hospitality, mistaking it for intimacy while the westerner sees it as tainted with a sense of possession.(p.149) The humility he shows in his appeal for kindness reduces the relationship between the Indians and the British under the colonial encounter to a sort of pathological case in which the Indian becomes a 'subject' to study. The natives' humility denies all possibilities of communication. Here is Aziz blurting out during Fielding's visit to him:

Mr. Fielding, no one ever realizes how much kindness we Indians need, we do not even realize

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it ourselves. But we know when it has been given. We do not forget, though we may seem to, kindness, more kindness, and even after that more kindness. I assure you it is the only hope.(p114)

When Fielding identifies himself with the British through his stand with Adela and his marriage to Stella, the gulf between him and Aziz starts to widen. Both in fact are not fully aware of the real reasons of their estrangement. Aziz suspects that Fielding will marry Adela and later he attributes Fielding's marriage to a British woman to a racial bias. And in a final scene in the novel , Forster tests the real essence of their feelings for each other. Through the dramatization of this final intercourse between Aziz and Fielding, the author proves the inevitability of their departure and the inadequacy of politics as an accepted norm of relationship. They wrangle about politics, and Aziz, driven by the pride of nationalism and hatred of the rulers, cries: "Clear out, all you Turtons and Burtons. We wanted to know you ten years back- now it's too late. If we see you and sit on your committees , it's for political reasons, don't you make any mistake... India will be a nation! No foreigners of any sort". Fielding answers ridiculing Aziz's last remark: " India is a nation! What an apotheosis! Last comer to the drab nineteenth- century sisterhood! Waddling in at this hour of the world to take the seat! She whose only peer was the Holy Roman Empire , she shall rank with Guatemala and Belgium perhaps!"(Pp.316-317) This wages Aziz's anger and he starts to shout " We shall drive every blasted Englishman into the sea,...'and then'...'you and I shall be friends'. The scene suggests the impossibility of achieving a real connection between races at this particular time and in this particular discouraging social and political context. The concluding words are a promise of a possibility "No, not yet, ...No, not here." The will for human relations is there but their failure is a reality to be lived.

NOTES

- 1-P.N. Furbank, *E.M.Forster: A Life*(London:Arnold,heinmann,1978),p220
- 2-Quoted by D.C.R.A,Goonetilleke, *Developing Countries in British Fiction*(Macmillan,1977),p.28.
- 3-See K.W.Grandsen, *E.M. Forster*, Edinburgh: Oliver and Boyd ,p.82
- 4-R.W. Noble, 'Dearest Forster-Dearest Masood: An East- West Friendship', *Encounter*,vol.LVI,No.6June,1981,p69.
- 5-R. W. Noble's essay 'A Passage to India: The Genesis of E.M. Forster's Novel' in *Encounter*, vol. LVI, No.2, Feb.1980, Pp.51-60, is a rather detailed study of how Forster based most of the events and characters on his own experiences during these two visits.
- 6-Among the well-known studies of *A Passage to India* that treat the art and the thematic features of the novel are Frederick C. Crew ,'E. M. Forster: The Limitations of Mythology', *Comparative Literature* ,vol.xii, No.2, Spring1960 , V.A. Shanane, 'Symbolism in E.M. Forster 's *A passage to India*', *English Studies*, vol.44, 1963,E.K. Brown, 'Rhythm in E.M.

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- Forster's *A Passage to India* in his book *Rhythm in the Novel*, Toronto: University of Toronto Press, 1950, Gertrude M. White, 'A Passage to India: Analysis and Revaluation', *PMLA*, vol. LXIII, No. IV September 1953, Glen O. Allen, 'Structure, Symbol, and Theme in E.M. Forster's *A Passage to India*', *PMLA*, LXX, December, 1955, and Oliver Stallbrass (ed.) *A Passage to India*, Penguin, 2005.
- 7-Steve Attridge, 'Echoes of Empire III: Dis- Oriental Fictions' *Encounter*, vol. LXVI, No. 2, Feb. 1986, p. 60.
- 8-Quoted by R.W. Noble 'A Passage to India: The Genesis Of E.M. Forster's Novel', p. 51.
- 9-E. M. Forster, *Two Cheers For Democracy*, New York: Harvest 1951, p.320.
- 10-Louis Snyder, *The Imperialism Reader*, (Princeton 1962), p.27. The novel stimulates criticism about law and some actual legal practices especially those of colonial trial procedures, for more detail about this point see Allen Mendenhall, 'Mass of Madness: Jurisprudence in E.M. Forster's *A Passage to India*', *Modernist Cultures*, Vol.6, No. 2, 2011.
- 11-E.M. Forster, *A Passage to India*, Harmondsworth, Penguin, 1965, p.12. All subsequent references will be to this edition and page numbers will be cited parenthetically.
- 12- 'E. M. Forster on His Life and Books' *Listener*, LXI (1 Jun 1959) p.11.
- 13-Quoted by K. Nattwar-Singh, ed. *E.M. Forster: A Tribute, with Selections from the Writings on India* (New York 1964) Xiii.
- 14-Nirad Chandhuri, 'A Passage to and from India', *Encounter* ii (June 1954) p.19.
- 15-Extracted by G.K. Das, *E.M. Forster's India* (London: The Macmillan Press Ltd., 1977) p.75.
- 16-*Ibid*, p.75.
- 17- Benita Parry, 'a Passage to More Than India' in *Forster: A collection of Critical Essays* (ed.) Malcolm Bradbury, Englewood Cliffs, N.J., Prentice-Hall, Inc. 1966, p.169.
- 18- E.M. Forster, 'Author's Notes' in *A Passage to India* (London: Everyman, 1942), p. xxxi.
- 19-Glen O. Allen, *Ibid*, disagrees with Forster's remark that the division responds to the weather. He says that "In the text itself the author hints at another meaning of the threefold division. R.A. Brower in *The Fields of Light : An Experiment in Critical Reading* gives another alternative structural design associating 'Mosque' with 'Arch', 'Caves' with 'Echo', and 'Temple' with 'Sky', etc.
- 20-Harrish Raizade, 'The Double Vision of Love-Hate Relations in *A Passage to India*' in *The Aligarh Journal of English Studies* vol.5, No. I, 1980, p.88. See also Juliane Behm, 'E.M. Forster's *A Passage to India*: The British Raj and its Impact on the Friendship Between Aziz and Fielding', *English language and literature Studies*, Munich, 2007.
- 21- Fielding's intellectuality, liberalism and decency could be taken to represent Forster's and his relationship with Aziz as Forster's with Masood. For more details about aspects of this parallel between the two personalities, see Wilfred Stone, *The Caves and the Mountain : A Study of E.M. Forster* (London: Oxford University Press, 1969), pp.326-327.
- 22-Quoted by Allen J. Greenberger, *The British Image of India : A Study in Literature of Imperialism 1880-1960*, London: Oxford University Press, 1969, p. 103.
- 23-Edward Thompson, *A Farewell to India*, Longman 1931, p.116.
- 24-George Orwell, *The Road to Wigan Pier*, Longman, 1937, p.176.
- 25-Noble, 'A Passage to India: The genesis of E.M. Forster's Novel' p.55. For more details about the depiction of the issue of identity formation, see Ahmed M.S. Abu Baker, 'Rethinking Identity: The Colonizer in E.M. Forster's *A Passage to India*', *Nebula*, 3, 2-3 September 2006.
- 26-See V.A. Shashane, 'Search for Synthesis' in *Focus on Forster's A Passage to India*, ed. Shashane, New Delhi: Orient Longman, 1975, p.119.
- 27-Gristopher Gillie *A Preface to Forster*, Longman, 1983, p.144.
- 28-Jeffrey Meyers, 'E.M. Forster: Critical Assessments', *South Atlantic Quarterly* 69, p.43.
- 29-Gillie, *Op. Cit.*, p.149.
- 30-Allen, *Op. Cit.*, p.945.

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31-Quoted by Greenberger, *Op. Cit.*, p.159.

32-K.M. Sen, *Hinduism*, London: Pelican 1961, p.83.

33- Louise Daumier, 'What Happened in the Caves?: Reflections on *A Passage to India*' , *Modern Fiction Studies* ,vol. 7, Autumn 1961, p.270.

34-Allen, *Op. Cit.* , p.941.

35-Austen Warren, 'The Novels of E. M. Forster', *American Review* IX (Summer 1937), p.246.

36- White, *Op. Cit.* , p.647.

37- See Allen, *Op. Cit.* , p.941.

38- Meyer, *Op. Cit.* , Pp.48-49.

39-Edward Said, *Culture and Imperialism* (Chatto,1993) ,p.203.

40-Reuben R.

Brower, 'The Twilight of the Double Vision : Symbol and Irony in *A Passage to India*' in *A Passage to India: A Selection of Critical Essays*, ed. Malcolm Bradbury (London,1970),p.128.

ملخص البحث

يعتبر موضوع المواجهة السياسية – الثقافية من الموضوعات الأساسية لرواية " ممر الى الهند" للكاتب اي ام فورستر. فالرواية تعالج الصراع الثقافي ضمن هيمنة الامبراطورية البريطانية على الهند و الاخطاء التي اقترفتها الحكومة البريطانية في علاقتها مع الهند ومستقبل هذه العلاقة. يشير الروائي الى ان فهم الهند و الهنود يتطلب فهم ماضيهم بكل ما يحمله من تقاليد وتنوع و تعقيد واقعهم الاجتماعي و الثقافي و فهم تنوع التضاريس الطبيعية. تمثل الهند للاوربيين عالما مبهما يكتنفه الغموض والتناقضات و ينم عن عداوة يتجسد لهم في الطبيعة و الطبيعة البشرية على حد سواء. وينطوي وصف الكاتب للطبيعة على الخطورة والتحدي ويتسم عرضه لشخصيات الهنود بعدم الانسجام و الانقسامات و الخلافات فيما بينهم.

ان الانقسامات و التناقضات لا تقتصر على الهنود فحسب بل على البريطانيين كذلك. فهناك الصراع بين المستعمرين من المراتب العليا و اخرين في المراتب الدنيا , واحتقار زوجات كبار الموظفين لزوجات تابعيهم وتدخلهم في سلوك وقرارات ازواجهم.

رغم وجود النية في التقارب لدى البريطانيين والهنود الا ان كل المحاولات تنتهي بالتباعد و التنافر. عدم التوافق هذا يظهر بداية في وصف الكاتب لمساكن الاوربيين الجميلة وسط الطبيعة الجذابة المعزولة عن بيوت الهنود الطينية وسط شوارع المدينة المليئة بالقذاره و كذلك في فشل كل محاولات بناء الصداقة في العلاقات الشخصية بين الطرفين. فلقاء عزيز ومسز مور و عزيز وفيلدنك و حفلة مد جسور الثقة و حفلة الشاي التي اقامها فيلدنك للجمع بين عزيز و مس ادبلا جميعها تفشل في كسر الحواجز بين الطرفين بل تكشف الهوية في اراء كل منهم تجاه الاخر: خشية البريطانيين في اقامة اتصال بالهنود و اكتشاف الهنود كره البريطانيين لهم. ان غطرسة الاوربيين و تسلطهم وما يحملون من مشاعر عرقية افشت كذب مزاعمهم في اشاعة القانون والنظام و التعليم في الهند و قد تمثل ذلك في ما قاله احد كبار الموظفين البريطانيين في المستعمرة بانهم لم ياتوا للهند ليكونوا لطفاء بل جاؤا لامر اخر اهم من ذلك, ليكونوا اسيدا و ليكون الهنود تابعين لهم. ينظر الاوربيون للهند على انها " افريزة" وليس " روح", و هو الفرق بين العقلانية الاوربية و لاعقلانية الشرق.

يتوصل البحث من خلال تحليل العناصر الثقافية و الحضارية في سلوك واقوال الشخصيات الى ان الاختلاف في ردم الهوية بين الغرب والشرق ضمن الواقع السياسي للمستعمر ومجتمع المستعمرة الاصلي مرده تمسك كل طرف بتقاليده وثقافته وخلفياته الحضارية ووجهات نظره و غياب فهم الاخر وقبوله. وتخلص الرواية في سطورها الاخيره الى حقيقة انه لم يحن الزمان ولا المكان بعد لتقبل الانسان لاختيه الانسان وان قلب الانسان هو المكان الوحيد لتحقيق هذا الهدف متى ما كان مليئا بالحب للآخرين.