

## CHAPTER IV

### FORSTER



Edward Morgan Forster, an English novelist and essayist, was born on January 10, 1879, in London. He was educated at Tonbridge School and King's College, Cambridge. Although he is not regarded as being as important as some of his contemporaries, he still receives an eminent post in English literature in the first half of the twentieth century. He has published five novels: Where Angels Fear to Tread (1907), The Longest Journey (1907), A Room with a View (1908), Howards End (1910), and A Passage to India (1924). He also writes critical and biographical writings. Many of these are collected in Aspects of Harvest (1926) and Two Cheers for Democracy (1951).

Forster always reacts against ideas and values accepted during his time. He rejects the accepted opinion that the English public school is a national asset. He has independent attitudes and ignores social conventions which he finds narrow, shallow, rigid and destructive of imagination and feelings.

His education and experience were widened by travel. In 1901, he visited Greece and Italy. He went to India twice, in 1912-13 and in 1921. During World War I, he spent three years in Egypt.

Forster's main theme is "Only connect . . .," his own expression for his insight into human relations - the force which keeps people apart and brings them together. His two most important novels, in which this insight plays the major role, are Howards End and A Passage to India. The latter, dealing with the barriers between individuals, especially of different races in India under the British Raj, is one of the most impressive novels about Asia by any European.

It seems as if all his novels have been stimulated by his experience in travelling through other countries. His imagination is inspired by other worlds and with the oriental world - India - it reaches its maturity. The immediate products of his Indian experience were letters and journals he kept during his stays there, organized and published in 1951 as The Hill of Devi.

The Hill of Devi charmingly brings to life Forster's two visits to the Indian state of Dewas Senior. Malcolm Darling, just after having gone there to work as tutor and guardian of the young prince, introduced the state to Forster. Forster was fascinated then by "the oddest corner of the world outside Alice in Wonderland."<sup>65</sup>

His first visit there in 1912-13 was as a visitor. The letters during this time are full of episodes that he found strange yet interesting and exciting. He saw India as an observer. Therefore what we get here are descriptions of Indian customs, dress, parties, food, certain aspects of

Minutiae and some historical sketches of Nawab Senior. It is to a certain extent like a very detailed tourist guide-book. He wants to create real pictures in the readers' imagination in order to see "India in the old, and as it seems to him the true sense of the word to designate the whole sub-continent."<sup>66</sup> An Indian banquet the Rajah gave to a newly married couple<sup>67</sup> is typical of his vivid descriptions.

Forster's India and his relation to it is much different from Kipling's. Kipling's India is mainly the Anglo-Indian world - how their life is there, socially, militarily, and economically. Forster's India is the India of Indians as seen by a European visitor. Kipling sees India as one who knows the country from the inside and believes the English have an unquestionable right to be there. He is unaware that there can be any problems since India is progressing and developing into a state of peace and unity. Forster sees India in terms of human beings. As an outsider, Forster is disinterested yet he realizes that problems between the British and the Indians exist. As a humanist rather than a politician, he sees India as a human problem.

Forster at first does not think much of these problems because he is still fascinated by this mysterious oriental world. Later, even when he is conscious of the real situation, he still cannot really become involved in it, because he says:

...these people don't seem to move towards anything important: there is no art, the literature is second and I suspect its value ...

Nevertheless, as the Private Secretary of the Rajah of Bona State Senior, he becomes involved with India through his personal relation with the Rajah. He spends six months there. He does not seem to like his job much because it does not suit his ability. His work is to take care of the garden at the Palace, setting out and decorating it. But he finds the Rajah's company enjoyable. In fact, they like each other. Forster's main concern is the Rajah and his family. He worries with him when the Rajah has troubles of bankruptcy, family disorders and quarrels with the government. The most he can do is to sympathize.

Yet in this mystic, strange and confusing land he cannot avoid mixed feelings. It is fascinating as well as horrifying. "Chakul Ashtami," the ceremony celebrating the birth of God Shri Krishna, is exciting and attractive but is also boring. He himself does not find his work interesting or satisfying but is pleased with his position there and tries to immerse himself in it. His dressing in Indian costume is a good example. He thinks it funny but he wears it almost all the time, perhaps in order to make the Indians feel he is one of them or to make himself believe that he really belongs to this society. The photograph of him in Indian costume is humorous because he looks more British than ever in it. It is a sort of parody of "Only connect..." Although he is sure that the Englishmen in India are

"Fighting for the intelligence of Englishmen and English women out here in the east,"<sup>69</sup> and good manners can to a limited degree minimize or avert "a political upheaval,"<sup>70</sup> he also realizes that it is too late. Indians do not long for social intercourse with Englishmen any longer because they have made a life of their own.

The Hill of Devi is of course not the only fruit of Forster's visit to India. The other, much more important document is A Passage to India, in which the Solitaire to connect seems to be his final message from India.

Through his experience, Forster grasps the actuality of India and puts it vividly into the book. He uses his marvelous power of description to convey, directly and picturequely odd and beautiful scenes: the city of Chandrapore, the mosque in moonlight, Godbole's song, the hills, the caves, the elephant ride, the magnificent Krishna festival at Mau. We can feel the heat and see the bright blinding sun of India. We can even smell India with Adela distressed when she is submerged into a mass of Indians after Aziz's trial.

Chandrapore comes alive in our mind in the first chapter:

...the city of Chandrapore presents nothing extraordinary. Edged rather than washed by the river Ganges, it trails for a couple of miles along the bank, scarcely distinguishable from the rubbish it deposits so freely. There are no bathing-steps on the river front, so the Ganges happens not to be holy here; indeed there is no river front, and bazaars shut out the wide and shifting panorama of the stream. 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 detours all but the invited guest. Chandrapore was never large or beautiful... Houses de fall, people are drowned and left rotting, but the general outline of the town persists, swelling here, shrinking there, like some low but indestructive form of life.<sup>71</sup>

The punkah-wallah in the court-room seems to have the Indian characteristics Forster admires most. It is one of the most beautiful passages in the book:

... He had the strength and beauty that sometimes come to flower in Indians of low birth. When that strange race hears dust and is condemned as untouchable, then nature remembers the physical perfection that she accomplished elsewhere, and throws out a god. ... This man would have been notable anywhere, among the thin-boned, flat chested mediocrities of Chandrapore he stood out as divine, yet he was of the city, its garbage had nourished him, he would end on its rubbish heaps. Pulling the rope towards him, relaxing it rhythmically, sending swirls of air over others, receiving none himself, he seemed apart from human destinies, a male fate, a winnower of souls.<sup>72</sup>

Conveying the strange reality of India has an important function in the novel. India is mysterious, aloof, indifferent and incomprehensible. Above all, it is not England. Godbole's song at Fielding's tea-party for Adela and Mrs. Moore to meet Indians is an accurate illustration of this point. His song reflects elements that cannot be understood:

... His thin voice rose, and gave out one sound after another. At times there seemed rhythm, at times there was the illusion of a Western melody. But the ear, baffled repeatedly, soon lost any clue, and wandered in a maze of noises, none harsh or unpleasant, none intelligible. It was the song of an unknown bird. ... The sounds continued and ceased after a few moments as essentially as they had begun - apparently half through a bar, and upon the subdominant.<sup>73</sup>

It is a religious song, a plea inviting the God Chri

in the way that  
 Krishna to come but he refuses and neglects to come/ India  
 neglects to be intelligible.

In a full description of "Gokal Ashtami," the Hindu ritual celebrating the birth of Krishna, a question arises whether this is "the last message of India."<sup>74</sup> If it is, it is a message of absolute confusion, for:

they did not one thing which the non-Hindu would feel dramatically correct; this approaching triumph of India was a muddle ... a frustration of reason and form.<sup>75</sup>

The festival is held for God but God himself is indistinguishable on his own altar. He sinks under a mountain of odds and ends images of their saints, tablets representing the Rajah's ancestors, flowers, until his face cannot even be seen. Even the inscription for him in English indicating his universality comes out with a slip of the draughtsman as "God si Love."<sup>76</sup> This supports the message that everything in India is mixed in mystery. Nothing there is identifiable. An animal which dashes into the car when Bonny and Adela take a ride cannot be identified - a goat, a hyena, or the ghost of a slain man. Is Adela really attacked in the cave or not? Is it her own imagination or was an attack made by the guide, by a villager, or by a Nathan? No one knows since it is India. India is really a muddle, and as much as Forster is drawn to India, the muddle is something he as a good Englishman can never get past.

From this land of mystery and strangeness, the story

emerges. Adela Quoted, a young English girl accompanied by Mrs. Moore, comes to India with the intention to see the real India as well as to marry Ronny Koolop, Mrs. Moore's son by her first husband, who works as the city magistrate of Chandrapore. Unaware of the prejudice of Anglo-Indians toward the Indians, Mrs. Moore who really believes that English people should always be nice, makes friends with a young Indian, Dr. Aziz who also is really fond of her. Adela Quoted is also interested in Aziz, thinking he is India itself. Aziz, trying to please them, invites Mrs. Moore, Adela, Fielding, the Principal at the Government College, his only English friend, and Professor Godbole, a Hindu, to go for a picnic at the Marabar caves, twenty miles from Chandrapore.

Fielding and Godbole miss the train. However, at the beginning everything seems to be all right even if Aziz tries to please his guests too much.

The crisis starts when Mrs. Moore, who is exhausted and afraid of an echo she hears, decides not to go into any more of the caves. She lets Aziz and Adela go with a guide. Very discontented because of Adela's blunt and unthoughtful comments about his personal life, Aziz does not go with her into the same cave. When he finds that Adela is lost, Aziz is very frightened. Amid his uneness and worries, Fielding shows up. Miss Durr has brought him here in her car and Adela returns with her to Chandrapore. Fielding's appearance lessens Aziz's tension and he feels everything is



satisfactory. Unexpectedly, Aziz on the way back is arrested at the station. He is charged with assaulting Adela in one of the caves. Fielding alone insists that Aziz is innocent. Mrs. Moore believes the same but she does not want to participate in the confusion. She agrees to go back home but on the way she dies.

Aziz's crime is exaggerated. Hostility between the Indians and the British becomes more intense. The climax of the story is in the court at Aziz's trial. Adela, who realizes the truth, withdraws her charge against him. Aziz is free but Adela is rejected by her people. She returns to England after staying for a while at Fielding's residence in the college. Rumor starts that Fielding is going to marry Adela. Aziz, stupefied by this rumor, gets angry at Fielding. The intimacy between these two men disappears. Fielding returns to England and his attempt to reconstruct their friendship is a failure. Aziz does not answer any of his letters, believing that Fielding has married his enemy and cheated him.

After staying a while in England, Fielding visits India again with his family. He and Aziz meet again at Mau, a Hindu city where Aziz works with Godbole as the only doctor. Aziz learns that Fielding has married not Adela but Mrs. Moore's daughter by her second husband, Stella. They reconcile. Still, they both know that they can never come to the old friendship they had before the cave inci-

sent. Nevertheless, their departure is not one of hostility but of the realisation of the differences between them, race, religion, and politics, as well.

Forster's message in A Passage to India is that no connection whatsoever can be achieved in India under the British rule, either between individuals of the same race or of different races. Viewing A Passage to India as a whole, we can see that Forster has created a brilliant narrative. The Anglo-Indian relation is brilliantly drawn although somewhat exaggerated. In his style and tone, Forster is a spokesman of the liberal tradition. He is anti-imperialist and anti-authoritarian. Fundamentally, he believes that 'the holiness of the heart's affection' is the most important thing in life and that simple human understanding can offer a solution to every problem. By overdrawing the behaviour of the English at Chandrapore, he points out that the breakdown of British-Indian relations is caused mostly by British attitudes toward Indians. The British appear heartless, cruel, unreasonable and highly prejudiced against Indians. The only relation they have with the Indians is of master to servant. They also keep themselves apart from the Westernized Indians because they are afraid that this group may apply their own standards to them. What overwhelms them are hard emotions. After the cave incident, they go so far as to suggest using arms. When Adela withdraws her charge against Aziz, they change

from being over-kind to her to hating her and Adela is denounced by her own people.

To convey his point, Forster does not avoid inaccuracy and imperfection in his depiction of the whole society. With or without intention, the Anglo-Indians appear as a parody of English characteristics Forster is appalled by: imperialism, racialism, and self-complacency.

Romy Heaplop, the City Magistrate of Chandrapore, surprises his mother and Adela very much in being thought of as dignified and a real 'sahib' by his people. Although Romy is more humane than the other members in his group, he wants to be successful here. Therefore he does not want Adela, who is going to be his wife, to have a high regard toward India or Indians as his mother does. He has become resigned to his life and his judgements have become conventional. He cannot care for any Indian because what he wants is to associate with his equals and to relax in their society.

Romy is a simple figure, the representative of common, ordinary man's wants. He seems also to represent the disinterestedness of the British toward India. Giving justice to the people is giving a good lot to India. What else should India want besides a peaceful, unified country under a sane government which leads India to be prominent and prosperous? So Romy is here not to be pleasant but to keep the peace and that is his job. Romy's function in the story, as is the other English people's, is to expose

certain characteristics of the British in India. With him the self-complacency, consciousness and lack of subtlety of the British here are outstanding.

Yet in Ronny, Forster also gives the balance to show that Ronny's real obstacles are not mainly his personality. They are the country, the people, and the circumstances he is in. Trying to get his job done successfully:

...Everyday he worked hard in the court trying to decide which of two untrue accounts was the less untrue, trying to dispense justice fearlessly, to protect the weak against the less weak, the incoherent against the plausible, surrounded by lies and flattery.<sup>77</sup>

And since he is out here to work, to hold the country by force, not as a missionary or a Labour Member or a vague sympathetic literary man, but as a servant of the Government, consciously or not he has become a product of imperialism who is not and does not intend to be pleasant in India. Ronny in England would be totally undistinguishable, an average man with average abilities, given probably to kindness and sentimentality. If he has become brutalized in India it is because -and Forster doesn't want you to forget it- India is brutalizing.

"I want to see the real India"<sup>78</sup> is the first remark of Adela Quested and it introduces us to a priggish, cautious young girl whom Ronny Heaslop is supposed to marry. She "lacks the lively culture, wit and charm."<sup>79</sup> Regarding Aziz an 'India' in her ignorance, she accepts everything he says as true and "never surmised that his outlook was

limited and his method inaccurate and that no one is India."<sup>80</sup>

Sometimes she is rather stupid as when she asks Aziz unthoughtfully, "Have you one wife or more than one?"<sup>81</sup>

This shows how she lacks the ability to be considerate. It is true that it is a defect in her own personality but it also comes from the circumstances and the state of mind she is in at the moment.

...She was particularly vexed now because she was both in India and engaged to be married, which double event should have made every instance sublime.<sup>82</sup>

She also is "a true, unromantic realist."<sup>83</sup> She bravely accepts her fate to be insulted and rejected by her own people in absolving Aziz of the crime he did not commit. This makes her become a real person, unafraid to suffer in the pursuit of something she feels is right. Thus, Fielding has a new respect for her. He mentions to Aziz that although she is a prig, "she is perfectly genuine and very brave. When she saw she was wrong, she pulled herself up with a jerk and said so."<sup>84</sup> Adela herself "never repined at getting the worst of both worlds; she regarded it as the due punishment of her stupidity."<sup>85</sup> Realizing that she no longer wants love and that she cannot fit into life in India, she decides not to marry Ronny. Adela's decision shows that, even without the additional obstacle of race, personal relationship is a rather dim affair.

Her intimacy with Fielding before she returns to England also starts the rumor that she is his mistress and

this causes Aziz to suspect Fielding of being untrustworthy to him. Adela is the starting point of the break between the two men. And, consequently, her character is essential to make credible her position in the plot as the origin of the relationship between Aziz and Fielding.

Fielding is the most sane of the Englishmen in the novel, and he is one of the most completely realized characters. As the Principal of the little college at Chandrapore, he believes himself a success. Fielding is not as ambitious as Ronny. He is a middle-aged man, hard-bitten, good-tempered and intelligent who believes in education. However, he cannot get along very well with his people and he does not try to do so. They consider him 'a disruptive force.' He is disliked, especially by the females. He is not even considered a 'gentle' by them. In Fielding, the possibility of a link between these peoples of different races seems to exist. His personal relation with Aziz is a success. Aziz, who finds that Fielding "on closer acquaintance, was truly warm-hearted and unconventional,"<sup>36</sup> loves him, believes him, trusts him, and always pours out his heart to him.

Yet, social circumstances are a big hindrance. Since Adela and Mrs. Moore wish to see the 'real' India, he arranges a tea-party for them to meet Aziz and Professor Godbole, the Indians, his idea of the means to the real India. His party is successful because his guests become friends. It leads also to the "Arabian caves excursion but

Fielding fails to go with them.

After the cave crisis, although Fielding still wants to maintain good feelings between Asia and himself, he realizes at last that in getting married, he has chosen a new way of life and can never return to the life he has followed before. He hardly ever believes that it was he who stood against all odds for the sake of Asia.

Fielding is by all means a man of good-will and in him we see the identification of Forster himself. They both are men who are:

...happiest in the give-and-take of a private conversation. The world, he believed, is a globe of men who are trying to reach one another and can best do so by the help of good will plus culture and intelligence... He had no racial feeling... the best instinct does not flourish in him.

Forster and Fielding have not only the same ideas and attitudes toward life, they also have the same experience. Forster goes to India himself. He is sympathetic to its people and is attracted to its civilization but at the same time he is also appalled by its strangeness, indistinctness and incomprehensibility. He realizes finally that as much as he wants to belong or even understand he cannot. And Fielding, because he wanted so badly to be a bridge, felt that he was a failure. As men of good will, Forster and Fielding see problems in human terms. With Fielding, Forster put forth the possibility of a bridge of personal relationship between the English and the Indians.

However, with Fielding too, we can see that only good-will plus intelligence and culture are not enough. Personal relationship alone cannot go further or even smoothly to its goal without the consent of the society and its conventions. Fielding is finally defeated and thus he is a failure. On the level of social novel, as A Passage to India is seen here, the first bridge in Fielding does not succeed.

Forster also tries to build a second bridge on the symbolic level but the inadequacy of his symbolism creates ambiguity throughout the novel. In dealing with symbolism, Forster is working on something beyond his ability. Forster is a story-teller, commenting on his characters, interpreting their emotions and actions, moralising on them and bidding us admire or detest. He is not in complete control of the symbolic pattern he puts into the book. Mrs. Moore is the prime example of the novel's ambiguity. It is she who is made to seem the likeliest bridge between the Oriental and the British, but she is immersed in a cloud of mist throughout. After the cave incident, her personality is completely changed. From being an old, intelligent and kind English woman, she becomes exhausted and passive. When she is dead, she still plays an important part in the novel. She is indianised by the "Ebniss Hamoor chant"<sup>88</sup> of the Indian crowd outside the courtroom while Aziz's case is on trial. She is also made a goddess with sacred shrines built for her. Realistically, Mrs. Moore is



completely unconvincing. However, she is on the whole associated with nature and the mysteries of the universe. Here, Mrs. Moore appears as the symbolic resolution of the plot to promote the author's wishful thinking. As a symbol, Mrs. Moore is a kind of spiritual presence watching over the book. She is another form of Water Magna who is contemplating the universe, accepting life and all its confusion. At the same time she symbolically represents an essential harmony with nature, as when she sees a wasp at the clothes-peg. She calls that wasp "Pretty dear."<sup>89</sup>

However, a question inevitably arises. Can a tired old English tourist lady bear so much weight? This irresolution exists because Forster himself feels doubt about the material he is using. Mrs. Moore is, as it were, trapped between the social novel and the symbolic novel. The failure to use her effectively is unavoidable. Mrs. Moore's children also seem overt and unconvincing intrusions into the plot. They do not have any real importance in the novel except to complete his attempt on the level of symbolism to show reconciliation between the two peoples. Forster fails to dramatize them believably and his symbolism is a failure in spite of his earnest efforts.

Mrs. Moore can be seen as she is meant to be, the spirit of eternal acceptance, but as a bridge, she is not a success. The failure of Fielding (and of Aziz) to be a bridge figure is intentional. Fielding is a result of

Forster's understanding of the situation in India and his belief that connection is impossible under existing conditions. But the failure of Mrs. Moore as a bridge is of a different order. Here Forster is making a determined effort to show some area of connection. Much can be said for Forster's conception of Mrs. Moore, but he does not succeed in embodying this conception in a real character. Here the failure in bridge-building, then, is Forster's own."

The Indians in A Passage to India are mostly Moslems. They are among the upper class. Most of them are intelligent and well-educated. Therefore, they are very conscious of the bad behaviour, rudeness and lack of consideration of the English toward them. They resent the English because they know that they are despised by them. When invited to the 'Bridge party', the party Mr. Burton the collector has arranged for Adela and Mrs. Moore to meet Indians, some believe that the hospitality has been forced by higher officials. Some are really pleased but some feel that they are going to be tricked again. Finally, most of them agree to go.

The Bridge party is not a success. The Indian guests appear very pitiful here. They feel themselves out-of-place and their being treated improperly makes the situation worse. There is no bridge at all in this party because the Indians and the English still separate from each other. They stay in their own groups. The English are not interes-

ted in their guests, and the Indians feel so self-conscious that they cannot give the right response to some English like Mrs. Moore and Adela who try to make friends with them.

In portraying the Indian characters, Forster does not seem too sympathetic and over-kind to them. He also gives a balance that the fault is not only the responsibilities of the English but of the Indians as well. The difficulty lies mostly in the function of their mind and thinking, because although this functions

...was not alien to them... the words were too definite and bleak. Unless a sentence paid a few compliments to Justice and Morality in passing, its grammar wounded their ears and paralysed their minds. What they said and what they felt were (except in the case of affection) seldom the same. They had numerous mental conventions, and when these were floated they found it very difficult to function.<sup>90</sup>

This is a criticism of the Indians' behaviour that something difficult to understand and deal with in it is also one main element of the failure of connection and communication.

The main Indian character is Dr. Aziz, a young Muslim doctor who works under Callendar. We see him at the dinner party in which he joins in a discussion with his friend about the possibility of being friends with the British. Aziz is happy and gay here. But as soon as he is called by Major Callendar while he is having dinner, his gaiety disappears. Though conscious of the British coolness towards him, Aziz tries not to annoy them. As he wants to be treated by them as a human being, he takes precau-

tions to maintain the illusion of being treated as one. Although he is very sensitive and resentful about the English snubs, their rudeness and lack of consideration toward him, he still tries to compromise himself with the British. He feels hostile to them yet he yields to them and lets them take his carriage without arguing. It is clear that because of this pattern of behaviour, pressure is building up inside Aziz that will be explosive if and when released.

He is also very sentimental. If any warmth had been offered to him, his own heart spills over. In a way, he turns to rest after a long walk from Gallender's house after his carriage is taken. Mrs. Moore comes into sight as he is involved in his own dream. At first, he thinks she is a ghost and becomes suddenly angry and nearly rude to her. But after he learns she is friendly, he becomes polite, grateful and happy. He pours out his heart, his troubles, and his affairs to her, believing that she sympathizes with him.

Aziz is very volatile too. Basically,

...his spirits revived with violence. They could have revived in any case, for he possessed a soul that could suffer, but not stifle and led a steady life beneath his mutability.<sup>91</sup>

Invited to Fielding's tea party, Aziz is overcome by warm and generous greetings from his host and he cannot help giving Fielding all his affection. He gives Fielding his own collar-stud, lying that he has a spare one, in

order to give something in return for Fielding's kindness.

Azis is a very warm-hearted man, who lives for human contact. The most important thing to him is the 'holiness of the heart's affection.' As he does not expect any kindness and affection from any Englishman, he is therefore shocked by his being treated as a friend and an equal at Fielding's place. Yet his emotions are sometimes released in unfortunate ways. The tea-party is over when Henslop enters and treats Azis rudely. Azis becomes aggressive... provocative and floutyent,<sup>92</sup> and begins showing off.

On the trip to the caves, Azis rises to high bliss. He tries to be generous and hospitable. Unfortunately, he overdoes his hospitality. The elephant ride to the hills, which he means as a surprise for his guests, and the practical jokes intended to divert them, only distress them. Azis is not conscious of this. He, in fact, nearly bursts with pride and relief, thinking he has been successful in pleasing them. It even becomes casual. Since he has heard that English people never stop eating, he serves them food every two hours before breakfast. "His honour was involved in their happiness, and any discomfort they endured would tear his own soul."<sup>93</sup>

After the expedition, the charge, the disgrace and the trial embitter him. He feels betrayed and all the muffled resentment boils over. Azis is the illustration of what the Indian situation does to such a man as him. His

personality completely changes. Now, he becomes entirely anti-English. For some silly reasons, he believes that Fielding will marry Adela and he feels cheated. Therefore, he escapes permanently from the English who always frighten him. He leaves Chandrapore and goes to work in an Indian state, Mau.

✓ Aziz is seen on the whole as a young Indian, restless, volatile, vain, yet friendly and generous. He has good intentions but is perplexed in the midst of the middle of India and the pressure of Imperialism and Racism. He is misunderstood and his good will is in vain. Aziz seems to represent some aspects of India, the common, everyday, alive elements.

At the same time, however, Aziz also represents a special response to the problem. Since the holiness of the heart's affections, which he regards so highly, and his warm-heartedness are scorned and disdained and he is left alone in disgrace and contempt, he has to reconstruct his human dignity in order to be able to retain it. Against his own desire, he rejects Fielding and the possibility for their relation after they meet again at Mau. Now his cry is not to connect with the English on equal terms but that "India shall be a nation! No foreigners of any sort! Hindu and Moslem and Sikh and all shall be one!"<sup>94</sup>

Professor Godbole, the Hindu, is another main Indian character. He works as the assistant of Fielding at the

Government college before he retires to Mau. He appears first at Fielding's tea-party, an elderly man who is not concerned much with anything around him. His appearance is very significant.

...He was elderly and wizen with a grey moustache and grey-blue eyes, and his complexion was as fair as a European's... his whole appearance suggested harmony-as if he had reconciled the products of East and West, mental as well as physical, and could never be discomposed.<sup>95</sup>

It seems like the possibility of the two peoples' coming together is at hand with Godbole. But he begins to be unintelligible with his song at the end of the party. He is opposite to Aziz and with him, we feel that Forster is talking about the other side of India, the mystical, incomprehensible side. With Godbole, Hindu philosophy is expressed, for example, his attitude about good and evil.<sup>96</sup>

As the Minister of Education at Mau, Godbole leads the rituals for Krishna's birth celebration. He stands in the presence of God the Infinite Love to save the world. Thus, Godbole has the same function in the plot as Mrs. Moore, to represent the eternal acceptance of the whole universe.

Godbole and Aziz are extremely opposite characters. They can be seen to combine to represent the real India. If Aziz is to represent the new aspects of India, Godbole is the old. They are contradictory elements of the same

whole, a whole which contradicts itself in mystery and middle, which is incomprehensible and unidentifiable as well.

Forster's emphasis in A Passage to India is the inability to connect between the British and the Indians, and this failure is due to "the hostility and lack of com-union between the two sides."<sup>97</sup> Forster sees the relationship between Fielding and Aziz as symptomatic of the failure of connection between Englishmen and Indians. It is the failure to bridge the gap, between them - the gap of 'head and heart'. The English are too much involved in 'head' while the Indians overemphasize 'heart'. The English apply rationality, strict order, and system to everything, even their own feelings, while the Indians use only sentiments and emotions. In a conversation between Aziz and Fielding, the contrast is well defined. Fielding is trying to dissuade Aziz from his intention to ask for redress from Adols.

'You are so fantastic... Miss Quested, you won't treat her generously; while over Mrs. Moore there is this elaborate chivalry. Miss Quested anyhow behaved decently this morning, whereas the old lady never did anything for you at all, and it is pure conjecture that she would have come forward in your favour, it only rests on servants' gossip. Your emotions never seem in proportion to their objects, Aziz.'

'Is emotion a sack of potatoes, so much the pound to be measured out? Am I a machine? I shall be told I can use up my emotions by using them, next.'



'I should have thought you could. It counts common sense. You can't eat your cake and have it, even in the world of the spirit.'

'If you are right, there is no point in any friendship; it all comes down to give and take, or give and return, which is disgusting...'<sup>98</sup>

This conversation shows Fielding's obtuseness and lack of real understanding and Aziz's emotionalism. With the balance between Fielding and Aziz, Forster shows that the British minds are chained to rational order and logic with rigid forms and patterns arrived at by reason while the Indian minds are ruled by imagination and dreams. Thus, connection between them seems out of reach. Even Fielding who can be regarded as exceptional among the British cannot begin to follow Aziz's way of thinking. India is the land of the undeveloped head, England of the undeveloped heart.

The failure in the British-Indian connection also comes from the race problem. Differences in race, ways of thinking, and ways of life inevitably cause misunderstanding. However, Indians fail to connect even among themselves, let alone with the British. Religion is the most important reason for hostility with or without race. Hindus and Moslems cannot get along at all. Moslems look down upon Hindus, and Hindus dislike Moslems. When Dr. Panna Lal, Aziz's Hindu colleague, visits him when he is ill, Aziz's friends satirize and make fun of him. Even in the Hindu-Moslem entente, a genuine desire for a good understanding among Indians, the local consequence after Aziz's trial,

there still is a barrier. Azis, while greeting Mr. Das, a Hindu, thinks, "I wish they did not remind me of cow-dung."<sup>99</sup> And Das, while talking amiably with Azis, thinks, "Some Indians are very violent."<sup>100</sup> They do not trust each other and they try to spy into one another's heart.

Fielding and Mrs. Moore, fail in their function as 'bridges' Yet, symbolically, reconciliation is still possible. Thus, Mrs. Moore's children come into the plot, though unsuccessfully. Ralph also believes in the 'heart' as does his mother, and Stella is Fielding's wife. They both remind Azis of Mrs. Moore. And in remembrance of Mrs. Moore, Fielding and Azis reconcile.

Realistically speaking, hope for connection is still farfetched. The last paragraph of the novel shows that as long as the master-servant feeling is still alive, no solution is available. Indians and English will be friends when they are on equal terms, when India is a unified nation but not now because although they want it:

...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 tank, the jail, the palace, the birds, the garden, the Guest houses, that came into view as they issued from the gap and saw Gau beneath; they didn't want it, they said in their hundred voices, 'No, not yet,' and the sky said, 'No, not there.'<sup>101</sup>

Forster has made a second passage to India as described in an article entitled "India Again" in his Two Cheers for Democracy. He returned to India in October 1945, for a conference of Indian writers. It was his second passage to the country he loved.

Externally, India has not changed. The countryside and the people are still the same. Yet he observes some great changes amid his nostalgia for the old India he has known. He finds with regret that modern Indians passionately and constantly occupy themselves more in politics than in other equally important matters. The function of women in society is a second important change. Emancipation of women is increasing. Forster also believes that this change will soon cover all India and cause the nation to enter a new phase. Art and literature are making progress too.

English is more widely spoken than on his last visit. Yet it is spoken more poorly because they learn English from teachers who do not have good knowledge of standard English and they do not have much chance to practice since there are fewer English in India. Still, barriers between Indians and English exist. But the main problem now has also changed. It is "the tragic problem of India's political future."<sup>102</sup> Forster cannot avoid feeling guilty and worried about this problem. Being a man of good-will himself, he again, almost lamely, comes to the conclusion that good-will is only a very little step in the right direction and is of course not enough.

...And turning from myself to people who are far more important than I am, namely to the young, I do pray that young English people who like Indians and want to be with them will be encouraged to go to their country. Goodwill is not enough. Of that I am too easily convinced. In fact, at the present

moment goodwill out there is no use at all. The reactions to it are instantly cynical. The only thing that cuts a little ice is affection or the possibility of affection. Whatever the political solution, that can surely do no harm. But it must be genuine affection and liking. It must not be exercised with ulterior motive. It must be an expression of the common humanity which in India and England and all the world over has been so thwarted of late, and so despised.<sup>103</sup>

Forster's solution by affection sounds sane and healthy but it is almost absurd. It is at best an idea belonging to the world of 1905. In fact, it is only a vision, though a great and warm-hearted human vision, a vision of equality and brotherhood. It is admirable but doomed to failure because it is not a vision that can cope with the reality of the twentieth century.