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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, absence is not non - existence, ... " (Forster, 1970: 175). Although after the cave experience Mrs. Moore denies everything, even her moral duty to Aziz, yet it is her memory which somehow pushes aside Adela's hallucination about the cave accident and enables her to go back to the cave in imagination and sense clearly that she was not attacked by Aziz. Therefore Mrs. Moore becomes "Esmoor" to the Indian crowd in and around the court-house, a goddess who saved Aziz. Some even without the exact knowledge about the case join the enchanted crowd in praising the good old woman, whose name they treat as a saint. Despite her departure from India and her death on board a ship, she recurs throughout the rest of the story. Aziz remembers her affectionately, although he has come to believe that Indians and the English can not be friends so long as the English are in India. She continues into the future in her daughter Stella, who marries Fielding and returns to India.

"A Passage to India" is one of the best modern classics ever written. As L. Trilling said in 1944, "Forster's book is not about India alone, it is about all of human life," (Trilling 1962: 138). Forster's novel relates the ideas of human harmony to the secret of the inner life and the mystery of the whole universe. Perhaps it will not be inappropriate to bring this brief survey to an end with a quote from John Colmer, "The final effect is not one of pessimism but of qualified optimism, since we witness a variety of approaches to truth, each having something in common with the other, each having a relative validity, none being complete." (Colmer, 1967: 62).

SOURCES

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Forster suggests that the British Empire was undermined by bad manners. Due to the lack of communication, intelligent native Indians estimate that a year in India makes the most pleasant English man rude. There is something in India that changes them, as Hamidullah a lesser character in the novel remembers the friendship he had enjoyed when he was an undergraduate at Cambridge. Of all the English it is the women who are crudest in their manner towards Indians and most strongly insist on their superiority. The English women make the relationship worse and even one of the ladies says on one occasion that "why the kindest thing one can do to a native is let him die" (Forster, 1970: 28). But simple and kind-hearted Mrs. Moore whose discovery that Christianity is not adequate is an English woman, too. The religious English lady unwittingly moves away from Christianity and becomes closer and closer to the Indian way of feeling. She finds a new meaning for the universe in India. She is somehow elevated and ascends beyond the other characters of the book. Especially after the experience of the cave she is made more mysterious and disregards the trivial worldly happenings around her. "She left increasingly (Vision or nightmare?) that, though people are important, the relation between them are not, and that in particular too much fuss has been made over marriage; centuries of carnal embracement, yet man is no nearer to understanding man", (Forster, 1970: 134). The climax of her change happens in the cave. After entering the cave she loses Aziz and Adela and is pushed forward by the villagers. There is no light in front of her and she can not see anything, it is like a grave. Something naked touches her, and she is extremely moved, nothing can be heard except "boom". Everything in the cave is reflected as "boom" and thus Mrs. Moore comes to realise the emptiness of the universe. "The echo in a Marabar cave is entirely devoid of distinction", (Forster, 1970: 145). She is frightened to find that all things are alike, even good and evil, even life and death. "Everything exists, nothing has value", (Forster, 1970: 147). This is in accord with the Hindu vision expressed by professor Godbole to Fielding, "Good and evil are different, as their names

England due to the terrible heat and exhaustion. After her visit to the caves she has changed considerably and behaves in a very strange way to the extent that her son and Adela think at times that perhaps she has lost her reason. She does not show her former warmth or affectionate understanding. She has become hard, irritable, and takes no interest in the accusation made by Adela against Aziz. At the trial Adela suddenly recognizes that she has made a mistake, she is able to return in imagination to the caves and she senses that Aziz is innocent. She confesses that she has made a mistake. Aziz is declared innocent and is released. The Indians are happy and the English furious. The Indians start their irrational celebrations and this festivity is a representative of the force of mass hysteria. Adela who has renounced her people is deserted by them, and no one with the exception of Fielding makes arrangements for her accommodation. Aziz who is no longer at ease now thinks of compensation and he does not give in even to the request of Fielding. But eventually the memory of Mrs. Moore persuades Aziz to withdraw his claim. The last chapter of the book has been devoted to mysterious Hindu celebrations in the Temple. Forster once in answer to an interviewer about the exact function of the religious Hindu festival, replied: "It was architecturally necessary. I needed a lump, or a Hindu temple if you like - a mountain standing up. It is well placed; and it gathers up some strings. But there ought to be more after it. The lump sticks out a little too much". Dr. Aziz and Fielding, whose friendship was somehow broken are brought together again in this chapter. Although they are friends and can speak to each other without restraint, nevertheless Forster is too honest a novelist to fake a happy ending. Their ways of life have changed too strongly for them to be able to continue as close friends. Once more we are reminded of the lack of communication between individuals of our time. People can not communicate with each other as freely and easily as they used to do during the last century. That was the outline of the novel. The relationship between the English and the Indians and misunderstanding between them is of great importance in the novel. One gets the feeling that

in fact, beyond the power of human understanding - the mystery "behind the existence of conscious spirit in the universe" , (Clubb: 186). Fielding , the principal of the local college, and professor Godbole, a Hindu teacher were also to come the excursion, but since they miss the train, Aziz goes on ahead with the ladies. The relationship between Aziz and Fielding is the focus of interest in the novel, and not that between Adela and Ronny. The friendship between Aziz and Fielding shows not only the limits of communication between individuals, which is one of the common features of our time, but also it shows more adequately the complex tensions between East and West. Fielding is a mature, middle-aged man who is different from the other English officials in India. He has the virtues of the liberal humanist: he believes in the supreme value of ideas, is free from race and religious feelings, remains detached, observant, sceptical, tolerant amid an intolerant passionate environment. In one of the caves Mrs. Moore has a disturbing psychic experience and sends Aziz and Adela to continue the exploration without her. Adela is not sure whether she loves Ronny or not and is hesitant to marry him. Somehow in the cave the strap of her fieldglasses are pulled and broken by somebody in the darkness, and she rushes out very disturbed and afraid in a state of hallucination that Aziz insulted her and attempted to rape her. The accusation makes the English angry and the verdict is reached that Aziz is certainly guilty. Aziz, whose heart is deeply broken, dishonoured and miserable is put in prison. The Indians do not believe that Aziz is guilty and are furious, and of the English only Mrs. Moore and Fielding share the Indians' opinion. Mrs. Moore, because of an intuition, thinks that the accident could not have happened and Adela is the victim of illusion. Fielding, because he thinks that he knows the young doctor and naturally believes that he is not the kind of fellow who could do such an evil. Fielding openly declares his ideas about the cave accident and consequently is abandoned by his fellow country men. Mrs. Moore who only hints her opinion is taken by surprise and is sent away by his son. She dies aboard a ship on her journey back to

that she wants to see "the real India", whereas Mrs. Moore fascinated by the gravity of India, enters a mosque one evening and there makes the acquaintance of Aziz, a young Moslem doctor. Aziz is hurt and feels miserable, because he has just been snubbed; but Mrs. Moore's kindness and simplicity soothe him, and between them develops a friendship. Both of them trust their emotional responses without rationalising them and this brings them together and makes them fellow "orientals". The young Dr. Aziz, one of the main characters of the novel is a kind-hearted, and sensitive to nature, who is very pleased to make friend with Mrs. Moore. He is emotional and relies more on his feelings. He is fond of poetry and repeats the phrase "the secret understanding of the heart" which suggests that the Muslim doctor overvalues pathos, but it is this secret understanding that in fact brings the Indian and the old English woman together. His nature is in many ways child-like, in many ways mature; it is mature, because it accepts inconsistency. Although he has not been endowed with much dignity, nevertheless he is human; he is not efficient, and is not prompt, and above all he is not even really convinced of Western ideas, even in the realm of science. He is very sensitive and very imaginative. He feels humiliated and desperately wants to be liked. Perhaps he is not a hero himself, but he has chosen all his heroes from the great chivalrous emperors Babur and Alamgir and is very pleased whenever he remembers their glory and popularity. Aziz is one of the Indians, a member of a subject race. Both Mrs. Moore and Adela are chilled by Ronny, Mr. Moore's son and Adela's fiancé; he has entirely adopted the point of view of the ruling race and has become a heavy-minded young judge with his dull dignity as his principal asset. The friendship between Mrs. Moore and Dr. Aziz develops and includes Adela. Both ladies presume that by knowing Indians they will come to know India, and Dr. Aziz is very delighted to find an old English lady who, "understands people". He is so overwhelmingly delighted that without thinking of the difficulties which he may encounter, organizes a fantastically elaborate jaunt to the Marabar Caves. The caves represent something which is

marks of the artist's imagination. The work of art is not supposed to be as solid and concrete as scientific works. It is true that a work of art like a mirror reflects the world, and, the modern novel especially reflects the psychology of man, but we can not deny that the artist with the help of his imagination has every right to interpret whatever he observes in whichever way he likes. The novel as a work of art should not be "scientific". Therefore, in the case of this novel it is irrelevant to ask ourselves: Is this the truth about India? Is this the way the English act? Or is this the way the English act in India and, for that matter, in other countries as well? Are their behaviors typical, or do they only behave like that in special circumstances? May be the English are not like that at all? And how about Indians? Are they really like the one depicted in this novel? all of them? some of them? Moslems or Hindus, which? Why are there so many Moslem characters and so few Hindus in this novel? Why so much about Hinduism and so little about Islam? The lack of answers for these questions may be reckoned as the deficiency of the book, but the main question is what is to be done? Forster condemns mere dependence on the reason and mind disregarding feelings and emotions. On the other hand this work is an impressive structure of carefully pondered experiences. "Love in public affairs does not work." I think the answer is that one should try to connect heart and mind in an attempt to understand other human beings and the universe. In other words, proportion is the secret of this book.

The book is in three parts; the large-scale tripartite musical from "Mosque", "Caves", "Temple", reflects the three seasons of the Indian year, the discerning of three attitudes to life, "the path of activity", "the path of knowledge" and "the path of devotion" representing ways of salvation, (Allen:938).

Adela Quested, a humorless liberal accompanied by the elderly Mrs. Moore, whose son she is supposed to marry, arrives in India. Both ladies are tender, kind, and are desirous to "Know India". Adela now and then repeats

for different reasons, but almost all who have read it, consider that "A Passage to India" is one of the best examples of a modern novel. "A Passage To India" is not, as is often suggested mainly concerned with the problems arising from the misunderstanding of ruling and being ruled. One can not deny that it is a political novel, with the theme of public relations between different societies; different societies because not only do they belong to different cultures and possess different ideas and values about the eternal questions of life, but also because each society seeks different solutions to the human problems. The English do not believe in sensibility of senses or feeling; for them reason and mind come first, then heart and emotion, and those of them, e.g. Mrs. Moore, who find that there is something more in life than the cliché moral values of the Western world and even more than the "poor little Christianity" there is a mysterious and somewhat unhappy ending. Indians on the contrary depend too much on their senses and feelings, even at times behave like unreasonable children; so in the long run they are also responsible for the misunderstanding of two English and Indian societies. The idea of goodness is widely distributed in this novel, and each society in "A Passage To India" fails in different way and for different reasons to connect reason and emotion in an everlasting balance. There is, in this novel, the sudden intrusion of timelessness, the horror of absolute vacuum in which human ambition, love, hate, even religion vanish as undifferentiated particles down an eternal drain. Forster in this book disregards the differences of language, race, religion, which at times endanger the relationship of different societies, and is looking for the solution of the question of different people on a much greater scale. He does not limit himself to the problems of different individuals. Although his characters are all different individuals with a psychology of their own, but truly speaking they are "types" rather than individuals. Each of them in their own way is a representative of his own society.

A novel, being one of the creative products of artistic talent, although reflects the reality of the surrounding world, nevertheless bears more the

short stories: "The Celestial Omnibus" (1914) and "The Eternal Moment" (1928); essays, collected in "Alinger Harvest" (1936) and "Two Cheers For Democracy" (1951); and "Alexandria: a History and a Guide" (1922). He wrote, with Eric Crozier, the libretto for Benjamin Britten's opera "Billy Budd" (1951). In 1937 he was awarded the Benson Medal and in 1961 made a Companion of Literature by the Royal Society of Literature, and finally in 1953 he was made a Companion of Honour.

The last of his novels and the best known, "A Passage To India" was completed and published in 1924. It gained him a wide reputation for the insight and wisdom with which he depicted the relations between the Indians and the English in India.

"A Passage To India" was dramatized by Lance Sieveking and broadcast in the Home Service on 24 October 1955. It was also dramatized by Santha Rama Rau and first performed at the Playhouse, Oxford, on 19 January 1960; the play was published in Great Britain and in U.S.A. The novel has been translated into more than twenty languages, including Persian by Dr. Hasan Javadi in 1968.

The holograph manuscript, over 500 leaves, including "earlier draft material, notes and ... two fragments of what Mr. Forster has identified as incomplete short stories..." was presented by the author and sold for £6500 on behalf of the London Library, where he had been on the committee for over fifteen years, at the sale at Christie, Manson & Wood, London on 22 June 1960. This material is now in the Academic Center, University of Texas.

Critical Survey

A Passage To India is Forster's the last but not the least important novel. Although *Howards End* has been called his best novel by some critics, undoubtedly "A Passage To India" is his most widely read book, and it is true that Forster owes his popularity to this novel more than to any other of his works. It has been read by different people with different interests, criticized

A Passage To India Revisited

by E. Faghih, Ph.D.*

GENERAL INTRODUCTION

The purpose of this article is to give a critical survey of one of the important novels of the twentieth century which bears a relationship to the now prevalent dichotomy of the own culture versus the alien culture. Before embarking on this task, a brief general introduction to the times and especially other works of Forster is offered with the hope that it will set out the brief survey offered there after.

Forster, Edward Morgan (1897-1970), the novelist and essayist was born in London and was educated at Tonbridge School and King's College, Cambridge. He lived for a time in Italy, the background of "Where Angels Fear to Tread" (1905) and "A Room with a view" (1908). "The Longest Journey" (1907), which has a considerable element of autobiography was followed by "Howards End" (1910). His last novel "A Passage to India" (1924) has attracted much attention, not only for its formal merits, but also because of the unique approach to its subject-matter.

"Some Aspects of the Novel" was delivered first as the Clark lectures in Cambridge in 1927 and was published in the same year. Forster's experience in India, where he went in 1912, and again in 1921 after being in Alexandria during the war, are described in "The Hill of Devi" (1953). He has also written