

T.C.
YAŞAR ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ

**AN ANALYSIS OF THE RELATIONSHIPS BETWEEN THE BRITISH AND THE
INDIANS BASED ON THE REPRESENTATION OF SETTINGS IN E. M.
FORSTER'S *A PASSAGE TO INDIA***

**(E. M. FORSTER'İN *HİNDİSTAN'A BİR GEÇİT* ADLI ROMANINDA MEKAN
TEMSİLİ ÜZERİNDEN BRİTANYALILAR İLE HİNTLİLERİN İLİŞKİLERİNİN
ANALİZİ)**

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YEMİN METNİ

Yaşar Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğüne Yüksek Lisans Tezi olarak sunduğum “An Analysis of the Relationships between the British and the Indians Based on the Representation of Settings in E. M. Forster’s *A Passage to India*” adlı çalışmanın, tarafımdan bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin bibliyografyada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

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Beyza Demet SARIKAYA

İmza

ABSTRACT

Master Thesis

AN ANALYSIS OF THE RELATIONSHIPS BETWEEN THE BRITISH AND THE INDIANS BASED ON THE REPRESENTATION OF SETTINGS IN E. M. FORSTER'S *A PASSAGE TO INDIA*

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This study is aimed to explore the possibility of the intimate relationships between the British colonizers and the Indian residents based on the representation of settings in E.M. Forster's *A Passage to India*. Because the eastern and the western characters are culturally and religiously different from each other, their best attempts to establish a close relationship result in failure in this novel. These differences and England's moral and political domination over India, which cause mutual misunderstandings and prejudices, seemingly preclude the possibility of these two groups of people forming close and sincere relationships. However, the narrator encourages the readers to regard not only the problematic relationships between the natives and the Anglo-Indians, but also the attempts to constitute amicable relationships. These positive interactions demonstrate that different cultures can also exist convivially in spite of persistent conflicts. While India is represented as a setting which seemingly appears to never allow the Indians and the British to form intimate friendships and relationships, it actually functions to gather different ethno-religious groups in order to provide unity between these ethnically and culturally divergent groups.

Key Words: Forster, relationships, friendship, setting

ÖZET

Yüksek Lisans Tezi

E. M. FORSTER'IN *HİNDİSTAN'A BİR GEÇİT* ADLI ROMANINDA MEKAN TEMSİLİ ÜZERİNDEN BRİTANYALILAR İLE HİNTLİLERİN İLİŞKİLERİNİN ANALİZİ

Beyza Demet SARIKAYA

Yaşar Üniversitesi

Sosyal Bilimler Enstitüsü

İngiliz Dili ve Edebiyatı Yüksek Lisans Programı

Bu çalışma E.M. Forster'ın *Hindistan'a Bir Geçit* adlı romanında mekan temsili üzerinden kolonileştirici Britanyalılar ile yerli Hintlilerin samimi ilişki kurabilme olasılığını incelemeyi amaçlamaktadır. Doğulu ve batılı karakterlerin kültürel ve dinsel farklılıkları sebebiyle yakın ilişki kurma çabaları bu kitapta başarısızlıkla sonuçlanmaktadır. Karşılıklı yanlış anlaşılmalara ve önyargılara sebep olan bu farklılıkların ve İngiltere'nin Hindistan üzerindeki ahlaki ve politik üstünlüğünün bu iki farklı insan topluluğunun yakın ve samimi ilişki kurma olasılığını engellediği görülmektedir. Fakat yazar, okuyucuyu sadece yerliler ile Hindistan'da oturan İngilizler arasındaki problemleri değil aynı zamanda bu iki grubun dostça ilişkiler kurma çabalarını da göz önünde tutmaya teşvik etmektedir. Bu olumlu etkileşimler, sürekli çatışmalara rağmen farklı kültürlerin de sosyal bir ortamda bir arada var olabileceğini göstermektedir. Her ne kadar Hindistan romanda Hintliler ile Britanyalılar arasında samimi bir ilişki ve arkadaşlık oluşmasına asla izin vermeyecek bir mekan olarak temsil edilmiş olsa da, aslında bu mekan farklı etnik ve kültürel gruplar arasında birlik ve beraberlik oluşturmak amacıyla bu farklı etnik ve dini grupları bir araya getirme görevi üstlenmektedir.

Anahtar Kelimeler: Forster, ilişkiler, arkadaşlık, mekan

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INTRODUCTION

E. M. Forster's novel *A Passage to India* presents the relationships between the British colonizers and the Indian inhabitants, and their constantly increasing conflicts due to mutual misunderstandings and preconceptions. The cultural, religious and political differences between the British and the Indians are the main motives that lead to misconceptions between these two disparate groups. Although the narrative begins with individuals who desire to unite and overcome the stereotypes and prejudices that separate the two ethnics; cultural, religious and particularly political reasons estrange the two nations to form friendly interaction in colonial India. So can British and Indians possibly establish close relationships? Can they ever be friends? Starting from these questions, Forster analyses the consequences of England's moral and political domination over India through the relationship between Aziz and Fielding, and by highlighting the contrast between the Indian and the European way of thinking. Because these differences cause mutual suspicion and misunderstandings, the encounter between these two nations fails in most of the attempts aiming to establish a friendship. While the critics like Beer, White, Thomson, Spencer and Allen, explore the theme of unity and separation between the subject Indians and the British colonizers in their works, they do not address all the settings of the novel and show each setting relates to this theme. What I aim in this thesis is to analyse the relationships between the Indians and the British based on the representation of each setting in the novel in detail.

Colonial India as a main setting gathers different races and cultures under the same sky and on the same earth where communication and mutual effect is

inevitable. Therefore, the setting, which causes problematic relationships during the encounter between different races while unifying them in other respects, has a significant role throughout the novel. As Beer suggests, “there is a constant emphasis upon the existence, side by side, of attractiveness and hostility in the Indian scene” (115). While the attractiveness and the appeal of India are emphasized through the novel to provide the unification of all living creatures; hostility, segregation and conflicts among the settlers are also inseparable outcomes of the setting. Forster nests these two ideas, the unity and the disunity of East and West in colonial India, profoundly in the narrative by using complex interior life of the characters, complicated events, and repeated images and symbols.

A Passage to India consists of three sections and each part centres on a particular setting in a different climate. Thus, this study analyses the relationships between the native Indians and the colonial British in three chapters in accordance with the three sections of the novel. According to White the novel, “is the theme of fission and fusion; of separateness and of desired union” (644). Considering her argument, in the first chapter of my thesis, I explore the attempts of these two disparate groups to establish intimate friendship in colonial India despite all the differences between them. The first section “Mosque” is set in the city of Chandrapore where the characters are introduced, the setting is given in great detail and the narrative first develops. Although the Indians and the British inhabit the same city, it is depicted as if they lived in a completely separate city. While the part of Chandrapore inhabited by Indians is described as nothing more than mud and filth, the European side of town is described entirely as a “city of gardens”(4). The physical separation of this colonial city is presented in compliance with the

separation that exists between the Indian residents and the British colonialists. However, although Chandrapore is segregated both ethnically and spatially, it also compels the different ethnicities to come into communication with each other. The result of this encounter contributes to the possibility of forming bonds of friendship between people who have different cultural values and religious beliefs. Thus, the protagonists of the novel, Aziz, Cyril Fielding, Adela Quested and Mrs Moore, attempt to cross the invisible barriers of segregation to form relationships based on equality, kindness and sincerity. While Chandrapore as a setting seemingly never allows these two disparate groups to establish sincere friendships, this city actually functions to unite all people under one domain regardless of their nationality, ethnicity or religion.

Another significant setting in the first chapter of my thesis is “The Mosque” in which Aziz and Mrs Moore meet and forms an intimate relationship. Before Aziz and Mrs Moore meet for the first time in the mosque, the racist and unkind behaviours of most British characters toward the Indians lead the readers think that the reconciliation cannot be achieved between these two different ethnicities. However, the friendship initiated in the mosque makes the idea of unification between East and West promising. The description of the mosque also functions as a symbol of the unification of all religious identities because the dualism of Islam and Christianity, or East and West disappears in the mosque. Employing black and white colours, the description of the mosque represents the contrast between East and West but the harmony they form demonstrates the possibility of positive interactions. Aziz’s approval of this contrast also foreshadows the friendships he will form with other ethnicities. Further, Mrs Moore’s non-racist attitudes towards Aziz and the

Indians are also emphasized in this section. Her reaction toward the wasp she sees on a coat peg demonstrates her way of thinking about the equality and the unification of every creature. Mrs Moore clearly does not identify herself as superior to any creature. She recognizes the presence of God in the mosque and in India, not only in churches and Christian countries. Although the mosque is the representation of Islam, it is employed in the narrative to represent the possibility of reconciliation and unification between disparate faiths.

“The Bridge Party” is another prominent setting to explore the relationships between the Indians and the British. Upon the request of Mrs Moore and Adela to meet Indian people and engage with “real India,” Mr Turton, the Collector, offers to organize a “Bridge Party” which is seemingly bridge the distance between the Indian residents and the English colonists. However, the party can be depicted as a failure because it cannot achieve the unification between East and West. Mrs Moore and Adela’s efforts to form a convivial environment with Indians, for instance, result in failure and these two distinct groups cannot converse successfully with each other. However, the “Bridge Party” also provides a new step for future relationships between two ethnically and culturally different parties. It is the first time Indians are allowed to enter the club and two nations encounter each other in a social setting. Thus, despite being a failure by means of close interaction, the party indeed serves as the unification of the East and the West and promises new beginnings.

“Fielding’s Tea Party” is the last significant setting of the first chapter of this study. This party gathers three different ethno-religious groups of India in a friendly environment where mutual courtesy and respect play an important role to develop friendships. This setting demonstrates the possibility of positive relations among

disparate groups regardless of their cultural backgrounds and religious beliefs. The tea party does not only lead to the maturing of the relationship between Mrs Moore and Aziz, it also initiates the friendship of Fielding and Aziz who are the representatives of a positive model of the relationships between East and West. The arrival of Godbole, a Hindu professor, strengthens the idea of unification of all living beings in India as he seems to represent the harmony East and West forms. Although some complications and misunderstandings occur between the characters owing to distinctions in their cultural values, traditions and religious beliefs, their considerate and respectful treatment of each other provides a reconciliation between these discrepancies.

In the second chapter of my thesis entitled “Caves”, which is also the name of the second section of the novel, the effect of the trip to the Marabar Caves on the British characters and the relationships they have established with Indians is analysed. The promising friendship between the Indians and the British gives way to estrangement and intensified conflict among the characters in this new setting. Since Marabar Caves are all equal in size and shape, it can be said that these caves represent equality and unity. They are also described as “black holes” that stand for both emptiness and nothingness. While the caves are associated with equality and nothingness, they ironically aggravate the differences between the Indian and the British characters instead of unifying them. The description of the caves functions as a representation of the ambiguity of the relationships between East and West. Moreover, the characters leave Chandrapore to visit Marabar Hills when the country is “invisible except as a dark movement in the darkness” (145). Their leaving a site of darkness and the darkness of caves are explored in this section and connected with

the unconscious of western characters. The journey to the caves is to the unknown side of the English characters where their inner thoughts hide. The echoes in the caves are also employed to indicate the oneness and equality of all living things. Regardless of the noise which is made, the equivalent echo returns as “boum”, “bou-oum” or “ou-boum” in the caves. The echo functioning as the symbol of equality and oneness extinguishes all ethnic, religious and cultural distinctions which preclude the relationships between the Indians and the British. However, as all people and things become the same and all the distinctions disappear, good and evil seem to become identical and equal as well. Thus, although this trip is organized to improve established friendships between the Indians and the British characters, the barriers between them seemingly become insurmountable and the existent tension intensifies.

In the next section of Chapter 2, the destructive effects of the trip to the Marabar Caves on the relationships between the eastern and the western characters are examined throughout the trial of Aziz. “The Trial” section is the setting where India is described to be divided completely into two parts. Adela’s false accusation of the assault against Aziz does not only reveal the British characters’ racist tendencies and theories towards Indians, it also turns the Indians’ passive dissatisfaction with the British domination into an active rebellion. The way the British characters handle this case, which is far from justice and equality in order to convict Aziz, unites all Indians whether Muslim or Hindu against the British Empire. Although Mrs Moore’s symbolic presence is employed to emphasize the unity of all living things, her apathy to the relationships after the trip to Marabar Caves estranges her from being a unifying figure, and all the established close relationships are damaged during the trial.

The last chapter of this study entitled “Temple” is set in the Hindu state of Mau in central India during a holy Hindu festival. In view of the suggestion of Thomson, I analyse the particular aspects of setting that relates to equality, oneness, friendship and the presence of God. While the Marabar Caves represent nothingness and emptiness as the symbol of absence of God, Mau is the representation of reconciliation between disparate groups with its “rainsoaked jungle” and religious festival. In the first section of this chapter, I explore how the distinctions between all living things in Mau Palace reconcile with the ceremony of God Krishna’s rebirth. “Infinite Love” embodied by the birth of Shri Krishna saves the world and extinguishes all sorrow for both Indians and foreigners. Thus, all human beings, regardless of their religious beliefs, are embraced under universal love. Because the Hinduism, as represented in the festival scene, emphasizes oneness and equality of all living creatures, it provides the readers with hope of reconciliation between East and West. Professor Godbole’s role also becomes considerably prominent with the presence of Hinduism. Particularly, his remembrance of Mrs Moore, and his attempts to make connections between her and the wasp to provide completeness, demonstrates that the Hinduism represented in the festival is based on love and includes all living things. Although the atmosphere of the festival can be described as a muddle or as unfamiliar by foreigners, a harmony is achieved through the representation of love in the “Mau Palace” section.

“Mau Tank” as a setting is the last section of this study, in which the contribution of the water as a symbol of unification is explored. Continuous rainfall, the river Deora and Mau tank are all employed to wash away all conflicts and misunderstandings between Indians and the British during the holy festival. The river

and the tank also have a significant role in the reunion of Aziz and Fielding who attempt to overcome presumptions and establish close relationships despite all religious, cultural and social discrepancies between their nations. According to Spencer, “the festival represents a complete overturning of the caste system, since everyone is mingled together in the act of worship, a condition which would never occur in the daily routine of the average Indian village” (286). Although the encounter of distinct ethnicities has a great contribution to the personal developments of the characters, with the end of festival, the consciousness of political and social discrimination returns and overwhelms the desired union, particularly friendship. As Allen also notes, while Mau Tank brings Aziz and Fielding together, it does not unite them completely.

CHAPTER I

MOSQUE

1.1 Chandrapore

“Mosque,” the title of the first section of E.M. Forster’s *A Passage to India* begins with a description of the city of Chandrapore, where the narrative first unfolds. Chandrapore is a city in which Indian residents and British colonialists attempt to coexist. This colonial city is segregated, both ethnically and spatially. Although these two groups inhabit the same city, Forster depicts the Indian inhabitants and the British colonizers as living worlds apart. Employing various images and symbols, Forster describes the ethnic, cultural, and political differences in great detail between the British and the Indians, which cause mutual prejudices and misunderstandings. In fact, his descriptions of the residents match his depiction of the actual setting. The physical separation of the city into two parts is a sign of a much more significant separation that exists between the Indians and the English. Despite Chandrapore containing two disparate groups of people, in two separate parts of town, the city also functions to gather different races in order to unite all people, regardless of their nationality, ethnicity, colour, or religious beliefs. Thus, despite all the discrepancies between the inhabitants of Chandrapore, both physical and spiritual, the readers witness attempts made by the protagonists of the novel to traverse the invisible barriers of segregation, as these characters establish promising relationships based on equality, generosity and intimacy.

The section of Chandrapore in which the Indians live, located near the River Ganges, is marked entirely with negative adjectives. This part of town is not extraordinary in any way. Even the Ganges, a holy site, represents dirt and barrenness in these initial pages. Forster writes, for example, that the streets of Chandrapore 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” (3). The temples where human beings strengthen their connection with God spiritually are also defined ineffective instead of divine. It is as if even God wished to estrange himself from the Indian part of the city, which is described as being made of mud and dirt. Like the city itself, Indians are described as “mud moving”. The lives of Indians are represented as disorganized and random, in congruence with the architecture of the city. The city is disordered and amorphous, as interior structures are blended into external gardens, structures appear unfinished or monotonous, and no paintings or decorations can be discerned. However, “the reader is also aware that descriptions of Indian formlessness have often a British bias and he learns to adjust his sense of the fairness of the contrast to Forster’s irony” (Hunt 516). It is also expected that the Ganges will eventually sweep away all the dirt of the city but only “houses do fall, people are drowned and left rotting, but the general outline of the town persists,” which suggests a “low but indestructible form of life” (4). In short, Chandrapore, which is meant to represent India on a grander scale, is depicted as nothing more than mud and filth.

In contrast to the “filth” and decay of the Indian part of the city, the European side of town, called the “civil station,” is described in more positive terms as a “city of gardens”(4). Barren lands in the Indian part of town transform into fertilized and

lush locales in the civil station, and the dry Ganges River is described as a holy place. Because the British part of the city is described as a lush haven, the readers get the impression that the British settlers live in a completely separate city. Further, because the English are supposed to represent an organized, rational, and advanced side of India, their existence as colonizers in Chandrapore seems to be justified with the depiction of setting they reside. Even the trees “glorify the city to the English people who inhabit the rise” (4). While Indians live by the river, which symbolizes low-life, Europeans live on the high ground, where everything is organized and planned carefully as they are the members of upper class. The Europeans even live near the railway station, which represents the technology and civilization they bring to India. Therefore, the civil station which belong to the British “shares nothing with the city except the overarching sky” (5); Hunt notes that “the implication here that the British would really like to have their own sky if it were feasible” (505). Although the British and the Indians inhabit the same city, the sky they live under is represented as the only thing they physically share.

In fact, the sky has an important symbolic role, and Forster imbues the metaphor of the infinite sky with a deeper meaning. In the following chapters, the sky is represented as strong and enormous, likened to a divine being. The sky embraces all beings in efforts to facilitate unification and equality of the disparate groups in Chandrapore. Thus, although the limitless sky is represented as the only physical setting the colonial British and the native Indians share, it is nevertheless very significant since it functions to unite all people under one domain.

Forster describes the two societies living in India in great detail. Namely, he focuses on describing the native Indians, the colonial British, and the ways in which they interact with each other and establish relationships. Thus, the barriers of interracial friendship in a colonial context are examined thoroughly in *A Passage to India*. East, represented by the native Indians, and West, represented by the British colonisers, live quite differently from each other, both physically and culturally, and it seems there is an impassable gap between the Indians and English inhabitants. Because the city physically segregates the British from the native Indians, it seems impossible for the citizens of Chandrapore to interact with each other. In fact, the different descriptions of the British and the Indian sites display the distinctions between Eastern and Western cultures. These differences seemingly preclude the possibility of these two groups of people forming close and sincere relationships. Moreover, Forster indicates the stereotypical attributes and beliefs that various English characters assign to the Indians with whom they interact. English women are especially racist, cruel and unfriendly; they often scorn the Indians and criticise their husbands if they show any kindness towards the Indians. Even the English who communicate with the Indians intimately deserve to be excluded from the society. In *A Passage to India*, Foster emphasizes the unpleasant consequences of England's moral and political domination over India in terms of the relationships between East and West.

On the other hand, Chandrapore also compels the East and the West to come into communication with one another. As White notes, "if multiplicity is the fact, unity of some sort is the desire. Separated from each other by race, caste, religion, sex, age, occupation, and the hundred barriers of life, men still must strive to unite

with each other and to achieve some harmonious resolution of their differences”(645). Because the Indians and the British live in the same city, it is inevitable that they will come into contact with each other. For example, work is a site in which the British come into contact with Indians. In the novel, Indians work in the British government offices or are occupied as servants in British people’s homes. The result of this encounter causes a mutual effect on both the Indian and British characters. Throughout the novel the British announce their aim to transform India, but they are also transformed by the Indian people, and they internalize some of the Indians’ cultural attitudes and norms. As such, we also witness relationships based on sincerity and goodwill, in spite of the conflicts and misconceptions throughout the story. Indeed, Forster encourages the readers to regard not only the problematic relationships between the natives and the Anglo-Indians, but also the few attempts to establish amicable relationships. Forster emphasizes both the positive and the negative relationships between the different protagonists of the novel, who are a combination of various ethnicities and religious beliefs, in order to demonstrate the possibility of forming bonds of friendship between people of different cultural and religious backgrounds. These characters include Aziz, an Indian Muslim doctor, Cyril Fielding, the schoolmaster of the Governmental College, Miss Quested, the fiancée of the Magistrate Ronny Heaslop, and Mrs. Moore, Mr. Heaslop’s mother. These culturally and religiously diverse protagonists attempt to cross the invisible border between East and West as they strive to improve their relationships with each other by organizing social events together. Aziz, who is quite different from the British characters, declares Mr. Fielding and Mrs. Moore as his best friends. In reply to his goodwill, Mr. Fielding and Mrs. Moore defend Aziz against all the British

people who treat him poorly. These positive and nuanced interactions and relationships demonstrate that different cultures can also exist convivially, in spite of persistent conflicts.

Considering the protagonists' characteristics, Aziz represents the characteristics of Indians in general. He is suspicious of the British, and he searches for secret meanings in their speeches or behaviours. His mood is always changing. Confidence and reciprocal courtesy are the most important elements in establishing a friendship with him. Indeed, Aziz is the embodiment of India, with all its contradictions. Despite his misgivings, Aziz is a gentle, compassionate, and loving character. Due to his positive traits, he is able to establish friendships with Fielding and Mrs. Moore immediately. It is possible to say that among all the Englishmen, Fielding is the most successful one in interracial relationships due to his "less cynical state of mind" (46). He is able to develop and maintain sincere relationships with the native populations of India. Fielding believes that the world "is a globe of men" (65) who can connect with the help of reciprocal respect, courtesy, and intelligence. Lastly, Mrs. Moore symbolizes unification by being spiritual and not racist. Forster presents Mrs. Moore as a kind of solution to the problems in India because she compellingly criticizes the negative attitudes of the British towards the natives and calls for unity with every human being.

To sum up, the confusion of the environment of the city of Chandrapore reflects the composition of the population of India, which is comprised of a mix of different ethnic, cultural and religious groups. When we consider the end of the first part of the novel, it appears that friendship will triumph between these disparate groups of people. Although in the second section named "Caves," the established

relationships of characters become complicated, as the novel “is the theme of fission and fusion; of separateness and of desired union” (White 644), Fielding and Aziz finally reunite in the last part of the novel. While Chandrapore seemingly appears to never allow the Indians and the British to form intimate friendships and relationships, it becomes clear that this city actually unites these two groups.

1.2 Mosque

The mosque functions as an important setting in *A Passage to India*. Although only a small part of one chapter takes place in the mosque, it has a major role by functioning as the location in which an intimate friendship is formed between an Eastern Indian man, Aziz, and a Western British woman, Mrs. Moore. Before the primary encounter of Aziz and Mrs. Moore in the mosque, the readers witness how unkind and racist the English behave toward Indians in colonial India. The image of a racially segregated Chandrapore, Aziz’s discussions about the insulting and prejudiced attitudes of the English, and the behaviour of some British characters toward Aziz at the very beginning of the novel all lead the readers to believe that the East and the West cannot reconcile their differences. However, Mrs. Moore’s and Aziz’s encounter in the mosque, and their ensuing friendship, gives another perspective to the relationships of Indians and the English. The relationship these two characters form is based on respect, kindness, and understanding, and thus, the unification of two disparate groups becomes promising.

Before Aziz and Mrs. Moore meet in the mosque, Aziz is at Hamidullah's house, where he socialises with his Muslim friends, while Mrs. Moore is at a British social club. Both characters are in the places where their own groups gather, until the mosque unifies them. At Hamidullah's home, Mr. Mahmoud Ali, an Indian barrister, and Hamidullah discuss about whether it is possible for Indians to be friends with Englishmen when Aziz arrives by his bicycle. The main topic of their conversation becomes the disgraces that the Indians suffer by the English officials and their wives. Their conversation holds a lens to the negative notions Indians hold against the English. Hamidullah and Mahmoud Ali complain of the political dominance of the British Empire over the native Indians, and Aziz states that it is "difficult for members of a subject race to do otherwise" (9). The three of them decide that it is impossible for Indians and the British to form friendships in colonial India as all English change, men in two years time and women in six months, after they arrive from England although they come to be kind. However, Hamidullah, a Cambridge graduate, states that it is possible to do so, but only in England, and he longingly remembers the positive relationships he had with Reverend and Mrs. Bannister, who were like parents to him. Interestingly, although Hugh Bannister, their son, lives in India at the time, Hamidullah does not feel comfortable calling him because he believes that Hugh Bannister will think that Hamidullah is only contacting him to ask for a favour. In these previous passages, colonial India is represented as a setting that does not allow two ethnically and culturally divergent groups to interact.

Another striking example of the conflict between the two nations is the call Civil Surgeon Callendar, Aziz's boss, makes to Aziz when he is at Hamidullah's house. A servant brings a message from Major Callendar, who wants to talk to Aziz

at his bungalow about a particular case. Aziz interprets this request pessimistically, believing Callendar has only contacted him in order to interrupt his dinner with friends. This pessimistic perception demonstrates Aziz's prejudice against the dominant class. After travelling down "the roads named after victorious generals" (13), Aziz reaches Major Callendar's bungalow, but he hesitates to enter the house by the carriage, as he remembers a "case" which happened last year. An Indian gentleman who attempted to drive was warned to approach an official's house more suitably by the servants. Aziz does not want to be insulted by anyone, so he stops the driver near the verandah, but a servant at the bungalow informs Aziz in a snobbish way, telling him the major has left without any messages. Aziz believes Callendar has left a message but the servant does not say it out of revenge as Aziz did not give him a tip last time. Indians are represented as suspicious any time and do not accept the events as they are; they always try to find something beneath it. In fact the major expects Aziz promptly, but Aziz is delayed by an accident on his bicycle, so the major leaves angrily in order to go to the club. The underlying conflict here deals with the characters' attitudes toward time. The British put a premium on promptness, even though they live in a foreign country, where punctuality is not necessarily stressed. The Major, waiting to go to the club, becomes restive because of the delay and leaves without a message for Aziz. In this act, he does not consider Aziz's own social life. Both men feel that an injustice was perpetrated against them, leading to irritation on both sides. Underlying these feelings of injustice is, of course, the feeling of superiority of the British as a ruling class and the discontent the Indian feels as the subject race. Then two English women, Mrs. Callendar and Mrs. Lesley, appear on the verandah and take Aziz's tonga without asking or even greeting him,

thinking that his ride is their own. Mr. Callendar's rude and inconsiderate act and the ignorance of British women toward Aziz demonstrate a British sense of superiority over the Indians. These details lead the readers to believe that it is impossible for the British and for Indians to form bonds based on deference and intimacy, let alone a friendship.

On the walk back to his house, Aziz enters the mosque to rest. The Islamic sanctuary arouses Aziz's sense of splendour, which he never feels for "the temple of another creed". Aziz "had always liked this mosque," it is where he "lets loose his imagination" and experiences intense "happiness." The mosque also provides Aziz with religious pride and peace of mind because for him, Islam is "more than a Faith," but an "attitude towards life." The mosque is the embodiment of his faith. "Here was Islam ... where his body and thoughts found their home," as the mosque is the only place unoccupied by the British (16, 17). In this description of the mosque, India the host country of different races and cultures is presented profoundly:

The front – in full moonlight- had the appearance of marble, and the ninety-nine names of God on the frieze stood out black, as the frieze stood out white against the sky. The contest between this dualism and the contention of shadows within pleased Aziz, and he tried to symbolize the whole into some truth of religion or love. (16)

The contrast of black and white represents the idea of the East versus the West. Although India, which hosts two contrasting cultures, is called a "muddle," the depiction of the harmony they constitute demonstrates reciprocity. The dualism of Islam and Christianity, or East and West, disappears in the mosque, which functions as a symbol of the unification of all nations. Even Aziz, who longingly remembers

past glories and prosperities of Islam and who is suspicious of other religions, is pleased with this dualism. His approval of this contrast foreshadows the friendships he will later come to form with members of a different culture and faith.

Then, Aziz, startled by the entrance of a British woman in the mosque, aggressively warns Mrs. Moore not to enter this holy site with her shoes. Repressed by the dominant nation, Aziz is worried that the mosque will be spoiled by the British woman's presence. Aziz emerges as an impulsive character who is aware of any small contradiction to him by the dominant class. He inevitably thinks about the worst in his relations with the English, as shown in his encounter with Mrs. Moore. When she tells Aziz that she actually remembered to take her shoes off, he expresses his regret. Even though Aziz is suspicious of the any British, he is fascinated by Mrs. Moore's statement that "God is here," admitting the spirituality of the mosque, in spite of her affiliation with a different religion. Mrs. Moore then proceeds to tell Aziz that she has arrived in India recently and has just come to the mosque from the social British club. The reason for Mrs. Moore's visit is to see her son, Ronny Heaslop, who is the City Magistrate. Aziz and Mrs. Moore find that they have much in common: both of them have lost their partners, and have two sons and a daughter. Mrs Moore also holds some negative feelings about the English. For example, she views Mrs. Callendar negatively. Because Aziz feels confident and peaceful in the mosque where his friendship with Mrs. Moore cemented, he converses in a friendly manner with her. Aziz is endeared by Moore because of her respect for Muslim customs. Then, when Mrs. Moore says that she only understands whether she loves or does not love people, Aziz says deems her an "Oriental" because according to Aziz, her friendships are based on intuition, not on knowledge like him. Instead of

waiting to get to know people, she instinctively forms friendship with them. He walks with Mrs. Moore to the club and informs her that the natives are not allowed to enter the club, not even as guests.

Ronny's reaction to Mrs. Moore's encounter with an Indian man and Mrs. Moore's and Adela's responses to his reactions are also worth analysing. After the three of them leave the club, Mrs. Moore shows her son and his fiancée the mosque she just visited and mentions that there she met Aziz. Ronny considers this conversation between his mother and a native unsuitable and inappropriate for an English woman. According to Ronny, Mrs. Moore should not have responded when Aziz warned her about taking off her shoes. Adela questions Ronny and asks him "wouldn't you expect a Mohammedan to answer you if you asked to take off his hat in church?" (30). Adela, as a freethinker, visits India in order to decide whether she can live there with her future husband Ronny or not. Therefore, she attempts to get to know India and Indians closely and asks about any inappropriate attitudes against the natives. At home Mrs. Moore and Ronny continue to argue because Ronny would like to examine the case as a judge and asks more questions about Aziz's manner. Mrs Moore is surprised by Ronny's ideas, and she finds the way he speaks not in alignment with his own thinking, but rather with older Anglo-Indian authorities. This kind of collective intellect eventually leads him to argue with her mother and fiancée who do not approve of his unjust attitude toward the natives. Ronny tries to justify his behaviour and thoughts by emphasising that India is not their home, so they should be careful about their interactions with the native population. However none of his words have value for the female characters.

Mrs. Moore's positive attitudes toward Indians are especially emphasized in her behaviour toward an Indian wasp she sees sleeping on a coat peg. Instead of killing or disturbing it, she seems to feel quite affectionate toward it, addressing it as "Pretty, dear" (34). Her sympathetic response toward a wasp shows that nothing can change her mind about equality and love towards every creature. Mrs. Moore enjoys unity with all creatures in India, and she is sympathetic to the idea of the oneness of the universe. Her reaction to the wasp is the symbol of her way of thinking about the unification of every creature. She does not identify herself as superior to anybody or anything. She believes God is everywhere, not only in churches, but also in mosques and in India. In fact, Mrs. Moore represents an India that is open to any culture or religion. She is compelled to India for the purpose of unification. Her noticing the moon, which is also employed as the symbol of unification, supports this point of view:

She watched the moon, whose radiance stained with primrose the purple of the surrounding sky. In England the moon had seemed dead and alien; here she was caught in the shawl of night together with earth and all the other stars. A sudden sense of unity, of kinship with the heavenly bodies, passed into the old woman and out, like water through a tank, leaving a strange freshness behind. (28)

There is a universal unity - the unity that could be achieved among all people, but which for now occurs only in the natural world. According to Mrs. Moore, the moon in England is not as beautiful as in India, which can be interpreted as the reason for her to travel to another country so that she can appreciate the unity with the cosmos. It is travel that provides her to experience life as a foreigner, and further, travel allows her to feel she is one with the universe. Forster employs the moon as a symbol

to emphasize the significance of unity between different races. She also sees the moon just after she has met Aziz, which may also illuminate the friendship of two disparate groups of people.

The wasp and the moon symbolize the call of unity, similar to the sky in the first part of the book, and these symbols appear constantly throughout the novel. Even the Ganges River serves as a symbol of integration of the different groups. The Ganges is described by Mrs. Moore as “a terrible river! What a wonderful river!” (31). These contradictory statements about the Ganges demonstrate a conflict of feelings toward not only the river, but also toward India itself. While the idea of dead bodies startles Mrs. Moore, the beauty of the river endears her. Because water also represents life, connecting it with death expresses the continuing dualism in *A Passage to India*.

As a consequence, Aziz’s encounter with Mrs. Moore in the mosque eliminates the specter of British domination over India. Both the atmosphere and the tone of the novel change at this point and indicate the possibility of convivial relationships between the Indians and the British. While Aziz is suspicious of Mrs. Moore at the beginning, his doubt soon dissolves after she shows him and his culture respect. Completely tolerant by the difference in religious beliefs, Moore appreciates the mosque and recognizes God’s presence there. She also finds unity in their common beliefs in the omnipresence of God. Mrs. Moore’s attitudes and beliefs relate to a main theme in the narrative: the relations between East and West. Mrs. Moore is represented as an idealized character in the narrative by being sensitive, respectful, and kind to Aziz. Mrs. Moore and Aziz’s ability to develop a significant

friendship demonstrates the unifying power of the mosque. The mosque is employed as the representation of the unification between different religions although it represents the Islamic faith.

1.3 The Bridge Party

“The Bridge Party” is a prominent setting in *A Passage to India* that demonstrates the difficulty and, in some cases, the impossibility of friendship between East and West. Some misconceptions and cultural misunderstandings that are formed through the intermingling of these two different cultures, and their estrangement from each other, are introduced to the readers during this point in the novel. Thus, the “Bridge Party” is interpreted as one of the failed social occasions where the English and the Indians have trouble connecting with each other. However, the “Bridge Party” is also where transformations take place, which makes it worth analysing as a social event, since Indians are allowed entry, and two nations encounter each other for the first time in a social setting. It is also the place where Mr. Fielding develops a relationship with Mrs. Moore and Adela, by promising to arrange another gathering at his home with Dr. Aziz and Professor Godbole, two significant characters in the novel. The “Bridge Party,” then, ultimately allows the British protagonists to strengthen their relationships with native Indians.

Adela Quested’s and Mrs. Moore’s arrival disrupts the segregated nature of Chandrapore, as they seek to establish positive relationships with Indian citizens.

When Mrs. Moore returns to the club after her meeting with Dr. Aziz in the mosque, Adela expresses her desire to see the “real India” and both of them complain about not seeing “the other side of the world” and the moon (23). A person passing by overhears Adela’s remarks and comments that people have the same moon everywhere no matter what part of the world. The places may change geographically, but the same moon, which Forster employs as the symbol of universality and oneness, shines down upon everyone.

On the other hand, Adela and Mrs. Moore’s interest in the natives surprises the other women at the club, as they are full of prejudice toward the native Indians. According to one of the women, Indians are not respectful of the British when they first meet, so even meeting with a native is inconvenient and useless. Mrs. Callendar’s point of view is harsher, and she states “the kindest thing one can do to a native is to let him die” (25). In fact, at every gathering people discuss the same subject about whether friendship with the other culture is possible or not. As White states that “every event, every character, every detail is a variation on the same theme. The gulf between English and Indians is shown from both points of view” (646). Forster first demonstrates the Indians at home chatting about the English, which is followed the scene that the English at the club talking over the Indians. Both groups reveal their likes, dislikes, and prejudiced ideas about each other. Only the reader sees both sides and observes the elements that shape the problems of Anglo-Indian opposition in India. Eventually, Mr. Turton offers to hold a “Bridge Party” which will seemingly bridge the distance between the Indian residents and the British colonizers, and provide the new comers with the chance to meet the natives. As Miss Quested and Mrs. Moore are quite eager to meet Indian people and engage

with the “real India,” Mr. Turton’s aim is only to please them. Turton is not, in actuality, keen on bridging the differences between East and West as in fact Anglo-Indians do not come together with natives for social events. Furthermore, his decision to organise a party after the playing of National Anthem is quite ironic. The amateur orchestra’s performance of the National Anthem reminds all the British of their duty abroad. “It produced a little sentiment and a useful accession of willpower” so that “they were strengthened to resist another day” (24). This performance of the National Anthem and the arranging of a party between the British and Indians show the dualism and ambiguity of the novel, which supports the unification of two different cultural groups, but which simultaneously, demonstrate the impossibility of their friendship.

The “Bridge Party” is ultimately presented as unsuccessful and “it was not what Mrs. Moore and Miss Quested were accustomed to consider a successful party” (38). The English and the Indian guests stand separate from each other, with the Indians at one side of the tennis court, while the English stay at the other side. Reluctantly, Mrs. Turton, the hostess of the party, introduces a group of Indian women to Mrs. Moore and Adele, who are eager to meet Indian women. Problematically, Turton refuses to shake hands with any Indian men. Also, Mrs. Turton announces her thoughts about Indian culture before she introduces the women to Moore and Adele. It is obvious in her speech that she believes there to be a strict class distinction between the British and Indians. She proclaims: “You’re superior to them, anyway. Don’t forget that. You’re superior to everyone in India except one or two of the Ranis” (42). In fact, this speech indicates the impossibility of unification between the British and Indians. The British view themselves as a superior race, and

the barriers of this distinction are impassable. “When tennis began, the barrier grew impenetrable,” (47) as instead of playing some sets with Indians in order to improve communication, Anglo Indians match the usual club couples. Therefore, this party fails at unifying the British colonisers and the native Indians.

Although the British present their occupation of India as an attempt to bring civilisation to the Indians throughout the novel, when Indians actually attempt to adopt certain aspects of the dominant class, these attempts are not approved. Indians are insulted that their attempts to don “European costume,” which is depicted as “leprosy” (39), does not save them from scorn. For example, as it is seen in Mrs. Turton’s manner, which “had grown more distant since she had discovered that some of the group was Westernized, and might apply her own standards to her” (42, 43), their change disturbs and frightens the dominant class. The differences in Anglo-Indians’ attitudes and behaviours are also clearly observed. For instance, Anglo-Indians do not approve of art and consider it as “Public School attitude”. Even though they enjoyed art in England, showing any interest or having past experience in art is perceived as shameful. Therefore, Ronny conceals that he used to play violin and although he does not like “Cousin Kate”, he pretends it is a good play in India. This demonstrates that English people even change their hobbies and interests after they come to India. Even their attitude towards privacy, which has a remarkable role in British culture, is changed as they become much more interested in the details of other people’s lives. Although it is not a common British behaviour, Mrs. Callendar watches Mr. Fielding when he goes out to the club to meet Adela in order to find out more about the English girl interested in “real India.” Ronny informs his mother of Mrs. Callendar’s inappropriate behaviour and he fears that people will gossip if he

spends more time with Adela although she is his future wife. He says, for example, ““People are so odd out here, and it’s not like some- one’s always facing the footlights... They notice everything”” (50). Indeed, in India the British are always watching each other’s every movement, particularly in order to prove that “you’re their sort”(50). In short, as the result of the encounter between the colonized and the colonizer, both the British and the Indians are affected by the other culture. The British also gain new characteristic features in order to continue enforcing their dominance over Indians.

Considering both the Indian and British characters’ attempts to communicate, the result of it seems unsuccessful. Since it is the first time Indian women are allowed into the British club, and therefore their first opportunity to gather in a social setting with the British, they are quite nervous and self-conscious. Although they try to behave in a friendly manner, these two parties cannot converse successfully with each other. Mrs. Moore’s and Mrs. Bhattacharya’s miscommunication at the party is another reference to the cultural differences between East and West. Mrs. Bhattacharya invites Mrs. Moore and Adela to her home at Mrs. Moore's request. However, it has been quite difficult to decide the date and time because Mrs. Bhattacharya believes there is no need to set a time. While Mrs. Moore only wishes to visit Mrs. Bhattacharya, she interprets this visit as something very significant and intends to delay her vacation for it. Later on, although the date is fixed, the Bhattacharya family does not send a carriage for Mrs. Moore and Adela to visit them. It is obvious in this example that these two cultures have different perceptions and attitudes towards time. While the English are punctual, the Indians do not seem to be as strict about time. The effort and willingness of each of these communities to

be kind and understanding to each other creates an atmosphere wherein each group has such a fear of offending the other that they are unable to interact. These repeated misunderstandings reflect the ineffectiveness of good intentions to bridge cultural gulfs in *A Passage to India*.

Indians' reactions toward being invited by British to a party are also worth examining. It is a notable organization for the natives, who regard it with scepticism. They think that this party is not a sincere attempt to encourage productive and positive interactions between the two societies, but rather merely the order of the Lieutenant-Governor. Although they are right about British's intention for inviting them, as the party is not held primarily to improve the two group's interactions, they are incorrect in thinking that the party is organized upon the request of the Lieutenant-Governor. Rather, it is organized for the new comers. The English actually do not attribute much value to this occasion like Indians do. Because the Indians are suspicious of the British, they scrutinize the invitation and discuss whether or not to attend.

Although they feel that accepting the invitation makes them cheap, Nawab Bahadur's acceptance of the invitation clears all suspicion and they decide to attend it without any more argument. Bahadur is a notable member of Indian community whose decisions are respected. He is the symbol of Indian authority by being a "big proprietor and a philanthropist" (36). He is renowned for his hospitality and his philosophy supports giving instead of lending. When such a man accepts the invitation of the Collector without questioning it and considers travelling a long way to attend the party, it is imperative for the other Indians who were invited to accept the invitation as well. According to his point of view, the Governor is too distant to

engage the problems of Chandrapore and a trouble that is too uncomfortable to face can always be ruled out if one keeps himself distant from it. Therefore, Bahadur believes that the invitation must come from the Collector, not the Governor.

However, Anglo Indians have entirely different point of views from the Indian characters about the invitations. Particularly, the thoughts of the devoted missionaries, Mr. Graysford and young Mr. Sorley, about the invitations are considerably striking. While they support the idea of equality in the presence of God, they also question the unity of different nationalities. According to them although “all invitations must proceed from heaven perhaps; perhaps it is futile for men to initiate their own unity, they do but widen the gulfs between them by the attempt” (37). God is represented as the source of all invitations, but the missionaries who dedicate their lives to the doctrines of Christianity, find it futile to unite all people without concerning their ethnicity. They also believe and teach that God cares for every individual and in heaven “not one shall be turned away by the servants on that verandah, be he black or white, not one shall be kept standing” (37). However, when the Hindus ask if heaven includes monkeys, jackals, and even wasps, Mr. Graysford states that it is not possible. Mr. Sorley, though he admits mammals can enter heaven, is not the one to include wasps; and he disagrees with the idea of plants, mud, and bacteria entering heaven, stating “we must exclude someone from our gathering, or we shall be left without nothing” (38). The ideas of the missionaries demonstrate the readers that “the gaps and separations between human beings are not the only ones. Men themselves are separate from the rest of creation” (White 645).

Forster seems to be demonstrating another dissimilarity between the two cultures. First, from the missionaries' standpoint which makes everyone question the

fact that if every person and everything is equivalent to each other, how is it possible for one to look down on the others? Second, considered from an opposite point of view, Forster puts an emphasis on a significant Hindu concept that the Divine isolates nothing and no one. While Mr. Sorley, the younger and more broad minded compared to the other English missionary, is open to admit the possibility of a heaven for mammals, he cannot make himself accept the possibility for the wasp. This reminds us of the affection of Mrs. Moore towards the wasp she sees sleeping on a coat peg at her home. Despite killing or disturbing it, she addresses it as “Pretty, dear”. It shows us that Mrs. Moore comprehends the will of God better than the educated missionaries who devote their lives to the ways of God. Thus, there is a conflict of dualism between what these missionaries believe, and how they interpret Christianity’s doctrines.

Then, that evening after the party, Mrs. Moore is again disturbed by Ronny’s unjust and inhumane views on Indians, especially because he is a judge who is supposed to defend the justice of all people. Ronny declares that his reason for being in India is to establish “justice and keep the peace” (51), but how he will be able to manage this duty by behaving unpleasantly is quite ironic. There is an emphasis on Ronny’s extreme change after arriving in India, which disturbs both Mrs. Moore and Adela, who see the difference between his demeanour in England and his behaviour in India. Forster explores the changes Ronny has undergone in order to demonstrate the restrictions which the English colonial mentality dictates upon individual personalities. Ronny’s past individual tastes and learning from England are completely devalued to meet the standards of the group he joins in India. Thus, his open-minded attitude has been exchanged for suspicion of the natives in India. When

Mrs. Moore presents Adela's anxieties to Ronny about living in India, she says "I don't think Adela'll ever be quite their sort, she's much too individual" (50). Ronny, in turn, blames the hot weather for her anxieties. When any English questions the relationships between two ethnic groups or treats them equally, they always blame the hot weather. As we witness Mr. Turton's words before, "India does wonders for the judgement, especially during the hot weather; it has even done wonders for Fielding" (27). He also blames the heat for allowing Mr. Fielding to interact with the Indians. Mrs. Moore continues criticising Ronny by reminding him that God expects man to love his neighbour. She insists that the English should be pleasant "because India is part of the earth. And God has put us on the earth in order to be pleasant to each other. God ...is...love...He is omnipresent, even in India, to see how we are succeeding" (53). Love is the solution for the reconciliation of disparate groups. Human beings can be united and become one with love. She reminds Ronny of Christian teachings, which do not have any value for him. Mrs. Moore seems to serve as the sound moral centre in this instance, a woman of exemplary attitude and feelings toward others. These conversations and debates between Ronny and Mrs. Moore harm their relationship. In fact, any English person's attempt to establish meaningful relationships with Indians disrupts their relationship with other people from England.

Finally, although the "Bridge Party" serves only to intensify the division that exists between the British and Indians, it is in fact a great success because it marks the entrance of Indians to the once exclusively British club. The British gather every day after working hours at the club where they exercise, watch theatrical shows, or play games as it is the only place in India in which they organise social events and

come together. The club is not only the place where social occasions are arranged, crucial decisions are also made there and it functions as a location for the British to hide when they feel any threat from the natives against their dominancy. It is described as a castle of British occupants, as none of the natives are allowed to enter there. Thus, despite being a failure, the party held at the club unites two socially, ethnically, and culturally distinct groups and provides a new step for future relationships between the Indians and the British. It also serves as the beginning of relationship between some of the English characters. Mr. Fielding meets with Mrs. Moore and Adela in the party so that the friendship of three non-racist English people is initiated. Mr. Fielding, who socialises with Indians without restraint, is amazed by the sincerity and kindness of Miss Quested and Mrs. Moore and invites them to his house for tea. Upon Adela's request, although Mr. Fielding has not yet met Aziz, he accepts to invite him as well. Therefore, Mrs. Moore and Aziz's relationship matures while the friendship of Fielding and Aziz also begins. Thus, the bridge party unites the English people who hold positive attitudes toward the Indians. Throughout the story, we witness that even the British characters, Adela, Mrs Moore and Fielding, encounter conflicts with one another because of certain misunderstandings between them. However, in the end, Adela and Mr. Fielding form a meaningful friendship and Mr. Fielding is later united with the daughter of Mrs. Moore. Although the bridge party is designed only to please the new-comers to India, and despite being depicted as a failure, it also promises new beginnings.

Consequently, the "Bridge Party" is one of the most important settings because it most clearly demonstrates the division of two distinct groups of people when they interact in a social setting for the first time. It also demonstrates all the

conflicts of cross-cultural life between the Anglo-Indians and the natives. How it is decided to be organized, and how it is interpreted by both the Indian guests and the missionaries are also significant aspects of the party. In fact, the bridge party is like the summary of the novel itself, in which we encounter many of the English people's prejudiced thoughts and insulting attitudes against Indians, while a few British characters attempt to communicate sincerely with colonised Indians in an effort to unify both groups.

1.4 Mr. Fielding's Tea Party

Mr. Fielding's tea party is the last significant setting of the "Mosque" section of *A Passage to India*. This party gathers three important ethnic groups of India in a convivial environment where all individuals attend willingly, and seem to interact sincerely and respectfully with each other. In fact, this atmosphere represents a more ideal India, which unites all disparate groups in a peaceful way. Mr. Fielding's and Aziz's friendship, which demonstrates the possibility of friendly interactions between two different nations, is also initiated in this setting. With the help of these two characters, we witness how mutual courtesy and understanding are crucial elements in developing friendships. The readers witness some conflicts between the characters due to differences in their value systems, cultural backgrounds, and mentalities. Despite this, Aziz and Fielding's deferential and respectful treatment of each other is key in creating a peaceful environment between the two groups.

One of the most significant relationships in the novel is between Fielding and Aziz, which begins at Fielding's tea party and which Forster includes in order to show the possibility of positive interactions between two culturally different groups. Firstly, we see how well Fielding is acquainted with Indian culture. His acquaintance with Indian culture and Indian life facilitates his friendships with Indians in ways that other British people are unable to form relationships with Indians. Only wishing to establish positive relations with the Indian population is not enough. Instead, being accustomed to their cultural habits and attitudes shapes the closeness of potential relationships; otherwise cultural misunderstandings cause difficulties in communication. When Fielding invites Aziz to tea, this is in fact his second invitation to Aziz to come to his home. In fact, Fielding asked Aziz to tea a month before the second invitation, but Aziz neither attended nor replied to his invitation because he forgot about it. Although this can be considered as a very rude behaviour in western society, Fielding does not interpret Aziz's disregard in a negative way and he does not take offence. Because he is familiar with the customs and mores of Indian culture, Fielding does not search for any other meanings in Aziz's behaviour, unlike the other British characters, who would view Aziz's simple forgetfulness as an insult to the dominant class. Additionally, when we analyse it from Aziz's perspective, we understand how complicated a character Aziz is and how quickly his attitude towards events changes. Although he did not ignore Fielding's first invitation, when he receives the second invitation, he becomes immensely excited and runs to inform Hamidullah. Besides, despite being scared of offending, and being scorned by the dominant class, Aziz's inability to respond to the first invitation can indicate that the fear of offence cannot alter existent cultural habits. The book depicts

Indians as relaxed people, who seem not to pay much importance to time and plans. Attending or not attending the place they are invited to is not necessarily important to them. They can accept the invitation, but later they may not attend without offering any explanation. Because the second note does not include a reprimand or even an implication of his rude behaviour, which is not a common behaviour of the “sahib”, Aziz immediately forms a bond with Fielding. Because Aziz is a courteous and emotional man, he believes in the good heart of Fielding and declares him the person who can fill in “the one serious gap in his life” (63). Although they have not met yet, this invitation is enough to spark Aziz’s curiosity and “he longed to know everything about the splendid fellow-his salary, preferences, antecedents, how best one might please him” (63).

Aziz’s attitude is represented as typical Indian behaviour, which can be interpreted as strange by western people except Fielding. Forster depicts the Indians as people who easily form close bonds with other people, and who then disclose every detail of their lives to other people. They also support and help each other in any case as friends. As Fielding is familiar with Indian cultures, when he meets Aziz at his home, he is not surprised at how rapidly they become close, and he states “with so emotional a people it was apt to come at once or never” (68). The untidiness of the living room in Fielding’s house assures Aziz of his humble nature, which is further enforced by his insistence that Aziz make himself at home. Aziz is not intimidated by Fielding’s “Britishness,” and quickly becomes more self-confident, instigating their productive friendship. In further demonstration of Aziz’s positive feelings toward Fielding, he offers Fielding his own collar stud without any hesitation, when Fielding breaks his before the other guests arrive. However, later, Aziz’s goodwill is

misinterpreted by Ronny and he considers Aziz's missing stud as an oversight and criticises him cruelly, stating: "there you have the Indian all over: inattention to detail; the fundamental slackness that reveals the race" (87).

Moreover, Fielding's attitude towards Indians is worth examining. Unlike other English people, Fielding shows no biases against the Indians and he is delighted to have formed a friendship with Aziz. Instead of socialising with the other British people at the club, he prefers spending time with Indians and only visits the club from time to time to play tennis or billiards. Thus, at some point he can be considered as an outsider among the British, especially among the English women, who think he is not really a "sahib" due to his interactions with Indians. He believes the world "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" (65). Mr. Fielding is the key character in various ways in the novel because he does not symbolise any specific group in colonial India. He believes the muddle of India can be integrated in harmony through intelligence and information, performed with mutual respect and tolerance for each side's culture. Therefore, a close friendship develops between Aziz and Fielding throughout the first part of the novel, and Aziz trusts Fielding, as if he were his close relative. When Fielding visits Aziz while he is ill, their relationship is strengthened by Aziz's act of sharing his dead wife's photograph. From that point on, Aziz seems to view Fielding like a brother.

However, because they are very different in certain ways, Fielding and Aziz occasionally have a difficult time communicating with one another. Aziz is sentimental and imaginative: "In every remark he found a meaning, but not always the true meaning, and his life though vivid was largely a dream" (70). Aziz also gets

offended easily, causing conflicts between him and Fielding. During Aziz's and Fielding's first gathering at Fielding's house, Fielding makes a quick comment about Post Impressionism. Aziz interprets this comment to imply that Fielding finds it strange for Aziz to be acquainted with Western culture. Aziz's feelings of confusion and discontent do not continue long, yet these events foreshadow misapprehensions that will occur in the future, and that will damage the men's friendship. Aziz, who represents the politically and culturally oppressed class under British dominancy, is prone to misunderstand the dominant class's behaviours. Although Fielding is an exemplary character who is ready to be a friend to Aziz without taking their cultural differences into consideration, Aziz's negative views of the English occasionally complicate their relationship.

Fielding's tea party is also a significant setting because it unites three different ethno-religious groups in a social context. Mr. Fielding serves as a host, and there are also other English guests, Mrs. Moore and Adela. Professor Godbole, a Hindu, and Dr. Aziz, a Muslim man, also take part in the party. Importantly, all of these individuals attend the party willingly, and they communicate with each other kindly and respectfully. Three different groups of people, who have different religious beliefs, values, and traditions, sit together and chat without expressing any racist or prejudiced behaviour against each other. Fielding's house represents a desirable India, which unifies different ethnic and religious groups in a peaceful environment in which kindness is the key point in their interaction. The arrival of Godbole most clearly signifies the unification of East and West in harmony. Although India is a confusing place for all the book's characters, a place that combines Eastern and Western cultures without completely blending them, Professor

Godbole displays that Eastern and Western cultures may integrate with each other successfully. According to Forster, Godbole has “reconciled the products of East and West, mental as well as physical, and could never be discomposed” (77). Thus, Professor Godbole shows another way of affirming the unity of all living beings in India. Additionally, at the end of the tea party, Godbole sings a Hindu song for the English visitors, in which he places himself in the position of a milk maiden and prays for God to come to him and his people. The song’s chorus of “Come, come” is repeated throughout the novel, reflecting the wish of the entire country for unity. It seems that Godbole intends his song to signify the potential for a Godly figure, who can bring the world together and eliminate all the differences.

Conflicts that arise between Hindus and Muslims are also revealed in Fielding’s tea party. Although Forster focuses mainly on the problematic relationships between the Indians and the English throughout the novel, we notice that Hindu Indians and Muslim Indians are not capable of establishing sincere relationships either. However, as they grow accustomed to living together in India, they manage to live together peacefully. Even though these two religious groups differ in regards to their cultural and religious practices and despite the political squabbles between them, the gaps seem surpassable. Before the arrival of Godbole to Fielding’s house, Aziz’s comments reveal the conflict between Muslims and Hindus living in India. He criticises Brahmans for claiming that India was conquered by Brahmans, not from Moguls by England. According to Aziz, they have also bribed people to have this written in Indian text books. Later on, Adela asks Aziz why the Bhattacharya family did not send a carriage for her and Mrs. Moore, although they had agreed to meet in the morning. Adela and Mrs. Moore believe they have done

something to offend the Hindu family and would like to learn what they did in order to more thoroughly understand Indian culture. Mr. Fielding, who is accustomed to Indian culture, explains the situation as “some misunderstanding” (72), but this explanation does not make sense for Adela, who is new to India. While she insists that it is impossible for a misunderstanding to occur, Aziz invents a story that enables him to criticise Hindus even more. He scorns them for being unpunctual. He conjectures that the Bhattacharya’s house is dirty and he claims that they were probably too ashamed of the state of their house to send for the carriage. Aziz’s comments about Hindus are ironic because the habits he criticises are exhibited not only by Hindu Indians, but also by other Indians. Then, Aziz proceeds to invite Adela and Mrs. Moore to his house, but he does not expect them to accept his invitation. When Mrs. Moore asks for his address, Aziz reflects on his bungalow with terror, with its one room, full of small black flies. Because of the unpresentable state of his home, he decides to move the setting of his invitation to a different location. Aziz worries that his house will affirm for the British women the stereotypical images of Indians that have been disseminated by British men and women in the social club. Thus, he, as a Muslim man, introduces himself as different from Hindus although they seem to internalize each other’s cultural habits.

In conclusion, Fielding’s tea party expresses the novel’s deepest hope: all people in the universe can connect through frankness, intelligence, and good will. Aziz and Fielding represent a positive model of the relationships between East and West. Forster suggests that British rule in India would have the potential to be successful provided that the British and the natives behaved each other the way Aziz and Fielding behave one other. British people should approach India with “kindness”

and affection, rather than with racist attitude. By unifying different ethno-religious groups of India in the same setting, Foster emphasises the possibility of friendship between different groups who have different cultural values, traditions, and religious beliefs despite recurrent complications and misunderstandings.

CHAPTER II

CAVES

2.1 The Journey to the Marabar Caves

The next section in *A Passage to India*, “Caves”, begins with a detailed description of the Marabar Caves, which are equal in shape and size to the Marabar Hills outside of Chandrapore. In this section a promising friendship between the British and Indian characters is damaged due to a misconception about the events surrounding the journey to the caves. The journey arranged by Aziz for Mrs. Moore and Adela to the caves intensifies the already existent tension between the two groups. Although the caves are the symbol of equality and unity, the effects they create on the British characters casts doubt on the possibility of friendship between the two disparate groups. Mrs. Moore loses all interest in communicating with anyone after experiencing an echo in one of the caves, and Adela’s experience in the caves results in charging Aziz with assault. Thus, both Indian and British characters attempt to improve their friendships with each other on this trip, but these attempts lead only to estrangement and intensified conflicts.

Initially, the description of the caves serves to represent the ambiguity of the relationships between East and West in *A Passage to India*. The hills that include the Marabar Caves are ancient compared anything else on earth, according to the narrator. Each cave consists of a narrow entrance tunnel which opens to a pitch dark circular chamber. Strangely, all caves are the same in size and shape so seeing one cave is not a different experience from seeing more. Forster describes the caves as

being attached to “nothing” (137). The word, “nothing,” is repeated twice sequentially, in a single sentence. There are no remarkable experiences or adjectives that are “attached” to the caves. The caves appear to represent nothingness, and their status as being “extraordinary” spreads not from word-of-mouth, but apparently through the earth itself or through the animals. The caves have existed long before the use of language and were around before anything else in the world emerged. Later, the caves are also depicted as “black holes” that represent both emptiness and nothingness. While the caves are associated with nothingness, they ironically aggravate the differences between the two nations instead of unifying them. This relates to the idea of the difficulty of interpreting the novel. The Marabar Caves, which epitomise the theme of ambiguity, symbolise the relationship between Indians and the British, which stay uncertain throughout the novel. Forster also foreshadows future incidents which will take place in the cave, and which will not be possible to interpret in a definite way. Indeed, the people who enter the cave cannot explain the significance of the caves, as they cannot fully comprehend whether or not they have had “an interesting experience or a dull one” there. Thus, it is possible to get a sense of irony surrounding the journey to the Marabar Hills. Although the characters regard the caves as the most mesmerizing place in India, the narrator depicts them as ordinary and even stuffy.

Additionally, if one lights a match inside the caves, its reflection appears on the stone of the cave walls in a very visible way. The reflection of the flame, “like an imprisoned spirit,” attempts to reach the surface from the depths of the rock. “The two flames approach and strive to unite, but cannot, because one of them breathes air, the other stone” (137). Although Forster represents Indians as “imprisoned

spirit(s)” who move towards freedom, so that they can unite with the politically dominant group, their attempts result in failure. While the “nothingness” of the caves serves to equalize everything, the ethnic and cultural differences between the two groups prevent them from successfully uniting. This further demonstrates the ambiguity or dualism Forster attempts to create in *A Passage to India*.

The effect of the trip to the Marabar Caves on the British characters is worth exploring, particularly in terms of the possibility of amicable relationships between East and West. Mrs. Moore and Adela always notice the Marabar Hills from the club, which “look romantic in certain lights and at suitable distances” (138). They believe that visiting them will allow them to explore the “real” India, which they have been looking forward to from the beginning of the novel. The hills always fascinate the British characters who visit the club. The club which symbolises British political dominance is only open to English residents. However, all cultural, religious, or political superiority loses meaning at the hills. While the caves symbolise equality, the club symbolises British superiority. Therefore, the act of observing the caves from the club is very ironic. Aziz plans an elaborate trip for Mrs. Moore and Adela to visit these caves in order to show the hospitality of Indian people. He also invites Fielding and Godbole because Fielding is Aziz’s best friend. He also invites Fielding because without his companionship, Ronny Heaslop would have never given permission to Mrs. Moore and Adela to travel alone accompanied by a native. Aziz invites Godbole, a Hindu Professor, to the trip so that he may function as a guide to the Hindu temples they will encounter, of which Aziz is ignorant. Unfortunately, the attempt of the three different groups to come together again after Fielding’s tea party is obstructed when Fielding and Godbole miss the train, which

foreshadows the breakup of the multicultural group they consist. When the journey to the Marabar Hills gets underway without them, the country is “invisible except as a dark movement in the darkness” (145). Aziz and his English guests embark on this unknown journey in order to explore the unfamiliar terrains of India. The darkness they encounter foreshadows the frightening and strange events they will come across on this trip. The troublesome experiences, they are about to encounter, will damage their relationships so that the hope of reconciliation between East and West will be obstructed by India itself despite its unifying power. Their leaving a site of darkness can also be depicted as the journey will be the darker in other words unknown side of the English characters. For both Mrs. Moore and Adela this is a journey not to the caves, but to their inner thoughts. Confronting their deepest thoughts leads them to meet reality. In fact, Mrs. Moore and Adela’s transformation has started with the song Professor Godbole sang for them at Fielding’s home. After that day, they live in apathy about the things around them. They are neither unhappy nor depressed, but they are not excited about anything either. When approaching the caves, the hidden parts of their minds and thoughts also come to the surface. Therefore, looking at the various shades of the dark of the hills, Mrs. Moore feels increasingly that the relationship between Ronny and Adela is insignificant despite their being important as an each individual. Although she comes to India to witness the marriage between Ronny and Adela, she confronts the reality that they are not suited for each other. In short, before the characters even reach the Marabar Caves, the readers get the impression that strange incidents will come to pass there.

Examining Mrs. Moore’s experience in the Marabar Caves, the readers notice that while the oneness of all living things is emphasised by the use of echoes in the

caves, Mrs. Moore loses all interest in communicating with other people on the trip. Eventually, Mrs. Moore and her friends arrive at the location of these “extraordinary” caves which seem “a horrid, stuffy place” (156) to her. The entrance of the caves is dark. “There is little to see, and no one to see it” (137) as the caves stand for all that is unfamiliar about nature. They are not suggestive of what lies behind them, so none of the characters can expect self-discovery to occur there. After entering the first cave, Mrs. Moore nearly faints due to its horridness. She is terrified by the crowd and the cave’s stench, and she hits her head while exiting the caves in a panic. What disturbs her is not only the smell and the number of people but also the “terrifying echo” she has heard in the cave. Therefore, although she does not want to disappoint her friend Aziz who has put much effort in organising this trip, she refuses to visit the other caves. In order not to destroy his tour plan, she asks Adela to continue visiting the caves without her. Since Mrs Moore treats Aziz with kindness and consideration, Aziz does not resent her behaviour, nor does he look for hidden meanings in her words. It seems that when Aziz truly believes in someone’s kindness, he abandons his suspicions about the British. While the others explore the other caves, Mrs. Moore attempts to write a letter to her children, Stella and Ralph. However, Mrs Moore suddenly remembers the experience she had in the cave, which she never wants to repeat. The more she thinks about it, the more “disagreeable and frightening” (165) it becomes and the more it damages her life in an unexplainable way. The echo she has heard in the cave is totally “devoid of distinction” (163). As Hunt notes “Marabar destroys the notion, mainly by destroying the means of its articulation” (510). Regardless of “whatever is said”, the equivalent echo returns as “boum” or a variation of it such as “bou-oum” or “ou-boum” (163). “Boum” is

employed as the symbol of equality and nothingness. All noises produce the same echo. The echo extinguishes all distinctions. Therefore, all ethnic, religious or cultural differences which impede the relationship between Indians and the British lose their meaning. Mrs. Moore has been attracted to the equality and unity of all living creatures in the universe since she arrived in India. She shows the same respect and kindness toward everyone and everything, even a small wasp. Although her relationship with her son Ronny is damaged because of her insistence to form relationships with Indians, she constantly emphasises the importance of being kind to everyone and connects her ideals with the will of God.

However, the echo frightens Mrs. Moore because she realises that it represents a power that reduces everything to an empty sameness. “Pathos, piety, courage- they exist, but are identical, and so is filth. Everything exists, nothing has value” (165). The echo is not only valued everything equally but also unvalued. This contradiction demonstrates the terrifying side of the idea of all living things being in unity. According to Cardoza, “naturally, the universe she envisions is one that reflects her fundamentally Christian belief in the supremacy of good over evil” (37). However, if all people and things become the same, it cannot be possible to distinguish what is good and what is evil. It will be the end of all value systems. This means Mrs. Moore’s courteous attitudes towards Indians are not different from the racist and cruel behaviours other English people exhibit. “Her humanism amounts to nothing since the sum of good and evil is immutable” (Cardoza 38). All the affectionate words Mrs. Moore said to Aziz, or to other Indians, no longer hold value. She cannot relieve the miseries of Indians or change the misunderstandings in India, as any attempt for a successful communication receives a dull, bare sameness.

Then, Mrs. Moore starts to question her religious beliefs because “her value system crumbles, leaving her disoriented and confused” (Cardoza 38). “Poor little talkative Christianity” (166) and all the biblical sayings she has learned so far lose their meaning as they also value only “bom”. She soon also becomes ambivalent about God. With the echo of the caves, Mrs. Moore discovers the other part of her spirituality, which leads her to lose all her idealism and faith. In fact, Mrs. Moore discovers her unconscious, which is hidden in the deepest part of her mind, until she arrives in India. All the uncertainties and doubts she held about Christianity, which are repressed, emerge completely with the echo. While she defends her belief about the equality of all living things and her friendly relations with Indians by connecting with religion, noticing Christianity’s being “poor little talkative” causes her to feel great despair and apathy. In fact “suddenly she saw the other half of the double vision with shattering forcefulness. She is caught, bewildered, between life and the infinite and then entirely and disastrously by the second” (Spencer 284). The caves force Mrs. Moore to confront both parts of herself, as well as the cosmos that she has not previously recognised. Facing the vastness of the universe which is not comprehensible to human being’s intellect terrifies her too. Thus, she abandons her beliefs and stops caring about human relationships. She also abandons the thought of communication with anyone, even God. Her spiritual breakdown decreases her involvement in the world of relationships. Although Mrs Moore has been presented as an ideal character for the reconciliation of the East and the West throughout the novel, her apathetic attitude towards everything particularly relationships estranges her from her role as a unifying figure.

Neither Adele's experience, nor her reaction, is similar to Mrs. Moore's, but visiting the caves destroys all her relationships as well. Adela loses most of her enthusiasm towards India, similar to Mrs. Moore after hearing Professor Godbole's song. However, she does not accept her apathy and pretends that she is still as excited as before. The more her unconscious comes out as she approaches the Marabar Caves, the more she struggles with suppressing her inner thoughts. In order to comfort herself she thinks about Ronny and makes plans for her future life after the wedding. Although her dreams do not include a marriage with Ronny and settlement in India, trying to comfort herself by thinking about them only brings her closer to the reality. Therefore, as Boyle notes "her acceptance, with Mrs Moore, of Aziz's invitation to visit the Marabar Caves is not only a manifestation of her naive desire to know 'the real India', it is a subconscious recognition of her unsatisfactory relationship with Ronny" (478). It may also foreshadow the future events in the caves where Adela eventually has to confront her unconscious.

The first cave is of no significance for Adela. Upon Mrs. Moore's request, she continues visiting the other caves with Aziz and a guide while the sun rises. The increasing heat signifies that a climax in the story is approaching. When they climb to the caves, Adela suddenly starts to recognize the love that does not exist between her and Ronny. The discovery of being on the verge of a loveless marriage devastates her psychologically. She feels that her connection with life has been cut so she exerts great effort to control her emotions and hides herself behind Aziz. Observing how slowly she moves, Aziz holds her hand to aid her. After being touched by an Indian man, Adela is humiliated by the awareness of the fact that she and Ronny might not be attracted to anyone because neither of them have "physical charm." However,

Aziz “might attract women of his own race and rank” (169). Adela not only confronts the reality that she neither loves Ronny nor finds him good-looking, but she is also fascinated by Aziz’s “beauty, thick hair and fine skin” (169). Although the British characters treat Indians as an inferior group throughout the story, Adela devalues her physical features when comparing them to Aziz. Even though she looks for something universal, which can break down the barriers between the two groups and embrace the whole of India, the act of devaluing her physical appearance and ethnic affiliation estranges the two nations from each other again. Adela also wonders about Aziz’s love affairs and asks him “have you one wife or more than one” (169). This question, based on British prejudices against Muslims, angers Aziz although Adele does not purposefully say so to offend him. Different understanding of two cultures complicates their relationship once again. Aziz dashes into one of the caves at the top of the track to recover his self-control. Adela aimlessly directs to another cave while still thinking about her marriage and is seemingly assaulted by someone there. Even though Aziz is not in the same cave with Adele, he has been accused of assaulting her in the cave.

Adela's experience in the cave is like a gap in her life. Even though nothing is written about Adela's experience in the cave, it does not mean that nothing has happened there or that nothing can be said about it. In fact, it is the most interesting part of story precisely because it is vague. The narrator comments that the Marabar Caves are only a big series of “black holes” and states that they are “extraordinary.” The extraordinariness of nothingness is one of the most mysterious motifs in *A Passage to India*. The caves also symbolise the unconscious of the human psyche that releases all of Adela’s repressed fears and doubts about her relationship with

Ronny and with Indians. As Moran notes, “it may be that Adela’s later hysteria is related to her psychological realization that a loveless marriage with Ronny would be equivalent to the rape she felt she had barely averted in the cave” (601). Her personal journey helps her reach her consciousness, where she ultimately meets reality. However, this significant discovery about her inner world damages her relationships with both the Indians and the British characters.

This trip also turns into a considerable event for Aziz. Although he is not affected by the caves or the echoes they contain, like the English characters, the expedition to the Marabar Caves turns his life upside down. Cultural differences once again function to disrupt the natural order of things and Adela’s false accusations devastate Aziz’s life. While Adela returns to Chandrapore, Aziz, unaware of what happened to Adela, is also on his way to Chandrapore by train, having a joyous trip with his friends. The police inspector Mr. Haq meets Aziz at the station and he is arrested on charges of assaulting Adela. The British characters feel threatened and, because of racial prejudice, they accept Adela’s slanderous claims as true without fully pursuing her faulty accusations.

This chapter shows that Aziz puts much effort into organising the trip to the caves because of his innate hospitality. “Like most Orientals,” says Forster, “Aziz overrated hospitality” (157). Thus, his sense of hospitality derives from his status as an “Oriental.” He puts excessive work into the trip because he overstates its importance, but his hospitable actions result in nothing good. The disappointing ending of the trip presents doubt to the possibility of friendship. In fact, Aziz believes that “nothing embraces the whole of India” (160). Although he sometimes

dreams of universal brotherhood, it becomes false when it is put into action. Therefore, even though he declares Mrs. Moore and Fielding as “his friends, his forever, and he theirs forever” (157), India does not allow him to continue his already established friendships with the two English characters.

In short, the “Caves” section of *A Passage to India* contains the climax of the novel by destroying the promise of a positive relationship between the Indians and the British. The more the heat increases, the more conflicts occur throughout the story. The Marabar Caves is not a common setting, but have powerful symbolic implications. With their echo, while they symbolize oneness, they also have a destructive power. Adela distorts reality in these caves and accuses Aziz of assault. It is also the echo of the caves that makes Mrs. Moore aware that her image of India, which was formerly united in peace, is a false one. While Forster mostly supports the idea of equality and unity of all living things in order to create an amicable environment for disparate groups, he presents the destructive results of it by pointing to the changes in Mrs. Moore’s perspective. Thus, the question of the possibility of friendship between two distinct social and ethnic groups remains uncertain like the events in Marabar Caves which are unexplainable.

2.2 The Trial

The negative effects of the expedition to the Marabar Caves on the relationship between members of the East and the West increase gradually throughout the “Caves” section of *A Passage to India*. Aziz’s trial, initiated by Adela’s false accusations of assault, divides India completely into two parts. English prejudice and racial hatred against Indians reach their climax and Aziz’s supposed sexual assault evolves from a personal level to a universal one. Aziz’s crime, which is based on Adela’s seemingly delusional thoughts, is ascribed to all Indians. It also turns the Indians’ previous passive rebellion against British domination into an active one. While this incident makes it difficult for British and Indian characters to form meaningful relationships, it unites Muslims and Hindus against the entirety of British domination. Therefore, the barriers between Indians and the British grow impenetrable. Although Mrs. Moore still functions as the symbol of unity and oneness, with the decline of the most promising relationships of the story, including the friendship between Fielding and Aziz, readers lose their hope for the unification of the East and the West.

Adela's charge against Aziz reveals racial tensions, which were previously veiled under the hypocritical respectability of imperial institutions. Firstly, as soon as Aziz is charged with assault at the train station upon returning from the Marabar Caves, Mr. Turton does not let Fielding go with Aziz to the police station, so that he may protect Fielding from being implicated in the disgraceful crime. In fact, Mr. Turton admits Aziz’s guilt without exploring any alternatives related to Adela’s assault and he does not bear to hear any words related to Aziz’s innocence. Thus,

allowing Fielding, in other words any Englishman, to be on the side of Aziz, encourages Indians to protest this charge, which damages the imperial authority. There are unwritten rules which determine the behaviours of the English toward Indians in colonial India. As long as both sides adhere to these rules, the established colonial system continues to persist. Changes in the relationship between the British and Indians pose a risk to the superiority of the British Empire in India. The Collector tells Fielding that in his twenty-five years in India he has “never known anything but disaster result when English people and Indians attempt to be intimate socially. Intercourse, yes. Courtesy, by all means. Intimacy-never, never” (182). According to him, Fielding has already broken these unwritten rules by being becoming friends with Indians. Because of his and the new comers’ friendships with Indians, the order and peace of Chandrapore is about to be damaged. The irony is that Mr Turton was the person who organised the bridge party for the new comers. One may say how insincere the Collector was while saying this party could bridge the gaps between two nations. The Collector also states that “the work of years is undone and the good name of my District ruined for a generation...It is the end of me” (182). His words demonstrate that his refusal to improve relations with Indians is more significantly related to the power he holds. As his fear of losing his authority increases, so too do his racist beliefs increase.

It is at this point that Forster changes the tone of the novel when describing the situation of British characters. All English residents later gather in the club, under the leadership of Mr. Turton at the night of the event. The British take refuge there as panic overtakes them after the false accusation against Aziz. It is the first time they have become cognisant of the reality that they are thousands of miles away from

their home country, and they finally come to realise they are strangers in the vastness of an unfamiliar India. Many of the British characters in this novel express the belief that they are victims who sacrifice themselves to serve India. Particularly, it is believed that Mr. Heaslop is a martyr, who is constantly exposed to the evil intentions of the country in which his only aim is to bring justice and order, and “Adela, within the cultural imaginary of English racism, is transformed into an archetypal virginal white woman” (Christensen 167). With the fear of any rebellion against the British government occurring, Mr. Turton decides to send women and children to the hills. The colonising English characters seem to transform themselves into poor victims in an unknown country. It seems that Foster satirises the British characters’ exaggerated behaviours while defining their situation.

The club also serves as a site in which many of the British characters most freely espouse all of their prejudices and cruel thoughts against the Indian characters. At the club they symbolically organise a pre-trial where they convict Aziz without his presence. At the club, Mr. Turton’s feelings towards Indians become more harsh and cruel, which are far removed from the “courtesy” he mentions before. He desires to flog every native and wishes to exact revenge from Aziz for assaulting Adela. However, he keeps his composure, as he fears any violence he shows toward Indians may lead to a riot or a military intervention. The potential involvement of the military will both humiliate the civilian administration he is the head of, and will cause Turton to lose the authority which he holds over all of Chandrapore. Although Mr. Turton performs as one of the most respectful characters towards Indians among the English throughout the story, his racist feelings under his hypocritical courtesy come out during the trial.

Another official, the District Superintendent of Police, who accepts Aziz as guilty without investigating the allegations against him, is Mr. McBryde. McBryde is introduced to the readers as “the most reflective and best educated of the Chandrapore officials” (184). Therefore, Fielding decides to visit him in order to emphasise Aziz’s innocence and get permission to see him after his unsuccessful talk with Turton. Despite his intelligence and courtesy, McBryde is terribly biased against Indians. He cloaks his racism in racially driven theories, claiming that all natives are “criminals at heart” (184) because of the hot climate of India. However as he was born in Karachi, his theory contradicts his situation. Fielding’s efforts to convince McBryde of Aziz’s innocence are in vain. The more Fielding mentions Adela’s experience in the caves as a “hideous delusion” (186), the more the Superintendent of Police becomes hostile. He handles the case in a way that is completely devoid of justice and equality.

Even though the English characters constantly emphasise their presence in India as a means of improving and advancing the lives of Indians, particularly in issues related to law and justice, the way they handle this case in the book demonstrates their ultimate hypocrisy. The behaviours that are accepted as normal in England also become immoral and inappropriate when they are performed by Indians in their home country. In order to convince Mr. Fielding of Aziz’s guilt and wrongdoing, Mr. McBryde shows Aziz’s private letters and mentions his plan to visit a brothel in Calcutta. Although visiting a brothel is common amongst Englishmen, as both Fielding and McBryde have visited them, Aziz’s one attempt to visit a brothel is enough to make him susceptible to being blamed for this crime. Mr. McBryde does not show any respect for Aziz’s private life and alleges all irrelevant details in order

to emphasise his guilt. He even denies that the photographs of a woman they have found in Aziz's house are those of his dead wife and humiliates Aziz by saying "I know those wives!" (190). However, as a reader we know the importance of that photograph, which has cemented the brotherhood between Aziz and Fielding in the "Mosque" section of the novel. Meanwhile, while Mr. McBryde acts ethically in this case, when it is later revealed that he engaged in an adulterous affair with Miss Derek, his morality is questioned and satirised by Foster. It is obvious that there is not only inequality in laws, but that aspects of private lives are also treated unequally in favour of the British and against the native Indians. In fact Aziz's misfortune at the picnic exposes the real intentions of the British, which is far from ameliorating the relationships with Indians. The idea of Indians' cultural, racial, political, and educational inferiority to the British, and the insistence that they need the developments the British offer to improve their lot, only serves to justify British colonialism in India. As it is impossible to exert control over a nation which you befriend, the English do not risk losing their power over India by establishing friendships with Indian citizens.

Moreover, in Aziz's trial, both the East and the West clearly reveal their real feelings toward each other. Even though Mrs. Moore has already passed away during her journey to England, her symbolic presence at the trial symbolises unity, but this trial occludes any possibility of the unification of these two groups. Mr. McBryde opens the case by stating that "everyone knows" Aziz is guilty and that he is "obliged to say so in public" (242). He continues to express his biased beliefs throughout the trial, which functions to estrange the two groups further from each other and results in Indian opposition. After presenting various details about the picnic, he explains

the reason of Aziz's assault by mentioning one of his favourite theories, "Oriental Pathology," which posits that "darker races" are physically attracted to people with fairer complexion. However, his claim is counteracted by one of the Indian characters in the courtroom, who argues that Adela is less attractive than Aziz. Although riots against the British Empire took place prior to the trial, this is the first verbal attack launched by the Indians against the British after Aziz was charged with assault. Mr McBryde also argues that Aziz pretends to be "a respectable member of society," attaining a "Government position," while in reality he is living "a double life" (248). Mr. McBryde's second claim about Aziz causes all Indians in the courtroom to react. The Indians' passive rebellion up to that point completely transforms into an active one with this new accusation. In McBryde's opinion, Aziz behaves cruelly and brutally toward Mrs. Moore by attempting to crush her in the first cave in order to be free from his crime. Mahmoud Ali objects to this accusation, as Mrs. Moore will not be testifying at the trial. He also complains that Ronny has sent Mrs. Moore away so that she may not testify to Aziz's innocence. Despite judge Das's attempts to restore peace in the courtroom, Mahmoud Ali shouts that the trial is a farce and he exclaims that all Indians are treated like slaves. Because he is aware that none of their protests have value or can change the result of the case, he wishes not to participate in this fake trial and leaves the courtroom in protest.

Meanwhile, Mrs. Moore's name encourages all Indians to follow Mahmoud Ali's actions. The Indians begin chanting "Mrs. Moore" until the chant sounds like "Esmiss Esmoor", a mythological goddess invented by people. Although Mrs. Moore leaves the country without testifying to Aziz's innocence because of a personal breakdown, her words about Aziz's innocence are heard by one of the native servants

who delivers this information to all of Chandrapore. Although Indians in this city are comprised of Hindus and Muslims, who also experience internal conflicts, Aziz's trial unites all Indians, whether Muslim or Hindu, against the British Empire. Their act of turning Mrs. Moore into a goddess of sorts is the most important sign of their unification. However, Mrs Moore's apathy to the relationships after experiencing the caves seems to estrange her from being the symbol of unification. This act again demonstrates the ambiguity in the story. It may also be explained that Mrs. Moore symbolises a perfectly spiritual and non-racist openness that the narrator regards as a way out of the conflicts in colonial India. Later we learn that she dies on her way to England on a ship during the trial, and the place where she has been thrown into the sea also serves her role as a unifying figure. "Somewhere about Suez there is always a social change: the arrangements of Asia weaken and those of Europe begin to be felt, and during the transition Mrs. Moore was shaken off" (285). Mrs Moore becomes part of the Indian Ocean where no nation has control and where no discrimination exists. "Here also, life and death, extinction and regeneration are intimately fused into a totality" (Spencer 294). Mrs Moore's dead body unites with the water, the symbol of life. The fusion of life and death, totally contrast concepts, shows the possibility of unification between disparate groups. However, even though Mrs. Moore symbolises unity and oneness, Indians still utilise her name in order to protest against the British Empire. Thus, the English's racial and biased statements, and Indians' protest against the British, cause unrest, and the possibility of friendship in the near future between East and West seems impossible.

The decline of Aziz and Fielding's friendship, resulting from Aziz's trial, destroys the readers' hope for the unity of two contrasting social and ethnic groups in

colonial India. Although Fielding commits himself to Aziz's case by opposing all the British slander against Aziz, misperceptions of Aziz damage their relationship. Aziz is humiliated and hurt by the nation to which Fielding belongs. Therefore, his painful experiences not only separate him from all the English men and English women he knows, but this experience also leads him to be more prejudiced and suspicious towards them. Even though Aziz and Fielding misunderstand each other several times during the narrative, the major conflict between them occurs when Adela is fined for her false accusation at the end of the trial. Aziz believes Adela must pay the fine, but Fielding thinks that Adela deserves to be forgiven because of her courage, rather than destroyed monetarily. Fielding remarks that Aziz is not angry with Mrs. Moore, who has not helped Aziz during the trial period, but hates Adela even though she has put at risk her own esteem and marriage by finally declaring his innocence. Aziz and Fielding's different thoughts about this subject indicate the distinction between their world-views. "Your emotions never seem in proportion to their objects, Aziz" Fielding says, and Aziz answers, "Is emotion a sack of potatoes, so much the pound, to be measured out? Am I a machine?" (282). Because Aziz's behaviours and emotions are based on intuition, Fielding, who values logic and rationality, is not able to comprehend Aziz's beliefs and describes him as unreasonable. This is their first and most important argument and they declare their thoughts to each other in a direct manner. Fielding particularly expresses his dissatisfaction with Aziz's opinions about this issue.

Following this argument, Fielding goes to England and Aziz thinks that Fielding has married Adela, even though this is far from the truth. Thus, Aziz's and Fielding's friendship is spoiled. Aziz and Fielding both are the victims of the

inclinations and biases of their cultures. Aziz is prone to let his suspicions consolidate into unrelenting grudges. English rationalism blinds Fielding to Aziz's genuine feelings and causes him to act so distant to Aziz in his letters. In addition, their own British and Indian societies separate them due to their collective stereotyping. Although friendship is desired, it is demonstrated that the two cultures are not yet ready for real friendship.

Consequently, one English woman's false accusation against an Indian reveals the hidden feelings of both the British and Indian characters. Even the Englishmen, who mention "courtesy," lose their temper and reveal their racist tendencies and theories towards Indians in the public sphere of the trial. They design a trial that is far from justice and equality in order to convict Aziz. Indians also show their dissatisfaction with the British Empire through riots and strike. As White notes "fear and hate unite the Indians in Aziz's defense" (650). The only promising event here is the unification of Hindus and Muslims against the British Empire, which may foreshadow the possibility of including the English into this unity one day. However, while both Indians and the English view each other as enemies, friendship is the last thing which is expected for them to develop in the future. Although Mrs. Moore continues to symbolize the concepts of oneness and unity, the attitudes of the British and the Indian characters in *A Passage to India* before, during, and after the trial demonstrate that the unification of East and West is not yet possible under these circumstances in colonial India.

CHAPTER III

TEMPLE

3.1 Mau Palace

In the last section of E.M. Forster's *A Passage to India* entitled "Temple," the chaos and the unrest that occurred previously in the novel virtually vanish, and readers encounter a much more peaceful environment in terms of the relationships between the residents. The setting of the novel changes to a holy Hindu festival that takes place two years later in the Hindu state of Mau in central India. The Hindu principle of all living things being one and in unity is emphasised through this section of the novel by means of a religious Hindu ceremony, which provides the readers with hope of reconciliation between Indians and the British. As we witness the presence of Hinduism in this section, Professor Godbole's role becomes much more significant. His contribution to the ceremony of God Krishna's rebirth, with his song in the Mau Palace, represents the idea of unity and equality, like his other song in Fielding's tea party. Especially his remembrance of Mrs. Moore, a Christian character in a Hindu festival, and his efforts to draw connections between her and the wasp, shows again that Hinduism is represented as a religion based on love and including all living things. Mau Palace is a setting where the readers eventually experience the spirituality and mysticism of India. Foster also provides the unity of the story by including images and symbols such as the wasp, the snake and the water that readers have already encountered in the other sections of the novel. The festival

in the “Temple” symbolises Hinduism and demonstrates its mediation of diversity of all living creatures in the universe.

In this section of *A Passage to India*, Professor Godbole comes into prominence as a Hindu character with his prominent song which emphasizes the equality and the unity in the cosmos. The first chapter of this part includes a description of a Hindu festival honouring the rebirth of Shri Krishna at Mau Palace in Mau, which is hundreds of miles away from Chandrapore and the Marabar Caves. Hindus in Mau sing and dance to celebrate the birth of Krishna. Professor Godbole, as Minister of Education in Mau, has the honour of presiding over the choir. Godbole’s song consists of a chorus like an echo. It also symbolises the unity of India in a peaceful atmosphere, similar to his other song in the first section of the novel in which Godbole puts himself in the place of a milk maiden who pleads with her God for unity and repeats the musical notes as “Come, come, come, come, come, come,” (85) while God neither replies nor arrives. The repetition of “come” is in essence an echo, similar to the numerous echoes in the novel. While this motif is most directly associated with the Marabar Caves, it is seen throughout the novel and is first introduced in the form of Godbole’s song. The refrain speaks to the root of the main tension in the novel, and it uncovers the underlying source of disunity among the characters as well as between England and India. Each character in the novel responds uniquely to the echo of the song, like the echo of Marabar Caves, which demonstrates their ability to understand the multiplicity of India to find unity. As readers may recall, while the first song of Godbole in Fielding’s house is incomprehensible for the British characters and makes Mrs Moore and Adela apathetic towards everything, Hindu servants joins the singing with delight. The echo

in the Marabar Caves has the similar effect. While the echo causes personal breakdown for Mrs Moore and Adela, there is nothing incomprehensible or extraordinary for the Indians. Different characters have different responses to the echoes based on their different personal, cultural, and religious values. Hinduism's centrality in *A Passage to India* is crucial and it is intrinsically linked with the echo of Godbole's song because only Hindu servants seem to grasp it. Hinduism celebrates the essence of the echo, which leads us to conclude that it is the only religion that allows for the answers about the mysticism and spirituality of India.

The definition of the atmosphere of the festival also shows the different perception of characters. The narrator states that "this approaching triumph of India was a muddle (as we call it), a frustration of reason and form" (319). People are scattered in the corridors of the palace in order to see "the God to be born" which is "a silver image the size of a teaspoon". All walls are decorated with colourful rags, balls, chandeliers and "murky photographs framed crookedly". There is also music "but from so many sources" (318). Although it is defined as a muddle or as unfamiliar by foreigners, readers witness a scene where all Hindus embrace the whole cosmos and where spirituality reaches its peak-point. The confusion of the festival is the signification of the chaos and the disorder that describes India, but in a different way. A harmony is acquired through love among the people in Mau Palace. Professor Godbole attempts to find unity to connect with the whole universe at the ceremony. The statement is clear when readers finds Godbole singing: "Tukaram, Tukaram, Thou art my father and mother and everybody" (317). He is praying to a saint Tukaram this time instead of praying God. Tukaram is "the greatest mystic saint of Maharashtra," a member of "the Bhakti cult" which emphasises "man's

union with God through love”. Tukaram denies the caste system and believes in humility and equality. Godbole and his songs serve the principles of an ideal version of Hinduism, which is ready to embrace the whole universe through love. As White states “unlike Islam and Christianity, Hinduism makes no distinctions between humanity and the rest of the creation; its creed teaches that each particular part is a member of all other parts, and that all is one in the Divine” (651-652). Thus, Hinduism’s inherent understanding seems to be represented as a solution to the unrest between different groups of people living in India throughout the festival.

Another significant point which is pertaining to Hindu philosophy and is emphasised in the “Mau Palace” section of *A Passage to India* is the “infinite love” embodied by the birth of Shri Krishna. During the birth ceremony of Krishna, readers notice the description of the palace where “God si Love” (320) is written on an inscription composed by a poet of the State. Godbole and all other Hindus at the palace identify love with music, and are united when they see the image of God. Individuality perishes to focus on higher, spiritual subjects. “They loved all men, the whole universe, and scraps of their past, tiny splinters of detail, emerged for a moment to melt into the universal warmth” (321). Because political conflicts and social discrimination disappear into a peaceful collectivity, this vision of the cosmos seems to dissolve all the problems of India through mysticism. The religious ardor of the participants in the festival causes them to momentarily suspend any selfish tendencies. Adoration of God is so intense that when the sick and aged Rajah, ruler of the state, is brought to the ceremony, he is scarcely noticed. As Spencer notes, “the rajah himself refuses to sit in the temple enthroned...In India the festival represents a complete overturning of the caste system, since everyone is mingled

together in the act of worship, a condition which would never occur in the daily routine of the average Indian village” (286). When the clock strikes midnight, “Infinite Love” (322) saves the world in the form of Shri Krishna. All sorrow is eradicated for both Indians and foreigners. Joy and happiness take the place of grief and fear. It is as if suspicion, misunderstandings, villainy, and any other negative feelings never existed. All human beings, whether Hindu or not, are embraced under universal love, as Shri Krishna is reborn. The celebration during the festival symbolises the affirmative act of seeking the divine. Man’s union with God is possible only through love, and Forster displays this union as the central theme of his novel. Krishna’s response to Godbole’s first song is provided during the birth ceremony of Krishna in the form of “Infinite Love” that comes to save the world from sorrow. Thus, because the song signifies unity through “Infinite Love,” then the only way India and England can unite is if they interact in a loving manner.

In addition to these, Godbole’s vision of Mrs. Moore during the ceremony endows her with an active role in emphasising the unity of all races at Mau Palace. While Godbole sings and dances, he recalls Mrs. Moore and the wasp. Although he never felt any special connection with Mrs. Moore, envisioning her at the most significant moment of the holy Hindu festival demonstrates both the importance of Mrs. Moore as a character in the novel, as well as the philosophy of Hinduism. Although Professor Godbole is Brahman and Mrs. Moore is Christian, when he remembers her, he “impelled her by his spiritual force to that place where completeness can be found” (321). It seems according to the Hinduism Godbole represents, religious and cultural differences can not avoid the unification of human beings. All differences are united and the whole universe becomes one with the

rebirth of Krishna. Godbole's perception of the universe encompasses all things to achieve unity, despite apparent contradictions. Hinduism is not concerned with universal contradictions, such as that of good and evil, Professor Godbole explains. Thus, religious contradictions also do not render complete unity impossible. In fact, by describing one of the inscriptions, "God si Love" at the very beginning of the chapter, Forster indicates that the readers will meet Mrs. Moore again in the story. The biblical statement "God is Love," which Mrs. Moore employs continuously in the first two sections of the book to scold Ronny, is repetitive in the festival, although because of a mistake in its printing it turns to, "God si Love." Forster also adds a question to this statement in order to emphasise the importance of love in human relationships. "God si Love. Is this the first message of India?" (320). Therefore, it can be concluded that Mrs. Moore already expressed the message of India at the very beginning of the story.

The wasp is seen multiple times in the novel to emphasize the Hindu belief of the unity and oneness of all living creatures. In the festival, Godbole also "remembered a wasp seen he forgot where, perhaps on a stone. He loved the wasp equally, he impelled it likewise," he impelled the image of Mrs Moore "to that place where completeness can be found" (321). Professor Godbole, a man of peace and wisdom, comes closest to grasping the concept of infinite love through his Hindu beliefs. Thus, we see his attempt to love everything equally. Mrs. Moore is also strongly linked with the wasp, since she sees one on a coat peg in her bedroom and is softly admiring of the wasp in the "Mosque" section of the novel. Her gentle attitude to the wasp is a signal of her own openness to the Hindu belief of oneness, and to the spirituality and inexplicable feature of Indian soil. After all, "no one is India," neither

the English, nor the Muslims, nor the Hindus, and no one can really possess India. India, the symbol of infinite love, calls people to “Come.” India compels the characters of the novel to come achieve unity, but this unity is ultimately only an appeal, not a promise. The events of the story lead the reader step by step to a more profound consideration of the ideal version of Hinduism. This section indicates that Hinduism presented in the festival can overcome individual difference and hierarchy, and can also reconcile the differences between varying social, religious, and ethnic groups.

In summary, Mau serves to unify India and attempts to wash away all the chaos of the “Caves” section of the novel. Although the main characters of the novel are mostly Muslim or Christian, Hinduism has a significant role in this section. Forster is especially interested in the aspect of Hinduism which states that all living creatures should be united with “Infinite Love”. Godbole seems to function as the symbol of the idea of the unity and oneness of all living creatures. Similarly, Mrs. Moore, represents this feature of Hinduism. Although she has been a strict Christian, the things she experienced in India have made her displeased with what she comprehends, “poor little talkative Christianity”. Mrs. Moore seems to feel connected to all living things, which can be clearly seen in her affection for the wasp in her room. An ideal version of Hinduism, as represented in the festival scene, seems as a solution to the problems that exist between the different religious and ethnic groups in India. Thus, these disparate groups may live in social harmony in the universe.

3.2. Mau Tank

Another significant setting in “Temple” section is Mau Tank, which assumes a leading role as the location in which the reunion of Fielding and Aziz takes place. As it is known, these two characters have given the readers a sense of reconciliation between two different nations which are clashing in most of the novel. However, cultural differences and political domination of England cause misunderstandings between them, and spoil their close friendship. In Mau, the readers witness their unification again despite Aziz’s efforts not to see Fielding. The rain during their encounter and the water of Mau Tank washes away all misunderstandings and creates a peaceful environment for the relationships between disparate religious beliefs. But with the end of the holy festival, Aziz and Fielding’s friendship reaches its end as well. They go their separate ways and the novel ends with the conclusion that they would never unite again. Although the ending seems pessimistic in terms of the possibility of the friendship between Indians and the British, the encounter of different nations has a great contribution to the characters’ personal developments and worldviews, which can be promising for the possibility of their future friendship.

Firstly, when the new life of Aziz in Mau is considered, the readers notice great differences in his worldview, particularly in terms of his relationship with Hinduism. After Aziz has been proven innocent, he has become the personal physician of the Rajah of Mau through the influence of Godbole, the Minister of Education at Mau. He has married again and has his children with him. He has forgotten all his English friends and created a new life for himself, and in fact, a new

identity as a more open minded man. Aziz as a strict defender of Islam starts questioning his religion and becomes more tolerant towards the principles of other beliefs. Before Aziz moved Mau, “another young Mohammedan had retired there - a saint” (331). Upon his mother’s request to “free prisoners,” he grabbed a sword and unlocked the door of the convicts at the local jail. Two shrines were built to commemorate the young man as a saint whose head was cut off by the police consequently. While The Shrine of the Head is located on the hill, The Shrine of the Body stands in Aziz’s garden. These shrines are worshipped by both Mohammedans and Hindus in Mau. Although idolatry is not acceptable for Islam so for Aziz, after a while he chooses not to mind it. He also thinks visiting The Shrine of the Head is “a nice short walk with the children” (332). Because Aziz was held in the prison unjustly for a while, seemingly, he appreciates that the saint freed the prisoners.

These shrines are also striking symbols to explore the possibility of friendship between the Eastern and the Western characters. Allen suggests that “Aziz is associated with the Shrine of the Body, which stands in Aziz’s garden” (952). Also according to Allen, Western protagonists are associated with the Shrine of the Head. While the readers get the impression that Aziz becomes more tolerant to different cultures, and the East and the West are presented as the inseparable parts of a body that complete each other, Beer suggests a different point of view about these two shrines:

Throughout the novel, this failure of connection between British and Indians is a running theme. There is no need to illustrate in detail what every reader can see for himself. Towards the end of the novel it is symbolized perhaps

in the temple at Mau which has two shrines — the Shrine of the Head on the hill, the Shrine of the Body below. At all events, the separation is strongly emphasized in the last chapter, when the two characters [Fielding and Aziz] who have tried hardest to come together. (110)

It is explicit that Forster created a story which is full of ambiguities as life itself and is beyond our understanding as it is beyond the understanding of the characters in the novel. Thus, the shrines can be interpreted in two different ways: As the East and the West are the parts of the whole, they should not be considered as separate within the completeness of the universe. However, as the East and the West are completely different from each other in terms of race, religion and culture and far from each other like the location of the shrines; one is on the hill, the other is below, their union cannot be considered.

The changes in Aziz's attitudes towards Islam and other religious identities are also noticed in his poems. Aziz concentrates on mostly one topic "Oriental womanhood" in the poems he writes in Mau. He states that "the purdah must go...otherwise we shall never be free." According to him, "India would not have been conquered [by British] if women as well as men had fought at Plassy" (329) but he is also aware that it is not possible as long as Muslim women are not allowed to show themselves to foreigners. The topic of his poems indicates how much he is confused now as a strict Muslim once. There is duality in his religious beliefs in accordance with the duality in the possibility of friendship between different religious identities presented throughout the story. In a way, the unfortunate event in Marabar Caves and the life in Mau provide his life with different point of views. It

seems he is becoming more tolerant towards other nations or life itself as it is seen in one of his poems which is about internationality and Godbole's favourite. Godbole emphasises the importance of internationality after reading Aziz's poem. He states that "Ah, India, who seems not to move, will go straight there [reach enlightenment] while the other nations waste their time" (329). In order to achieve the completeness he believes, which is the key of peace and enlightenment, embracing all religious identities is a must. Besides, although Aziz used to criticize Hindus and did not like to be around them, he has established better relations with them. He even considers Godbole as "Dear old Godbole" owing to his contribution in helping him establish a new life in Mau. Aziz is peaceful and contented among the Hindus. Showing tolerance and respect for other faiths is the secret of Aziz's peace among them. In fact, Aziz realizes that the world is not only Chandrapore. There are different lives and problems outside of Chandrapore. The social and political discriminations between the British and the Indians are secondary to other factions in Mau. "The cleavage was between Brahman and non-Brahman; Moslems and English were quite out of the running, and sometimes not mentioned for days" (327). The constant conflict between East and West disappears into a different alignment which is between Brahman and non-Brahman in Mau. This indicates that the problems in India do not only exist due to the conflicts between the British and Indians but also due to the natural human inclination to alignments. This demonstrates that the East and the West may reconcile their religious and cultural differences.

Another significant point in this section is the role of water. The river Deora is expected not to let Fielding get close to Aziz, as it is stated that it is impossible for anyone to pass it in such a stormy weather. Aziz has become rather disillusioned with

the English and even with his friend Fielding after the trip to the Marabar Caves. When Fielding informed him about his marriage in England, he thought that his wife was Adela so he did not read Fielding's letters anymore. Thus, when Aziz learns the possibility of Fielding's visit to Mau, he hopes the floods will prevent his arrival. However, the arrival of Fielding foreshadows that old friends will reunite eventually. In fact, Deora flows in front of Aziz's garden gate and serves as a reminder of the future reunion between them. The water of Deora is supposed to unite them and wash away all their interpersonal problems, not to separate them. Continuous rainfall also serves the same purpose. During the festival time, there is unceasing rain which symbolically cleanses all inequality, discrimination, biases or misunderstandings, in short all villainy in the world. When Aziz finally encounters Fielding on his visit to the Shrine of the Head, Fielding and Ralph are exposed to an attack of bees which may symbolize Indians' hatred to Brits. However, the increase of rain gives the reader a clue that Aziz will eventually learn that Stella Moore, not Adela Quested, is Fielding's wife. Then Aziz notices his misunderstanding and the revelation of the truth is witnessed with sudden heavy downpour.

Mau Tank contains the most important water symbolism that relates to reconciliation of Aziz and Fielding in this section. It stretches as far as the Guest House garden where Fielding stays during his visit. Like the river Deora which passes in front of Aziz's house, Mau Tank also has a unifying role. Fielding sails with his wife on Mau Tank in order to watch the "torchlight procession". By the way, Aziz visits the Guest House and finds Ralph Moore alone there. While he treats Ralph's bee stings, Aziz develops a deep affection for him because Ralph has many of the features of Mrs. Moore and kindness is "the one thing [he] always knows"

(349). As Forster emphasizes many times throughout the novel, the problems between different ethnicities can be dissolved with kindness. As the result of the meeting of Mrs. Moore's son, the question, whether to be friends with English or not, returns to his mind. Remembering Mrs. Moore as his best friend, he relents and changes his aggressive attitude toward Ralph. The irony here is that although Mrs. Moore has done nothing for the good of Aziz during the trial and estranges from being an ideal character with her weakness, she still functions as a spiritual leader for Aziz. Then, Ralph and Aziz also row out on the great Mau tank to watch the rest of the festival. Their boat collides with the boat of Fielding and Stella and they all fall into the water. It is a symbolic meeting which heals the conflict between Aziz and Fielding. We witness the reborn Aziz which parallels the rebirth of Krishna. Aziz and Fielding embrace with "Infinite Love" away from "suspicion and self-seeking". The collision of the boats is a device to bring into focus the final reconciliation of the hostile environment in the novel. It ushers in harmony where all forms of rational expressions vanish. The emotions and intellect of the East and the West find a mutual ground as the sacred ritual reaches a climax. Then, Aziz and Fielding go for a ride in the Mau jungle on their last day together. "Presently, the ground opened into full sunlight and they saw a grassy slope bright with butterflies, also a cobra, which crawled across doing nothing in particular, and disappeared among some custard apple trees" (356). This is the first actual snake to be seen in the novel. Except from this, all the snakes, serpents, and monsters are non-existent, illusion or anecdote. Thomson states that the novel:

pivots on the mighty contrast between two settings: the wasteland world of 'Caves' and the rain soaked jungle world of 'Temple'. The wasteland world, at the centre of which is the Marabar Hills and caves, signifies the absence of God and indicates his nonexistence. The jungle world, at the centre of which is Mau and its great religious festival, signifies the presence of God. This theme of presence and absence of God, adumbrated in the novel by Godbole and reflected in the major symbols, is reinforced by a variety of minor symbols. The significance of snakes and images of snakes in the novel will illustrate Forster's careful deployment of such minor symbols. (108)

In compliance with all the contrasts in the narrative, Forster creates a setting which is entirely different from the Marabar Caves. While the caves are the symbol of emptiness and nothingness, and represent the absence of God, a great religious festival celebrates the presence of God, life, equality and oneness in Mau. Thus, the snake Fielding and Aziz encounter seems to be the indication of the presence of the friendship they have established.

However, despite the promising beginning of the last chapter, the path narrows and Aziz and Fielding's horses go their separate ways, indicating that such a friendship is not yet possible, and the novel ends with the earth itself expressing with "its hundred voices, 'No, not yet,' and the sky said, 'No, not there'" (362). Although Mau Tank brings them together and dissolves the conflicts between them, it cannot avoid their final separation. According to Allen, "the fusion of the three ways of life - mosque, caves, and temple - comes to pass in the tank at Mau. Fielding and Aziz, British and Indian, are brought together (though not completely united) under the influence of the Hindu Way of Love" (952). Nevertheless, coming together with the

“Hindu Way of Love” can be considered as the first step of unification. At least the novel is based on the efforts of characters to establish close and sincere friendships. Although India separates their way, they connect with each other spiritually. Thus, whether the ending is a pessimistic one in terms of the possibility of interracial friendship or a promising one for the future relationships is not clear.

In conclusion, the ceremony of God Krishna's rebirth at the very end of the novel functions as a setting in which characters reunite under the influence of presented Hinduism. Even Aziz, a Muslim, and Fielding, a Christian, are forcefully connected to the holy festival despite their inability to comprehend it. “Aziz could not understand [the ceremony], any more than an average Christian could” (341). But, despite their individual and cultural differences, Aziz and Fielding form a powerful bond through the spirituality and the mystification during the holy festival. However, their reunion ends with the end of festival. It seems to indicate that the oneness and the unity are only achieved during the festival. The festival allows this oneness which neither India nor Hinduism would allow. As Spencer notes that:

clearly, Hinduism presented Forster with new methods of reconciling the two realms. Nevertheless, Hinduism did not present a totally satisfactory solution to the problems in contemporary life and civilization created by this split, since one-half of it was too mysterious and transcendent for an ideal union with the rest, it treats personality with contempt, and in short, it embodies “a passage not easy, nor now, not here, not to be apprehended except when it is unattainable.” (295)

When the celebrations end, consciousness of political conflict and social discrimination between the characters again fight against the will to union. The emphasized wholeness seems to disappear and Fielding and Aziz's horses go their

separate ways forever. Forster's last decision of the possibility of friendship between the British and Indians can be considered that it is possible but only on English territory or after India gains its freedom from England. As the earth and the sky seemingly claim such a friendship may be possible one day, but "not yet" and "not there."

CONCLUSION

This study intends to explore the possibility of intimate relationships between the native Indians and the colonial British despite the cultural, religious and political discrepancies between these two disparate groups in *A Passage to India*. Because all these differences contribute to the diversity which separates India from West, Forster demonstrates the difficulty in forming friendly interaction between these two nations in colonial India. Although India as a main setting compels two ethnically and culturally divergent groups to interact, mutual biases and repeated misunderstandings estrange the residents of India from each other. These preconceptions and misapprehensions are also employed to justify the failure of attempts to bridge the cultural gulfs between East and West. However, despite persistent conflicts, some characters' positive interactions demonstrate that different cultures can also exist convivially. By starting from the question "whether or not it is possible to be friends with an Englishman" (6-7) in colonial India, I have analysed the relationships between the subject Indians and the British colonizers based on the representation of settings in this novel. The settings in this novel represent the ways of life, value systems, cultural backgrounds, and insights into characters' mentality hence; they are employed effectively to illustrate multi-cultural India.

This thesis consists of three chapters entitled "Mosque", "Caves" and "Temple" in accordance with the three sections of the novel. In Chapter 1, I have explored all significant settings in addition to the main setting Chandrapore which gather different races and cultures to provide an environment for the unification of all nations. While each setting functions as the representation of unification, they also

cause problematic relationships during the encounter between different cultural groups. Although every attempt to establish friendships or develop the relationships between the two cultures is instantly followed by misunderstandings, the section “Mosque” mostly allows individuals to cross the barriers of segregation to develop a positive interaction in a convivial environment. Thus, the theme of the first part is mainly the separation and gaps, and the attempts for communication and connection. By describing both the Indian residents and the British colonizers in detail, Forster portrays the general outline of India as a multi-cultural setting in this section.

In Chapter 2, I have focused on the destructive effects of the trip to the Marabar Caves on the formerly established intimate friendships between the Indian and the British characters. While Chandrapore enables the positive interaction of these cultures, the Marabar Caves, as a new setting, seem to serve the opposite idea by intensifying conflicts and creating barriers between the eastern and the western residents of India. Because the caves are also employed as the representation of equality and unity particularly through their characteristic echo, the description of the caves and the events surrounding the expedition serve as a forceful representation of the ambiguous relationships between East and West.

The last chapter “Temple” functions as a setting in which the reunion of Aziz and Fielding provides the readers with hope of ultimate reconciliation between Indians and the British. As the setting of the novel shifts to a Hindu state of Mau, Hinduism plays a large thematic role in this section. The unity and oneness of all living things is emphasized throughout this part of the novel by means of a religious Hindu festival. The represented Hinduism in the ceremony allows oneness among individuals and unites them through “Infinite Love”, despite the fact that Hinduism

itself is divided into different sects and castes, but, with the end of the holy festival, social discriminations and political conflicts which estrange two nations from each other reoccur in colonial India. Thus, Aziz and Fielding go separate ways and the novel ends with the conclusion that they would never be friends.

In conclusion, *A Passage to India* focuses on the concept of connection by overcoming gaps of social and racial distinctions between the Indian residents and the British colonizers in India. Although some characters strive to cross the barriers of segregation, the encounter between two ethnically, culturally and religiously distinct groups results in failure particularly due to political reasons. Employing various symbols and images reflected through the novel's choice of settings, Forster certainly criticises the political domination of British Empire over India while he supports the idea of the encounter between different cultural groups. Despite the promising beginning of the last section, Aziz tells Fielding that they cannot be friends until the British leave India. As Aziz and Fielding separate at the end of the novel, the earth declares with its "hundred voices, 'No, not yet' and the sky said, 'No, not there' " (362). It seems that even the earth and the sky, which embraces all beings in efforts to facilitate unification and equality of the disparate groups throughout the novel, agree on the impossibility of reconciliation between the Indians and the British in colonial India. These lines demonstrate that the barriers against a friendship between an Englishman and an Indian are insurmountable. But, since Forster consistently employs contrasts and ironies as a narrative technique to portray the settings of the novel, the ending may be interpreted in a positive way. All the settings of colonial encounter in the novel ultimately contribute to the

development and expansion of the worldviews of the main characters, which may be promising for the possibility of a future friendship.

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