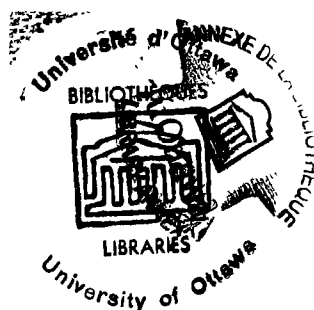


THE FUNCTION OF MULTI-NATIONAL CHARACTERS, ALIEN
SETTINGS AND DIVERSE MORES IN E.M. FORSTER'S THREE
INTERNATIONAL NOVELS, WHERE ANGELS FEAR TO TREAD
(1905), A ROOM WITH A VIEW (1908), AND A PASSAGE
TO INDIA (1924)

by

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Thesis presented to the School of Graduate
Studies of the University of Ottawa in
partial fulfillment of the requirements for
the degree of Doctor of Philosophy.



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CURRICULUM STUDIORUM

Rajinder Paul Sehgal was born June 5, 1933, in Jhang city (West Pakistan). He received a Bachelor of Arts degree in English Literature from the Punjab University in 1953, a Master of Arts degree in English Literature from the Punjab University in 1955, and a diploma in French as a second language from the University of Ottawa in 1969.

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INTRODUCTION

Although, during the years 1962-1970, there has been an increase in criticism of Forster's writings and a reevaluation of his literary reputation, there has been no comprehensive study of Forster's international novels.¹ The purpose of this thesis, therefore, is to show how Forster makes functional use of diverse mores, varied settings and multi-national² characters to produce the international novel during the age of transition.³

¹Critics who have done studies of Forster such as Lionel Trilling, James McConkey, K.W. Gransden, Frederick Crews, J.B. Beer, Alan Wilde, David I. Joseph, Wilfred Stone, George H. Thomson, V.A. Shahane, Denis Godfrey, Lawrence Brander, Rose Macaulay and Frederick P.W. McDowell have not dealt sufficiently with the international aspects of Forster's fiction.

²The terms multi-national and multi-racial are used in this thesis to describe characters from many national and racial backgrounds.

³Substantial evidence provided in both primary and secondary sources attests to the introduction of the literary genre, the international novel, during the age of transition--1880-1920. Some studies relevant to the period are as follows: Edith Batho, and Bonamy Dobree, The Victorians and After 1830-1914, Vol. 4 (Introduction to English Literature), London: Cresset Press, 1938; Claude Bissell, "The Butlerian Inheritance of G.B. Shaw", Dalhousie Review, XLI Summer 1961, p. 171; Osbert Burdet, The Beardsley Period, London: John Lane, 1925; C.A. Bodelsen, Studies in Mid-Victorian Imperialism, New York: Fertig, 1925; Richard Ellman, (ed.), "Edwardians and Late Victorians", English Institute Essays, New York: Columbia University Press, 1961; G.S. Fraser, The Modern Writer and His World, London: Derek Verschoyle, 1953; G.S. Frierson, The

This thesis will examine Forster's three international novels, Where Angels Fear to Tread (1905), A Room With a View (1908), and A Passage to India (1924).¹ As background to this thesis

English Novel in Transition: 1885-1940, Norman: University of Oklahoma Press, 1942; Helmut E. Gerber, "Nineties: Beginning, End or Transition?", English Institute Essays, New York: Columbia University Press, 1959; Allen J. Greenberger, The British Image of India: A Study in Literature of Imperialism, 1880-1960, London & New York: Oxford University Press, 1969; Granville Hicks, Figures of Transition, West Port: Greenwood Press, 1964; Graham Hough, "George Moore and the Nineties", Edwardians and the Late Victorians: English Institute Essays, New York: Columbia University Press, 1960; Samuel Hynes, The Edwardian Turn of Mind, Princeton: Princeton University Press, 1968; Susanne Howe, Novels of Empire, New York: Columbia University Press, 1949; J.M. Kennedy, English Literature 1880-1905, London: Low, Marstone & Co., 1913; Robert Langbaum, The Modern Spirit: Essays on the Continuity of Nineteenth and Twentieth Century Literature, New York: Oxford University Press, 1970; John A. Lester, Journey through Despair 1880-1914: Transformations in British Literary Culture, Princeton: Princeton University Press, 1968; Robert M. Lovett and Helen S. Hughes, The History of the Novel, New York: Mifflin Houghton, 1932; G. Blaikie Murdoch, The Renaissance of the Nineties, London: Alexander Moring, 1911; Edward P. Pearse, History of The Fabian Society, London: Dutton & Co., 1916; H.V. Pouth, English Literature and Ideas in the Twentieth Century, New York: Longmans, 1946; Simon Rowell-Smith (ed.), Edwardian England 1901-1914, London: Oxford University Press, 1964; Frank Swinerton, Background with Chorus: A Footnote to Changes in English Literary Fashion 1901-1917, London: Hutchinson, 1956; William York Tindall, Forces in Modern British Literature 1885-1946, New York: Knopf, 1947; Leonard Woolf, Sowing: An Autobiography of the Years 1880-1904, London: Hogarth Press, 1960; Leonard Woolf, Growing: An Autobiography of the Years 1904-1911, London: Hogarth Press, 1961; Leonard Woolf, Beginning, Again: An Autobiography of the Years 1911-1918, London: Hogarth Press, 1964.

¹Rose Macaulay, The Writings of E.M. Forster, New York: Harcourt, 1938, pp. 176, 180. Macaulay suggests that the date of act of the novel is "apparently approximately that of the earlier visit . . . (1912) . . . the European war is still ahead."

Chapter One, contains first, evidence from the critics and literary historians to define the age of transition and its literary boundaries; second, a brief discussion of the changing mores during this period and their influence on Forster; third, an examination of the influences on Forster relative to the international novel and its evolution as a fictional genre.

The rudiments of the international novel--diverse mores, varied settings and multi-national characters--are found among the works of writers such as William Beckford (1759-1844), Walter Scott (1771-1832), Charles Dickens (1812-1870), William Makepeace Thackeray (1811-1863), W.D. Arnold (1828-1858), Joseph Conrad (1857-1924) and Rudyard Kipling (1865-1936). Their novels explore people in places and circumstances strange to the majority of their readers. Their contribution is briefly noted to understand the origin and evolution of the international novel. No direct confrontation of the alien mores and people is involved in their fiction. Forster's international novels primarily contrast the natural traditional values of alien culture with the hypocrisy, complacency and arrogance of his countrymen abroad. Further, he finds positive good in the Italian and Indian cultures.

Forster writes from knowledge, experience, and according to a general corpus of principles--goodwill, tolerance and truth--he believes to be fundamental to any understanding and appreciation of other people and cultures.

In Chapter Two, Three and Four respectively, examination of Where Angels Fear to Tread, A Room With a View and A Passage to India will be made to show how Forster's alien settings, multi-national characters and diverse mores function to produce the international novel. The alien settings are realistic and symbolic and provide background and perspective to the characters and action in the novel.

Multi-national and multi-racial characters exemplify the mores of different cultures. It will be shown that when the mores of one environment are projected into another through a character or characters, the interaction brings about a change in the mores of that character or characters. The alien characters acquire a new perspective on life.

The characters in Forster's international novels can be divided into four types. First, those who are attached to the native soil and its values, and remain unaffected in their basic attitudes towards life and circumstances: the best illustrations are Mrs. Herriton and Harriet in Angels Fear to Tread; Cecil Vyse in A Room With a View and Godbole in A Passage to India. Second, those who expose themselves to the alien environments believing them superior or antithetical to their own, and thus develop a broad and more human outlook on life. Caroline Abbott and Cyril Fielding illustrate this liberal attitude toward life. Third, those who have no attachments and no roots in an alien environment. The alien

environments distort their view on life: the British administrators, Lilia Herriton and Lucy Honeychurch belong to this category. Fourth, those characters who are ambivalent in their attitudes to the old and the new cultures, but through their role as intermediaries help toward attaining a better understanding of the contrasting environments and mores: examples are Philip Herriton in Where Angels Fear to Tread, Miss Eleanor Lavish in A Room With a View and Adela Quested in A Passage to India.

Characters in Forster's international novels embody typical attitudes of their group and class. The operative values that they employ embrace most facets of human experience. The operative values in the novels are religious: Protestant, Catholic, Hindu, and Islamic; social: colonial and the colonized; political: ruler and the ruled; racial: Anglo-Saxon, Oriental and Latin; economic: rich and the poor. These values will be seen to conflict by means of the characters in alien environments. The outcome of the confrontation is new understanding in the characters, or a stalemate or antagonism. Nevertheless, the complex world of human relationships is disentangled. Factors leading to human misunderstandings are unravelled. When confronted with the apparent evil of the unfamiliar, the characters in Forster's international novels are at first attracted romantically, later puzzled and finally become aware of its brutal vulnerability.

Speaking of André Gide (1869-1951), Forster once said:

The humanist has four leading characteristics--curiosity, free mind, belief in good taste and belief in the human race--all four are present in Gide.¹

What Forster said of Gide is also applicable to himself.

Forster had an enquiring mind. He questioned the nature of morality in relation to the universe. Certainly, Forster was an independent thinker. He spoke against the forces of anarchy, totalitarianism and mechanization and was distrustful of power wielding men:

People I admire most are those who are sensitive, want to create something, discover something and do not see life in terms of power.²

Being a humanist and an individualist, he emphasized the values "of personal relationships and the private life".³ The problem of personal relationships between characters of different racial, ethnic and social backgrounds, therefore, has major importance in Forster's international novels.

Forster once remarked that he belongs to the "fag-end of the Victorian Liberalism".⁴ Some critics have taken this

¹Forster, Two Cheers for Democracy, New York: Harcourt, Brace and Co., 1951, p. 228.

²Ibid., p. 69.

³Ibid., p. 55.

⁴Ibid., p. 56.

phrase literally and used it against him. Bradbury argues that "political liberalism as a historical necessity exhausted itself around 1914. If liberalism is one of economic individualism then Forster's ideas and faith are historically superannuated".¹ Forster's liberalism is moral, and deals with the idea of man and culture.² Forster, therefore, is not "a modernist, but rather a central figure of the transition into modernism".³

Thus, during the age of transition, Forster produced the international novel by provoking among "a variety of different and sympathetically viewed groups, those ironic international and intra-national encounters that come when one value system meets another and confusion and muddle ensue".⁴ It will be shown that Forster's early education, training at Cambridge, membership of the Apostles and Bloomsbury, travels abroad and puritan inheritance gave him necessary experience for functional rendering of differences in national mentality and morality in three international novels.

¹Malcolm Bradbury, "Two Passages to India: Forster as Victorian and Modern", Aspects of E.M. Forster, Oliver Stallybrass, (ed.), New York: Harcourt, Brace, 1969, p. 124.

²Ibid., p. 124.

³Ibid., p. 125.

⁴Ibid., p. 133.

CHAPTER I

E.M. FORSTER AND THE AGE OF TRANSITION

As necessary background to this thesis Chapter I discusses four major elements that contribute to an understanding of Forster and the age of transition during which Forster wrote his three international novels.

The first is a definition of the age of transition and its literary boundaries. It was during this unique period that novelists began using multi-national elements in a functional manner to reveal characters in foreign lands and mores.

Section two contains a brief discussion of the changing mores during this period and their influence on Forster. The changing economic, social, political, religious, literary and mental attitudes of the period contributed to Forster's functional use of the elements of the international novel.

Section three considers influences on Forster relative to the international novel. Some of these influences prepared Forster for the accurate depiction of international settings, characters and mores. Seven major influences on his writing were/ public school, Cambridge, Apostles, presence of

intellectuals at Cambridge, Bloomsbury Group, travels in alien lands, and finally, Butler, Meredith and Proust.

Section four defines the international novel. It gives a brief sketch of the novels in which the international elements are used non-functionally and functionally, before and during the age of transition.

Section One

The Age of Transition

Until approximately 1958 critics and literary historians generally divided the years between 1837 and the mid-twentieth century into the Victorian Period and the Contemporary Period. The Victorian Period was often understood to begin in 1837 when Queen Victoria ascended the throne and to end with her death in 1901.¹ The reign concept for demarcating the literary boundaries of a period is untenable because "the life of the spirit does not coincide with the vicissitudes of the temporal power."² Moreover, the stirrings of revolt against Victorianism had begun well before the reign of Queen Victoria was over.³ Furthermore, the attitudes prevalent in the early 1850's were quite different from those of the 1890's. The former are generally grouped under the title 'Victorianism' and the latter under 'aestheticism and decadence' or the nineties and the Age of Transition.⁴

In his essay entitled "The Nineties: Beginning, End or Transition?" Gerber rejects the reign concept as well as

¹Hough, "George Moore and the Nineties", p. 1.

²Ibid.; p. 1.

³Nowell-Smith, Edwardian England: 1901-1914, p. vii.

⁴Gerber, "The Nineties: Beginning, End or Transition?" p. 54.

the 'nineties' concept. He sees the 'nineties' as neither an end nor a beginning, "not an independent, more or less self-sufficient period."¹ He proposes that it is a part of a wider period, 1880 to 1920--or to be more flexible 1870 to 1930--which may be more suitably termed "transition".² It is in this period, about 1880 to 1920, that the dominance and coherence of the basic ideas and attitudes generally associated with 'Victorianism' gave way. A new frame of mind emerged which pointed to the post-war temper of the 1920's.³ Hough has argued that both the 'Edwardians' and the 'nineties' should submerge their identities in a period beginning about 1880, after the Victorian peak, and ending in about 1914--"a period

¹Gerber, "The Nineties: Beginning, End or Transition?" pp. 54-55.

²Ibid., p. 55. Other critics and literary historians who have designated the period 1870 to 1920 as "transition" are: A.J. Farmer, Le Mouvement esthétique et "decadent" en Angleterre: 1873-1900, Paris: H. Champion, 1931; Granville Hicks, Figures in Transition, New York: McMillan, 1939; Harold Williams, "Poets of the Transition", Outlines of Modern English Literature: 1890-1914, London: Sidgwick Jackson, 1920; Abel Chevalley, "Une Période de Transition", Le roman anglais de notre temps, Paris: H. Milford, 1921; Harry J. Marks, "The First Stage of Cultural Crisis: The Pivotal Period in European History", History of Ideas Newsletter, IV January, 1953, p. 753; T.M. Parrott and Willard Thorpe, (eds.), Poetry of the Transition, 1850-1914, New York: Oxford University Press, 1932.

³George Houghton, The Victorian Frame of Mind, New Haven: Yale University Press, 1951.

distinct in spirit from . . . Victorianism, a period in which all the foundations of modern Literature were being laid, but recognizably distinct from modern Literature too."¹ Thus, the period between about 1880 and 1920 can be isolated as a literary entity in its own right.

Three anthologies devoted to works in the period between 1880 and 1920 were published in 1968: English Poetry in Transition 1880-1920;² The English Short Story in Transition 1880-1920;³ and English Drama in Transition 1830-1920.⁴ An American Literary Journal, now called English Literature in Transition, (formerly English Fiction in Transition), devoted to the period 1880-1920, is published at Northern Illinois University, DeKalb, Illinois.

¹Hough, "George Moore and the Nineties", p. 2.

²John Munroe, (ed.), English Poetry in Transition 1880-1920, New York: Pegasus, 1968. An anthology of English Poetry which includes the poems of H. Belloc, R. Bridges, Rupert Brooke, G.K. Chesterton, W.H. Davies, Walter de la Mare, Rudyard Kipling, D.H. Lawrence, and many others.

³Helmut Gerber, (ed.), The English Short Story in Transition 1880-1920, New York: Pegasus, 1968. An anthology of twenty-six English short stories including such writers as W. Pater, Arthur Symons, Max Beerbohm, Ernest Dowson, George Gissing, R. Kipling, Somerset Maugham, Joseph Conrad, and others.

⁴Henry F. Salerino, (ed.), English Drama in Transition 1880-1920, New York: Pegasus, 1968. An anthology of British Drama from the period 1880 to 1920 includes playwrights Arthur Jones, Arthur Pinero, G.B. Shaw, Oscar Wilde, J.M. Barrie, J.M. Synge, W.B. Yeats, and others.

On the basis of authorities cited above, the name which seems most descriptive of the period is "Transition". Hence, the literary period between approximately 1880 and 1920 in which Forster wrote his international novels, is referred to, in this thesis, as the "transitional period", or age of transition.

Section Two

Cross-Currents during the
Age of Transition

This section deals briefly with changes in economic, social, scientific, religious, political, literary and mental attitudes during the age of transition that contributed to Forster's functional use of the elements of the international novel.

The impact of industrialism and urbanization during the later phase of the nineteenth century caused large numbers of people to migrate from the rural areas to the cities. The pre-industrial way of life and economy was beginning to collapse. The break-up of this patterned and ordered way of life, of the traditional structures and strictures, created an emotional and intellectual stir.¹ Many novelists of the transitional period were preoccupied with the process of disintegration of the old bastions of support and guidance--family, school and church. In particular, George Gissing (1857-1903), Samuel Butler (1835-1902), Oscar Wilde (1856-1900), Thomas Hardy (1840-1928), Joseph Conrad (1857-1924), D.H. Lawrence (1885-1930) and Forster found themselves "caught up in a

¹Woolf, Sowing, p. 116.

torrent of materialism, atheism, idealism, and romanticism".¹ All of them became concerned with attitudes, ideals and spiritual values at almost the opposite extremes to the attitudes, ideals and values governing the majority of the Victorian people. Each of these novelists reacted to the confusion of his age in his own unique way. Gissing became a mild socialist. Butler was a cautious rebel deeply occupied with Darwinism. Hardy took refuge in pessimism. Wells wrote scientific romances. Lawrence examined the impact of science on human relationships. Wilde became a victim of "the great social-literary scandal at the hands of the forces of reaction and hypocrisy, for conveying sensations of pleasure and beauty, unaffected by social and moral values".² Conrad probed the problems of the individual faced with the dehumanizing, acquisitive and selfish elements in society. Forster travelled widely searching for the values that might save the human personality from the forces of urbanization, and mechanization.³ Rudyard Kipling (1865-1936) was preoccupied with the Imperial idea.⁴

¹Kennedy, English Literature: 1830-1905, "Introduction", quoted in Frierson's The English Novel in Transition, p. 117.

²Hough, "George Moore and the Nineties", p. 3.

³George H. Thomson, The Fiction of E.M. Forster, Detroit: Wayne State University Press, 1907, p. 26.

⁴Asa Briggs, "The Political Scene", Edwardian England 1901-1914, 1964, pp. 59-60.

Urbanization and mechanization changed the social aspects of society. The period became interested in the "new",¹ as is shown in these phrases: New Hedonism, New Fiction, New Paganism, New Spirit, New Drama, New Woman, New Revelation, and New Voluptuousness.² Even the magazines were entitled New Age and the New Review.³

The majority of the novelists during the transitional period became protagonists of revolt against cant and hypocrisy. They reacted against social, political, religious, moral and artistic institutions, their beliefs and their standards. These novelists performed the difficult task of "clearing the cobwebs and curtains that kept people in religious and philosophical nightmares."⁴ They endeavoured to illuminate truth and reality about the human predicament by using factual knowledge, judgement and experience.

The light of plain common sense was shed not only on religious and philosophical questions but also on the

¹Woolf, Sowing, p. 159.

²Holbrook Jackson, The Eighteen Nineties, Hammonds-worth: Penguin, 1939, p. 36.

³Ibid., p. 36.

⁴Woolf, Sowing, p. 147.

relations between man and woman.¹ Free and frank discussion of sex, tabooed by the bourgeois Victorians, was gaining favor. This was caused by the refusal of the "New Woman" to abide by the views of the older generation. The "New Woman" asserted her independence and thus exploded the myth that it was a man's world and that woman was subservient. Traditionalists were not only affronted by this attitude but protested against the portrayal of the "New Woman" in the novels of the transitional period. The outcry against Tess (1891) and Jude the Obscure (1894) from those who supported the degraded and hypocritical elements in Victorianism demonstrates the conservative attitude.² Critics objected to a woman who had an illegitimate child being made the heroine of a respectable novel and still more to her being rather provocatively labelled by Hardy in his sub-title as "pure woman".³ In spite of the controversy raging around Tess, Hardy (like Henrik Ibsen [1828-1906] and George Bernard Shaw [1856-1950]) became the "cause of change",⁴ whose reverberations we hear mildly in Forster, and Lawrence.

¹For example: (1) Tess of the D'Urbervilles: Pure Woman, (Paperback), New York: St. Martin Press, 1971; (2) Earnest Pontifex or The Way of All Flesh (1903), Boston: Houghton Mifflin, 1964; and (3) The Lost Girl (1920), New York: Viking Press, 1971.

²Woolf, Sowing, p. 166.

³Hardy, Tess of the D'Urbervilles.

⁴Woolf, Sowing, p. 167.

Their novels contain a change in attitude towards marriage-- marriage is not always the consummation of love but often the beginning of human woes. Many characters, therefore, in Forster's international novels try to evade or extricate themselves from marriage. The revelation of truth about marriages and sexual relationships provoked many transitional novelists. The air of freedom surrounding feminine movements led to the re-appraisal of many Victorian values: religious, ethical, moral, social, political and economic.

This process of re-examination of values in the light of new experiences and researches revealed that old ideals were not the only beliefs that suffered at the hands of the iconoclasts, but old barriers and boundaries were breaking down. Forster saw that society was becoming depersonalized by "materialism, by philistinism, by some of the more inhibiting forms of puritanism and most of all perhaps, by a blinding complacency engendered by a confident sense of its own entrenchment".¹ He tended towards skepticism and agnosticism. For such a sensitive mind as that of Forster, not authority but experience became the basis of knowledge.

¹H.A. Smith, "Forster's Humanism and the Nineteenth Century", Aspects of E.M. Forster, p. 106.

Charles Darwin's (1800-1882), Origins of Species, (1859)¹ questioned the traditional concept of man as made in the image of God. St. Augustine's and St. Paul's notions based on 'sins of flesh' and mortification of the flesh became unacceptable to the majority of the transitional writers. The aesthetes and decadents cherished the life of sensations rather than of thought. Orthodox Christianity was threatened and an ascetic view of life was disdained. Some of the Victorians who had been taught to value the spirit above worldly prosperity, realized that the former was almost unattainable without the latter.² For Butler "Money was like an antennae; without it the human insect lost touch with its environment".³ But possession of money absolved one from seeking any place at all within society.⁴ This is how Forster, too, looked at money: that it was the pre-requisite for social and moral amelioration.⁵

¹Darwin's Origins of Species attempts to explain the origin of man and his history as an evolutionary process depending on natural selection, and adaptation to environment.

²Routh, English Literature and Ideas in the Twentieth Century, p. 3.

³Samuel Butler, "Darwin Among the Machines", The Note-Books of Samuel Butler, New York: AMS Press, 1968, pp. 32-40.

⁴Daniel F. Howard, (ed.), The Way of All Flesh, New York: Houghton. Mifflin, 1964, p. xviii.

⁵Wilfred Stone, "A Conversation with E.M. Forster", Encounter. IX (November, 1957), 55.

The importance of a firm economic base began to be emphasized by transitional novelists like Shaw¹ and Forster. In Forster's international novels, the poor are generally characterized as inferior by those nurtured and profiting by the tight Victorian monied classes. The denigration of the poor is exemplified in the attitude of the Herriton family,² Lucy,³ Miss Bartlett, and the British administrators of India.⁴

Scientific thought provided another kind of explanation for the social, economic and moral tensions in the age of transition. Science showed the fallacy of the Victorian opinion that the nineteenth century institutions, both temporal and spiritual, were permanent.⁵ Forster, too, recognized that the economic basis which had given the Victorians an appearance of stability had been undermined.⁶ The changes in outlook and environment stimulated the novelists of the period to question, examine and test the assumptions on which the

¹Archibald Henderson, George Bernard Shaw: Man of the Century, New York: Appleton Crofts, 1956, pp. 151-52.

²See Chapter II, section two, pp. 77, 78, 79.

³See Chapter III, section one, pp. 103, 110; section three, p. 122.

⁴See Chapter IV, section two, p. 175.

⁵A.C. Ward, Twentieth Century Literature, 1901-1960, London: Methuen & Co., 1964, p. 3.

⁶Smith, "Forster's Humanism and the Nineteenth Century", p. 106.

society was based. This questioning resulted in a progressive extension of the critical spirit of agnosticism.¹ The western ways of behavior, until now considered superior, were questioned. The studies of Andrew Lang (1844-1912),² Frederick Harrison (1831-1923),³ and James Frazer's⁴ The Golden Bough (1890), showed that modes of behavior vary in different environments and there was no acceptable metaphysical concept of man.

With a wide variety of current explanations for the nature and behavior of man, the myth of the Anglo-Saxon Protestant's superiority was threatened. Interest in cosmopolitan themes increased and such novelists as Rider Haggard (1856-1925), Lawrence, Kipling, Conrad, Somerset Maugham (1874-

¹Frierson, English Novel in Transition, p. 212.

²Andrew Lang's Myth, Ritual and Religion (1887), shows that similar folk themes demonstrate a common human experience and thought pattern, underlying mythology, religion and art, and that folklore is not the debris of a higher or literary mythology, but the foundation on which that mythology rests.

³Frederick Harrison, a leader of the positivists and active in political reforms, subscribed to Darwin's evolutionary theories. His work The Positive Evolution of Religion (1912), that caused a great stir during the period, discusses the influence of morality on religious beliefs.

⁴James George Frazer (1854-1941), held the chair of social anthropology at Liverpool, 1907-1922. His publications include The Golden Bough (1890), which studies various forms of religious beliefs and helped a great deal to re-orient men's minds towards fundamental questions of custom and belief, during the period.

1968) and Forster looked beyond their national boundaries.¹ Their novels contain significant references to other cultures and religions.

The tremors of discontent by nations under British control contributed to the change in the mental attitudes of the people of England at that time. There was the Irish insurrection of 1879. The Boers revolted against foreign rule in 1880. General Gordon was killed in 1885. The Japanese declared war on China in 1894. The Indian national congress was set up in 1882 to demand more concessions from the British government. The British Empire was at its zenith of both glory and girth, and British Imperialism at its apogee.²

Men of varied literary talents were writing and working in the context of the Empire at its peak. Haggard, for instance, was working as a Master of the High Court of Transvaal. Kipling was working as a journalist in India. Conrad was an officer in the Merchant Marine in the Far East. Forster was employed as secretary to the Maharaja of Dewar in

¹Rider Haggard, The Witch's Head (1884), has South Africa as its setting; D.H. Lawrence's The Lost Girl (1920), is set in England and Italy; Kipling's Kim (1901), is set in India; Conrad's Heart of Darkness (1898-99) has an African setting; Maugham's The Moon and Six Pence (1919), has a South Sea setting; and Forster's Where Angels Fear to Tread (1905), is set in England and Italy.

²Woolf, Growing, p. 25.

India. All these novelists gave expression to their ideas for and against British Imperialism.¹

There was an upsurge of nationalistic feelings during the age of transition. England became a nation of confident and assertive people. Carlyle's ideal of work was translated into the art of making money. The Gospel of 'utility' became synonymous with 'efficiency'. 'Progress' was identified with 'push'. Thus, the strong motivation of the Victorians was towards hard work, practical expertise and down-to-earth ability. This was combined with the sustaining power of the pervasive Puritan ethics.² It became a common belief that "England has been privileged with the extraordinary success, power, and grandeur of the last three centuries, solely for the purpose of sustaining true religion in the world."³ Forster exposes the intolerance and prejudices of the product of this atmosphere in his international novels.⁴

¹See W.L. Langer, The Diplomacy of Imperialism 1890-1902 (1935), Cambridge, Massachussets: Harvard University Press, 1935, p. 184. Highly important view of unquestioned historical facts, as connected with the honor and safety of the British Empire. British Imperialism was the voice of British progress and domination.

²Emery Neff, Carlyle and Mill, New York: Columbia University Press, 1926, p. 120.

³George Croly, The Englishman's Polar Star!!, Preston: E. Moreland, 1828, p. 44.

⁴See Chapter II, section two, p. 77; section three, pp. 84, 86, 94, 96, 98; Chapter III, section one, pp. 105, 106, 108, 111; section three, p. 133; Chapter IV, pp. 159, 161, 162, 163, 166, 179.

The "mechanised, urbanised and routinised" pattern of living, the perplexity and confusion caused by the new economic, social and political theories of Marxism and Darwinism, the fear of disintegration of the British Empire and the economic depression of the 1880's, and the desire to "destroy" the inflexible prejudices, caused some English novelists of the transitional period to be susceptible to contemporary literary influences from France and Russia. Zola's naturalism¹ and Turgenev's Cosmopolitanism² entered English fiction. Gissing, George Moore (1857-1933), Conrad, Forster and Henry James (1843-1916) came under their influence.

¹Emile Zola, "The Experimental Novel", The Modern Tradition, ed. by Richard Ellman and Charles Feidelson, New York: Oxford University Press, 1965. Zola's essay "The Experimental Novel", (1880), was a manifesto for naturalism in fiction. He sees the role of the novelist as analogous to that of the scientist in the laboratory setting up, observing, and controlling an experiment: "the novelist is equally an observer and an experimentalist. The observer in him gives the facts as he has observed them, suggests the point of departure, displays the solid earth on which his characters are to tread and the phenomena to develop. Then the experimentalist appears and introduces an experiment, that is to say, sets his characters going in a certain story so as to show that the succession of facts will be such as the requirements of the determinism of the phenomena under examination call for." p. 271.

²Alan Holder, Three Voyagers in Search of Europe. Philadelphia: University of Pennsylvania Press, 1966, p. 84. "Cosmopolitanism" is a "condition of being versed in the ways of several countries, such knowledge resulting in an inability or refusal to find any one country in itself all-absorbing, a reluctance to put down roots at . . . one place."

Naturalism exercised its influence on English fiction in at least three ways: it showed the powerful influence of environment on character; it helped to reveal and to understand the psychology, moral values and attitudes of the poor; it dealt, using "sincerity and craftsmanship",¹ with the problem of illicit relationships.

Until 1890 criticism was unfavorable to naturalism because of its "materialism, its determinism, its disregard for decorum, and its brutality".² But by 1893, naturalism was accepted in English fiction. Esther Waters (1894) and New Grub Street (1891), showed that naturalism could be used effectively for the portrayal of real life.

In addition to literary value, naturalistic trends were useful for the critical examination of the institutions of society: for insights into their codes of conduct; for social probing; for directing attention to the evils of restraint and taboo; for an objective, impersonal and honest delineation of human experience. But a reaction against naturalism came from those with strong roots in the intellectual aristocracy.³ These aristocrats wanted to portray life realistically; expressed

¹Hicks, Figures of Transition, p. 292.

²Frierson, English Novel in Transition, p. xi.

³Thomson, Fiction of E.M. Forster, p. 29. Some of the leaders were Virginia Woolf (1882-1941), Bertrand Russell (1872-1970), Lytton Strachey (1880-1932) and Forster.

unconventional social, moral and religious ideas; and communicated personal conceptions and philosophical beliefs. Forster accomplished that task in his international novels. Instead of portraying the externals of life in Italy, India and England, he revealed the inner life by representing the psychic processes¹ of his characters.

The deepening interest in other cultures and religions and better means of communication and transportation, assisted the artistic rendering of experiences of alien lands. A cosmopolitan outlook on life began to emerge and a new awareness of the complexity of social relationships influenced many novelists of the period. Experience, rather than inherited values became the basis of knowledge. Many novelists took personal voyages of discovery to alien lands. Forster travelled in Italy and India prior to the writing of his international novels. As a consequence of his new experiences and understanding of other cultures, Forster defied the "tight Victorian world in which he was nurtured".² In his international novels he shows the falsities of the social conventions of English middle-class life and its rejection of spontaneity, sincerity and instinct.

¹Thomson, Fiction of E.M. Forster, p. 28.

²Stone, "Forster on Love and Money", Aspects of E.M. Forster, p. 121.

Thus, Forster, who once remarked "I am actually what my age and my upbringing have made me",¹ certainly dealt with comedy and irony and the problems of the contingent world,² especially those problems affecting human relationships in his international novels. The social, political, religious and intellectual climate of the age caused Forster to react against his milieu. He viewed the problems confronting his native environment with detachment and realism and contrasted his environment against foreign cultures by making use of alien settings, bi-national characters and diverse mores.

¹Forster, Abinger Harvest, New York: Meridian Books, 1955, p. 63.

²Bradbury, Aspects of E.M. Forster, p. 132.

Section Three

Influences on Forster Relative to
the International Novel

This section provides the background which is necessary for understanding Forster's mind and attitude, as an international novelist during the age of transition.

Forster was born on January 1, 1879 into an upper-middle class Victorian family. When he was two years old his father, an architect, died. So Forster spent his early childhood among his relatives, mostly elderly women, who belonged to the Clapham sect.¹ He became a special favorite with his great-aunt, Marianne Thornton, from whom he inherited a legacy of 8000 pounds. This inheritance enabled Forster to pay for his education at Cambridge University and early travels abroad.²

Forster received his early education at Tonbridge School. The public school was one of the most influential institutions of the Victorian age. It trained people to admire athletic prowess,

¹Forster, Two Cheers for Democracy, p. 195. Clapham sect was a group of wealthy, socially oriented, pragmatic, upper-middle class, Victorian Anglicans. Its members were active in philanthropic activities and other good works. In Forster's words, Clapham represented "an age when to get rich and to be good were harmonious."

²Forster, Marianne Thornton, London: Edward Arnold, 1951, p. 289.

suppress sympathy and feelings, and cultivate a certain hauteur.¹ Further, it tended to encourage among its students parochial, moralistic, and stereotyped attitudes based on arrogant assumptions of the Imperialists² and Jingoists who advocated the claims and ideals of the British Empire.³ Those who were educated in such institutions were conscientious, but narrowminded. They acted in the outside world as if the axioms taught at school were of universal application. Forster not only detested public school education for its snobbery and dullness but strongly believed that as it curbed the spontaneous expression of honest emotions such an education was inimical to the growth of genuine human relations and fellowship:

The inhibited English go forth into a world that is not entirely composed of public school men or even of Anglo-Saxons, but of men who are as various as the sands of the sea; into a world of whose richness and subtlety they have no conception. They go forth into it with well-

¹David Newsome, Godliness and Good Learning, London: John Murray, 1961, pp. 34-81.

²According to Webster's Third New International Dictionary, Springfield: C. & C. Merriam Co., 1969, p. 1133, "Imperialist" is defined as the "policy practice or advocacy of seeking or acquiescing in the expansion of the control or empire of a nation by the acquirement of new territory or dependencies especially when lying outside the nation's natural boundaries by the extension of its rule over other races of mankind."

³R.A. Scott-James, Fifty Years of English Literature, London: Longmans, 1956, p. 14.

developed bodies, fairly developed minds, and undeveloped hearts . . . that is largely responsible for the difficulties of the Englishmen abroad.¹

By "undeveloped hearts" Forster meant the failure of human beings to love one another. Trilling rightly points out that public school experiences presented Forster with his dominant theme of the "undeveloped heart".² In Forster's international novels those who possess wealth or power or both--manifest the undeveloped heart. These are the British Officials in A Passage to India and the Herritons in Where Angels Fear to Tread and the Honeychurches at Surrey in A Room With a View. The "undeveloped heart" in these novels also expresses the materialistic, puritanic ethics of the Victorian period, characterized by exclusive cultural snobbishness, a strong sense of duty and self-complacency. Again, the Herritons, the Honeychurches, and the British administrators in India reflect the materialistic and ethical stance of the Victorian period.

Forster entered Cambridge in 1897 as an undergraduate. He found university life more pleasant in contrast with the unhappy experiences³ at Tonbridge School. Here the

¹Forster, Abinger Harvest, p. 5.

²Trilling, E.M. Forster, New York: New Directions, 1964, p. 28.

³Stone, The Cave and the Mountain, London: Oxford University Press, 1966, conversation with Forster March 10, 1965, p. 41.

emphasis was not on an adherence to conventional morals and middle class ethos, but rather on a quest for truth.¹ Not only did the university resolve all the false antitheses that the public school had contrived but also helped him to formulate a unified view of life. Without this view Forster believed life is like a grey river²:

Body and spirit, reason and emotion, work and play, architecture and scenery, laughter and seriousness, life and art--these pairs which are elsewhere contrasted were there fused into one.³

Thus the training at Cambridge provided Forster with an opportunity for total development of his personality.

In his March 19, 1965 conversation with Wilfred Stone, Forster said that he joined the Apostles in 1897, the year he came up to Cambridge.⁴ The Apostles, men of integrity, were

¹Forster, Goldsworthy Lowes Dickinson, London, Edward Arnold, 1967, p. 66.

²Forster, "The Point of It", Collected Short Stories of E.M. Forster, London: Sidgwick & Jackson, 1947, p. 35.

³Forster, Abinger Harvest, p. 34.

⁴Stone, The Cave and the Mountain, p. 41. The Apostles was a secret discussion society organized around 1820 at St. John's College by George Tomlinson. It was called the "Cambridge Conversazione Society". In 1824, it moved to Trinity, where it has remained since then. Its members were the most distinguished British intellectuals of the nineteenth and twentieth centuries. The important members were: G. Lowes Dickinson, Roger Fry (1867-1934), J.M.E. McTaggart, Moore, Russell, Nathaniel Wedd, Alfred North Whitehead (1861-1947); the undergraduates were Forster, John Laynard Keynes (1883-1946), MacCarthy, Thoby Stephen (1879-1906), Strachey, and Leonard Woolf (1890-1969). See below page 33 for a discussion of the particular influences on Forster of Dickinson, Moore, Wedd and McTaggart.

in the vanguard of building a new society "free, rational, civilized, pursuing truth and beauty."¹ Its membership "was similar in taste, class, intelligence, and breeding."² They were anti-utilitarian; put faith in honest doubt, and could not swallow any ethics of expediency and self-interest.³ The morality of action, of works rather than grace was fundamental to their ethical stance.⁴ Thus, Forster's association with the Apostles was not only an intellectually stimulating experience but also enlightening. It gave him ideas opposed to imperialism, Jingoism, futile officialdom, and force. His new concepts ran counter to the crystalized opinion which the vast body of men had vested interest in supporting.⁵ His association with the Apostles may in part account for Forster's rejection of Victorian insular and conservative moral seriousness, and helped the development of his international outlook. He moved away from modern England in time as well as space and the wave of emotion and enthusiasm aroused by the splendour and fact of Empire did not appeal to him.

¹Woolf, Sowing: An Autobiography of the Years 1880 to 1904, p. 161.

²Stone, The Cave and the Mountain, p. 44.

³Ibid., p. 49.

⁴Ibid., pp. 57-58.

⁵Woolf, Beginning Again, p. 127.

At Cambridge Forster was greatly influenced by four men whose philosophical minds were unorthodox and unconventional: Goldsworthy Lowes Dickinson,¹ George Edward Moore,² Nathaniel Wedd,³ and J.M.E. McTaggart.⁴ They were all Apostles⁵ and

¹Stone, The Cave and the Mountain, pp. 40-98. Goldsworthy Lowes Dickinson (1862-1932), Cambridge Philosopher, was born in London, son of an artist, educated at Carter House and King's College, Cambridge, where he lived as a fellow from 1887 to his death. He was a lecturer in political science who devoted himself to the cause of international peace and is credited with suggesting the name of League of Nations. His works include Greek View of Life (1896), Letters from a Chinaman (1901), and East and West (1914).

²Ibid., pp. 40-98. George Edward Moore (1873-1958), was a Philosopher, son of a Doctor, and a fellow of Trinity College, Cambridge. His major works are Principia Ethica (1903), and Ethics (1912); he believed in cultivated and contemplative enjoyment in which rules of conduct are insignificant. He attempted to link truth and beauty, not only in art, but in the human relationship of love.

³Ibid., pp. 40-98. Nathaniel Wedd was Forster's Classical teacher at Cambridge. He stimulated Forster's interest in Classics and the Greek view of life, and encouraged him to write. He was passionately concerned with social justice and humanitarian causes. See below pp. 34-35.

⁴Ibid., pp. 40-98. J.M. McTaggart (1866-1925), was a Philosopher who was educated at Trinity College. His works include Cosmology (1901). An atheist, McTaggart believed that the world is a society of minds, enjoying eternal or rather timeless existence, and related to one another by love.

⁵Ibid., p. 60.

active in the pre-Bloomsbury world¹ which Forster entered in 1897.²

Speaking of Dickinson, Forster said "Few men can have so combined the powers of the head and the heart and by the use of reason so fortified the affections as Dickinson".³ Forster shared his love of Greece, his respect for personal relationships, and his spiritual and idealistic strain of humanism.⁴ Dickinson's unified view of things, which valued body as well as mind, and his belief that all forms of idealism--Christian, pagan, and utopian--can be of use in guiding men towards Good,⁵ was equally shared by Forster.

Nathaniel Wedd, his classics teacher, was another formative influence on Forster at Cambridge. Forster acknowledged his debt to him in these words:

¹Eleanor Godfrey, "The Unbuttoned Manner", The Canadian Forum XXIII (October, 1943), pp. 154-55, describes the pre-Bloomsbury world as chauvinistic, in which men believed in personal power and success; were self-complacent, racialist and commercial. Imperial diversions prevailed. It was difficult for men to achieve intimacy as it was a self-conscious, power-ridden, and proprietorial society.

²Stone, The Cave and the Mountain, p. 60.

³Forster, Goldsworthy Lowes Dickinson, p. 66.

⁴Dickinson, Letters from John Chinaman, London: George Allen & Unwin, 1946, p. 70.

⁵Dickinson, Modern Symposium, London: George Allen & Unwin, 1930, pp. 155-57.

When I was at Kings, Nathaniel Wedd taught me Classics and it was to him more than to any body else . . . that I owe such awakening.¹

The 'awakening' was to the existence of a world of friendship and intimacy at Cambridge and to his potential as a future writer. It was Wedd who stimulated Forster's interest in the Greek view of life, in which beauty, loveliness and freedom are important to full life.

From his association with McTaggart, Forster learnt that "the world is a society of minds, enjoying eternal, or rather timeless, existence, and related to one another by love . . . there is no God and matter, space and particular time are illusions."² It is through love that we come to the closest contact with reality. Thus, McTaggart put faith in the power of love. For him friendship was the most important asset one could possess in this world. It even displaced love of God.³ McTaggart and Forster were admirers of Swinburne's poem "Hertha" and the line from "Hertha", "Love, the beloved republic that feeds upon freedom and lives",⁴ is repeated in

¹Forster. Goldsworthy Lowes Dickinson, p. 73.

²Anthony Quinton, "Thought", Edwardian England, 1901-1914, p. 260.

³Ibid. p. 260.

⁴J.O. Bailey, Victorian Poetry, New York: The Ronald Press, 1962, p. 660.

Forster's essays.¹ The theme of personal relationships in Forster's international novels has its powerful exponent in McTaggart.

Moore was perhaps the most important influence on Forster when the latter was an undergraduate at Cambridge. Moore stressed intuition, personal relationships, and enjoyment of beautiful objects.² He insisted upon the intrinsic value of the good state of mind and the importance of good taste.³ Further, there is a spiritual and idealistic strain of humanism in both Forster and Moore.⁴ Forster's belief that a work of art should possess internal harmony is an expression and a modification of Moore's description of intrinsic good.⁵

Besides the meeting of minds at Cambridge at the turn of the century, the general atmosphere at Cambridge, which was one of continual excitement and strong feelings,⁶

¹Stone, The Cave and the Mountain, p. 61.

²J.M. Keynes, Two Memoirs, New York: Augustus M. Kelley, 1949, p. 82.

³J.K. Johnstone, The Bloomsbury Group, New York: The Noonday Press, 1954, p. 375.

⁴Ibid., p. 375.

⁵Donald J. Watt, "G.E. Moore and the Bloomsbury Group", English Literature in Transition, Vol. 12, No. 3, 1969, p. 127. By "internal harmony" Forster means an "orderly product"; "intrinsic good" means "aesthetic emotion as an end in itself".

⁶Woolf, Sowing, p. 159.

modified Forster's early childhood experiences. The Victorians' values appeared to him to be materialistic and utilitarian, as they stressed moral obligation rather than natural affection and propriety rather than real personal relations.¹ Forster's ironic treatment of wealthy bourgeois Sawston and Surrey inhabitants and the imperial rulers of India shows "Cambridge was the most wonderful thing that happened to Forster."²

In Forster's international novels, Cambridge functions as an image of the ideal society, the republic of love or brotherhood of man realized on earth. The characters in Forster's international novels who have been to Cambridge at one time or another believe in fellowship with love,³ but those who are the product of the English public school believe in existence without love.⁴ Further, the Cambridge environment helped Forster to formulate and place the concept "unified view of life and love" at the upper pole of his scale of values.⁵

¹Johnstone, The Bloomsbury Group, p. 42.

²Swinnerton, Georgian Literary Scene, London: Heinemann, 1935, p. 408.

³An example is Aziz in A Passage to India, p. 7.

⁴The British administrators in A Passage to India; see Chapter IV, section two, pp. 164, 165, 166, 172, 178, 183.

⁵Montgomery Beligion, "The Diabolism of E.M. Forster", The Criterion, XIV (October, 1934), p. 70.

Another important influence on Forster was the Bloomsbury Group.¹ They were Forster's circle of acquaintances at Cambridge and London during the years 1907 to 1914, and consisted entirely of intellectual aristocrats. In a letter to K.W. Gransden, Forster denied belonging to Bloomsbury.² There are, however, many basic assumptions and attitudes that he has in common with the Bloomsbury Group. The majority of Bloomsbury members, Keynes, Clive Bell (1831-1964), Fry (1866-1934), Woolf, Russell, Strachey, and members of the Apostles had attended Cambridge. Their training at Cambridge gave them common values. All of them, anti-imperialists, stood for love and tolerance, as well as enjoyment of beauty and friendship. They were debunkers of Victorianism³ and revolted against the Victorian heritage of materialism, Grundyism, and

¹The Bloomsbury Group was composed of ten intellectual aristocrats, nine of whom had been at Cambridge, with the exception of Duncan Grant. They were inhabitants of Bloomsbury Square. The evolution of this group was a pre-war phenomenon. They believed that art is valuable not because it has a good effect upon conduct and public morality but because it heightens one's sensibilities and increases one's awareness of life. The fundamental characteristic of this group was a belief in the holiness of heart's affections, personal relations and intuition.

²Gransden, "E.M. Forster at Eighty", Encounter, XII (January, 1959), 77n.

³Woolf, Sowing, pp. 165-69.

skepticism.¹ Forster too, as was shown above, valued tolerance, love, and a unified view of life.

What distinguished him from the Bloomsbury Group was "his intuitive grasp of whole experience, his firm acknowledgement of the unconscious, and his intense commitment to life and its individuality".² Forster's outlook on life, his faith in personal relationships, his autonomy of art and passionate search for truth were the direct outcome of the climate of Cambridge and Moore's philosophy.³

Forster once explained that Jane Austen (1775-1817), Samuel Butler (1835-1902), George Meredith (1828-1909) and Marcel Proust (1871-1922), were important influences upon his thoughts and writings.⁴ Jane Austen helped him to "write elegantly". She taught him how to make effective use of irony to unravel the ambiguities, contradictions, and inconsistencies in human nature. From Austen he also learned

¹Thomson, The Fiction of E.M. Forster, p. 24.

²Ibid., p. 42.

³Johnstone, The Bloomsbury Group, p. 25.

⁴Malcolm Cowley, Writers at Work, The Paris Review, New York: Viking, 1958, pp. 23-35.

"the possibilities of domestic humour".¹ Like Austen, Forster used comedy in his novels through ironic contrasts.²

Butler, according to Forster, stood for "the undogmatic outlook, for tolerance, good temper, good taste, empiricism and reasonableness."³ Butler is the "master of oblique."⁴ All these characteristics are noticeable in Forster's fiction. Forster remains tolerant and affectionate towards those characters who are egoists and victims of 'undeveloped hearts' though he gives them an ironic treatment to produce comic atmosphere.

From Proust Forster learnt "ways of looking at character . . . the modern subconscious way".⁵ Proust helped him to change his mode of perception of reality: to look at reality not in terms of externals, but of "life within" in a series of moments. He showed him "What it is to be delicate and deep as a novelist".

¹Cowley, Writers at Work, The Paris Review, p. 32.

²See Chapter II, section two, pp. 78, 79; section three, p. 84; Chapter III, section one, pp. 106, 109, 110, 112; section three, p. 119, 121, 142; Chapter IV, section two, p. 178.

³Forster, "The Legacy of Samuel Butler", The Listener, XLVII (June 12, 1952), 955f.

⁴Forster, Two Cheers for Democracy, p. 222.

⁵Cowley, Writers at Work, pp. 38-39.

Forster visited Italy in 1901 and India in 1911 and again in 1921. He was in Alexandria during the First World War, where in non-combatant roles he gained still wider experience of different races and of European attitudes.¹ His travels abroad extended his knowledge and broadened his intellectual horizons. Forster describes his experience of visiting India and developing friendship with an Indian, Syed Ross Masood, in these words:

He woke me up out of my suburban and academic life, showed me new horizons and a new civilization and helped me towards the understanding of a continent. Until I met him, India was a vague jumble of rajahas, Sahibs, babus, and elephants, and I was not interested in such a jumble: who could be. He made everything real and exciting.²

From the personal experiences of his life and his experience of alien lands Forster wrote his three international novels. In them he recognized and dramatized the bias of the English vision of Italy and India as typically colonial, and also exposed English privileges more unequivocally than other British novelists, such as Beckford, Thackeray, Dickens, Kipling and Naughton.³ Forster portrayed

¹Gransden, E.M. Forster, Edinburgh: Oliver and Boyd, 1962, p. 10.

²Forster, Two Cheers for Democracy, p. 299.

³Scott-James, Fifty Years of English Literature, p. 14. Scott-James suggests that these writers looked at alien environments and characters through "romantic" eyes.

his characters in alien and native environments with remarkable insight, vividness and reality. By presenting the confrontation of multi-racial and multi-religious characters, Forster reveals the absurdities and irrationalities which the contemporary British society inherited and in which they persisted. By doing so, Forster moved across frontiers towards internationalism. His deep understanding of other cultures and his enlightened outlook broadened the scope of his fiction, and assisted him to realistically portray multinational characters, diverse mores and varied settings in his three novels.

Section Four

Definition and Function of the Elements
of the International Novel

This section defines the international novel and isolates its distinctive features in order to show how those features function to produce the international novel. A brief tracing of some of the novels from the late eighteenth century up to Forster's writings that use international elements will be made. This analysis will be an aid to the understanding of Forster's essentially functional use of the elements of mores, settings and characters. In the context of this thesis "functional" means the realistic interaction or interplay of the elements of the international novel.

The international novel is defined as follows:

An International Novel is one in which a character, usually guided in his actions by the mores of one environment is set down in another, where his learned reflexes are of no use to him, where he must employ all his individual resources to meet successive situations, and where he must intelligently accommodate himself to the new mores, or, in one way or another, be destroyed.¹

On the basis of Cargill's definition of the international novel, four points can be made: first, the international

¹Oscar Cargill, "The First International Novel", PMLA, Vol. LXXIII (September, 1958), p. 419.

novel contains the traditional elements of character, plot, setting and theme. Second, when the mores of one environment are projected into another through a character, the resultant interaction may bring about a change in perspective of that character. Third, group, class, national, racial, and temperament barriers, force the character either to adapt to the new environment or to face extinction. The learned reflexes are of no help in the character's confrontation with the alien character and environment. Only practical experiential knowledge brings about new understanding. Fourth, the cultural contrasts are not merely pointed out, but made functional through the revelation of deeply ingrained characteristics of human personality when in conflict with the mores of another culture. Because of this conflict, general psychological and sociological variations manifest themselves: contempt for foreigners, ignorance and blindness to racial and cultural diversity. The negative aspects of human personality appear on the surface and may become the passage to a better understanding of the reality of the human situation.

The elements of the international novel are scattered about in English fiction produced prior to 1900. Such eminent British novelists as William Beckford (1759-1844), Charles Dickens (1812-1871), William Makepeace Thackeray (1811-1863), Walter Scott (1771-1832) and Edward Arnold (1832-1904) used alien environments and foreign characters in their fiction.

Significant American novelists who used the genre were William Dean Howells (1837-1920) and Henry James (1843-1916), and in Russia, Ivan S. Turgenev (1818-1883). Apart from the novels of Henry James and E.M. Forster, however, there was no conscious effort towards the production of this type of fiction around 1900.

In the novels of the predecessors of James and Forster, cultural contrasts are simply alluded to or briefly mentioned; they are not in any way made functional. At the end of the eighteenth century Beckford published Vathek (1782);¹ it has an oriental setting and the characters are mostly Arabic. The atmosphere is essentially exotic. The splendor and the glory of the Sultans and picturesque aspects of Oriental life are delineated in such a way as to evoke interest in the reader for the Orient. But it is a superficial and spurious picture of Oriental life. After all, not all life in the Orient was in the harems, nor were the licentious, pleasure-seeking, and indulgent Sultans its true representatives. From reading Vathek, one may gather an erroneous impression of the Orient: that it was full of pomp and glory; that it was governed by braggarts suspicious of one another and prey to endless strife and unmitigated remorse; and that these people led an immoral life. The elements of the international novel in Vathek are

¹ Three Eighteenth Century Romances, New York: Charles Scribner & Sons, 1959.

the foreign setting and alien characters with exotic manners and morals, sprinkled with exquisite sensuality. But the Oriental lore, characters and mores are not made functional to reflect typical national contrasts.

During the nineteenth century, England became a capitalist and an Imperialist nation of entrepreneurs and the British Empire expanded. Englishmen went abroad for adventure; as colonists; to view the magnitude of their achievement; and to accumulate wealth. Some of them remained in alien lands; others returned to England, extravagant in habits, wealthy, and rich with memories of Oriental life. They described to their countrymen the lores of magic and marvel, thrilling experiences, and exaggerated accounts of valor. The Orient became known as a place for adventure where great profits were to be made. Glowing and glamorous descriptions of the Orient, especially India, made for many Englishmen a grand poetical dream. Victorian novelists, especially those in favor of the Imperial idea¹ and those reacting against it, gave their own perspective to the aspirations of the young Britishers going abroad.

Scott, in The Surgeon's Daughter (1827), describes India in terms of its various religious costumes, habits,

¹Asa Briggs, "The Political Scene", Edwardian England 1901-1914, 1964, pp. 59-60.

manners and geography. His character types are warlike Rajpoots, patient Hindus, haughty and magnificent Moselman, savage and vindictive Malays and Britishers in the service of the East India Company. The mores and incidents that Scott delineates are, as he himself points out in the introduction to The Surgeon's Daughter, based upon hearsay:

Principal incident on which it turns was narrated to him one morning at breakfast by his worthy friend, Mr. Train, of Castle Douglas, in Galloway . . . and that the military friend who is alluded to as having furnished him with some information as to Eastern matters was Colonel James Ferguson of Huntly Burn, one of the sons of the venerable historian and philosopher of that name, which name he took the liberty of concealing under the Gaelic name of MacErries.¹

Scott portrays the young Britisher Richard Middlemas, and men like him, as mesmerized by the blazing promises of India, "where gold is won by steel",² who find their illusions of India thwarted by circumstances and shattered by the oppressiveness of the climate.³

But the alien environment does affect their attitude towards life:

It was noticed that this young man whose manners were so agreeable and so courteous during the first

¹Walter Scott, "Introduction", The Bride of Lammermoor and The Surgeon's Daughter, New York: The Waverley Book Co., 1898, iv.

²Scott, The Surgeon's Daughter, p. 47.

³Ibid., pp. 66-67.

months after his arrival in India, began now to show symptoms of a haughty and overbearing spirit.¹

The tension experienced by transplanted characters is narrated rather than revealed through interaction with the mores of the alien environment. This novel swiftly manifests the deep frustration within Middlemas and men like him, whose dreams about India do not come true. The experiential knowledge brings about significant changes in their attitudes. Thus we see that Scott's The Surgeon's Daughter has some rudiments of the international novel, but the interaction of Indian and British characters is only superficially rendered. The cultural contrasts are neither revealed through interaction of characters, nor are they made functional.

Two of Dickens's novels allude to India. The first, Dombey and Sons (1848), suggests that India is a country where, due to oppressive heat and loneliness, young Britishers are going to die. This is clear in the dialogue between Paul and his sister Floy:

"Floy, where is India, where that boy's friends live?" asked Paul.

"Oh, it is a long, long distance off," said Florence, raising her eyes from her work.

"Weeks off?" asked Paul.

"Yes, dear, many weeks' journey, night and day."

.....
 "I should die of being so sorry and so lonely," said Floy.²

¹Scott, The Surgeon's Daughter, p. 100.

²Dickens, Dombey and Sons, Boston: Dana Estes & Company, p. 113.

On hearing this, Paul feels that if Florence went to India, she would also die.

In David Copperfield¹ (1850), Mrs. Markleham describes India as "that trying climate! like living . . . on a sand heap beneath a burning glass",² where Jack Maldon's health "is suffering severely".³ Further, Jack Maldon is pictured as a "bosom friend of all the Rajahs in the East, sitting under canopies smoking curly golden pipes--a mile long".⁴

These exaggerated descriptions aroused the curiosity of the Britishers about the 'romantic' East. Actual interaction between Indian and British characters is almost non-existent. The strange ideas and manners of the 'Britishers abroad' are only hinted at and not effectively rendered.

In Thackeray's novels, we meet characters who have been at one time or another in India. They are mostly Britishers, seeking adventure and action in alien lands. Their accounts are boastful, unrealistic and humorous. In Vanity Fair (1848), for instance, Colonel Buckler is heard saying that he was one of the bravest officers in the army, and had distinguished himself ever so much. Grand Papa was quite

¹Dickens, David Copperfield, New York: Washington Square Press, 1958, p. 50.

²Ibid., p. 267.

³Ibid., p. 269.

⁴Ibid., p. 233.

surprised, and said "That feller! I didn't think could say Boo to a goose".¹

The alien environment vitalizes characters, not in their interaction with the incomprehensible mores of the native population, but in their emotional responses. This is evident in the Newcomes (1854-55):

the warmth of the Sun kindles flames in the hearts of both sexes which would probably beat quite coolly in their native air; else why should Miss Brown be engaged ten days after landing at Calcutta? . . . they will take widowers without difficulty.²

Thus Thackeray, like his predecessors, simply describes quaint and humorous aspects of Englishmen travelling to and from India. These narrations aroused the curiosity of the readers for the 'romantic and magical East'. Like the works seen thus far, however, cultural contrasts are not made functional.

In W.D. Arnold's Oakfield, or Fellowship in the East (1853),³ several essential elements of the international novel emerge. For example, the alien setting and environment is India: Oakfield, a Britisher, seeks escape from the insular,

¹Thackeray, Vanity Fair, Boston: Houghton Mifflin, 1963, p. 580.

²Thackeray, The Newcomes, London: Cambridge University Press, 1954, p. 49.

³W.D. Arnold, Oakfield, 2 vol. London: Longman & Co., 1854.

puritanical atmosphere of his native England. In India, his Christian ideals of charity, tolerance and fellowship, conflict with both the mores of Indian society and the attitudes of his countrymen in power there. He finds to his great dismay that his compatriots in India never speak without an oath, duel and gamble. They speak of their stay in India with disgust and contempt. One of them, Mr. Stanton, expresses the sentiments of his compatriots in these words:

Of course, I did not like India; nobody does. People who ship their sons off to India, everyday, little think to what a benighted life they are sending them.¹

Oakfield finds that his illusion of breathing fresh and natural atmosphere in India was thwarted by the oppressiveness of the heat, disgusting and contemptible compatriots and an administration devoid of noble aims. This experiential knowledge shatters not only his vain dreams of 'magical' India but also his hold on life. Despair and the sheer frustration of his ideals, drive him back to his familiar, conventional and puritanical environment.

It is true that his peculiar temperament and hereditary values conflict with the mores of the alien environment, but this conflict is more personal than national. Arnold does not develop this personal problem as indicative of the

¹Arnold, Oakfield, p. 115.

sense of futility and nothingness that other Britishers feel in their reactions to Indians or to the values that India holds.

The British novelists prior to the end of the nineteenth century did not realistically describe alien environments, cultures and values. They express only the feelings of disgust or hopelessness of their countrymen in alien situations. They build their narratives by strange and quaint descriptions of the alien environments and incomprehensible people.

During the age of transition, however, through improved means of communication and travel, in addition to the British writers, the writers in America and Russia began to look beyond their borders for satisfactory answers to the confusion, doubt and perplexity dominating the minds of their generation.¹ A cosmopolitan outlook on life gave a fresh impetus to the growth of the international novel as a literary genre.

¹Cargill, "The First International Novel", pp. 418-19. Cargill suggests that Howells ascribed the origin of the international novel to Baroness Tautphoeus (1807-1893), an English woman living in Bavaria whose novel, The Initials (1850), is "an international love story". Cargill rejects The Initials as the international novel because it does not render international differences functionally. However, Cargill holds the opinion that Howells, James and Turgenev were the cultivators of this literary genre--the international novel.

William Dean Howells uses the elements of the international novel in a more functional manner than any of his predecessors. His A Foregone Conclusion (1874)¹ has almost all the ingredients. The setting is Venice; the characters are multi-national: Americans and Italians. The mores are of the American and Italian societies. The plot centers around the attempts of an Italian priest, Don Ipolitto, to migrate to America, where he believes his inventive genius will get recognition. He makes overtures to Florida Vervain, an American girl, sojourning in Italy with her mother. "You have been willing to see the man in me, and to let me forget the priest".² Because he is a priest, he experiences conflict between breaking the vows that he made, and the fruition of his plans to go to America: "to that new world of freedom and justice".³ Through the personal conflict of Don Ipolitto, Dean Howells describes national Italian traits.

But these national traits do not hold the interest of the reader. Emphasis is on how the priest resolves his personal dilemma: "I have mastered my affliction by reconciling

¹William Dean Howells, A Foregone Conclusion: Edinburgh: David Douglas, 1905.

²Ibid., p. 167.

³Ibid., p. 254.

myself to it".¹ Will he keep his vows? What is the nature of his indifference to his vows? Should a priest act like that? If not, why not? What is the reaction of the girl to his advances? How does the jealousy of Mr. Ferris, the American consul in Italy, show itself towards Florida?

Because Don Ipolitto is a priest, his advances shock Florida Vervain "You? A Priest?"² Her refusal to go along with the priest brings about his death. The circumstances that lead to the eventual demise of Don Ipolitto hold our interest far more than any differences in national morality and mentality. Thus, the interest in this novel is more in the sturdy puritanism of Florida and her ability to resist the solicitude of a priest than in cultural contrasts. Racial traits are interwoven with personal ones, both for Don Ipolitto and for Florida, but the personalities dominate. Therefore, it is this intrusive, subordinate plot that prevents A Foregone Conclusion from achieving status of an international novel.³

¹Howells, A Foregone Conclusion, p. 285.

²Ibid., p. 255.

³Cargill, "The First International Novel", pp. 421-23. Because Dean Howells was "unconscious of the international elements" in A Foregone Conclusion, Cargill suggests that the credit for the conscious and intentional production of the first international novel must go to Henry James.

James and Turgenev used the international elements functionally in their novels. Both of them belonged to different cultural and racial backgrounds, but "a cosmopolitan humanist aestheticism"¹ expressed fully their outlooks on life. Both James and Turgenev observed their countrymen abroad, studied their manners against the older background, and commented on their unsophisticated ways and strong puritanic attitudes. Out of these observations of their countrymen abroad, they wove the fabric of their international novels.

Turgenev's Smoke (1867) has all the rudiments of a true international novel. It has an alien environment--Baden-Baden --as its setting. The characters are mostly Russians living abroad. The novelist paints their attitudes and manners in contrast, and in parallel, to that of native Russians. Their shams, their imitations of the ways of the west, their superficiality in manners, is delineated through dialogue among the compatriots and the narrator's oblique, demure and ironical comments. In the very first few pages of Smoke, we find evidence of this. The occasion is the gathering of Russians around L'Arbre Russe, in Baden-Baden:

They approached it haughtily and negligently,
in fashionable style; they greeted one another

¹Daniel Lerner, "The Influence of Turgenev on Henry James", The Slavonic and East European Review, Vol. XX (December, 1941), pp. 328-31. Lerner explains cosmopolitan humanist aestheticism as a supranational interest in the human sensibility and its relationship within the universe.

majestically, with elegant ease, as befits beings who are at the very summit of modern culture. But once they had met and sat down, they had absolutely nothing to say to one another and fell back either upon pitiful tittle-tattle or the hackneyed, flat, and extremely impudent jokes of a helpless stale ex-journalist, a babbler and buffoon, with wretched Jewish shoes on his puny little feet and a contemptible little beard on his ignoble little face. He served up à ces princes russes all kinds of insipid rubbish out of the old almanacs Charivari and Tintamarre and the princes russes went off into peals of grateful laughter as though involuntarily recognizing the overwhelming superiority of foreign wit and their utter incapacity to invent anything amusing.¹

The contrast is also shown between expatriate Russians and native naive Russians, through their conflicting values. One of the characters in Smoke, Potugin, points out to Litvinov the weakness in Russian national character:

It is all mere talk and pretence. We certainly abuse the West, but its opinion is the only one we value--that is, at bottom, the opinion of Paris loafers. I know a man, a decent sort of fellow, no longer young, the father of a family; well, he spent several days in profound dejection because in a Paris Restaurant he asked for une portion de biftek aux pommes de terres, and a real Frenchman at once called out "Garçon! Biftek pommes!" and taught others to do so. The coquettes themselves are surprised at the tremor of awe with which our young men from the Steppes enter their shameful drawing rooms . . . habits of slavery are too deeply ingrained in us . . . we are a soft people; it's easy enough to take us in hand.²

1. Turgenev, Smoke, London: J.M. Dent & Sons Ltd., 1949, pp. 4-5.

²Ibid., pp. 35-37.

In a real and genuinely sorrowful tone, Potugin regrets the attitude of his countrymen for condemning the West as "the rotten west"¹ and clinging to their narrow, decadent slavophilism. He is, in fact, an internationalist who refuses to be tied down to parochial nationalism:

Yes, I am a westernizer and I am devoted to Europe--or, rather, I am devoted to culture, to that very culture which is now the subject of such charming jokes among us, to civilization . . . I love it with all my heart and believe in it. I have no other faith and never shall have . . . civilization . . . is intelligible, and pure and holy, while all others--nationality, glory, and the rest of it, smell of blood . . . better leave them alone.²

When Litvinov questions his love for his motherland, Russia, Potugin tells him sarcastically:

Do you think it's better to have it our way--bureaucratic tyranny and disorder? And besides, all those phrases that turn so many young heads--"contemptible bourgeoisie", souveraineté du peuple, the right to work. . . . I both love and hate Russia, my strange, charming, disgusting, and precious motherland.³

From this point, the sneering, cynical and contemptuous jibes and thrusts about the decadent, tragic situation in Russia, among the expatriate Russians at Baden-Baden, are almost over; the reader's interest is now primarily centered

¹Turgenev, Smoke, p. 44.

²Ibid., pp. 42-43.

³Ibid., p. 43.

on the complex human relationships of Litvinov, Irene and Tatyana. We find that Litvinov, the main protagonist in the novel, tormented by the thoughts of his betrothed Tatyana and the interminable complaints of his father over the worsening situation in the 'wild Steppes'. The appearance of Irene in his life pushes Tatyana, for the time being, into the background. His love for Irene was love at first sight. He was enraptured by her beauty and charm. She became irresistible and he, as the narrator tells us:

surrendered himself to her. It was as though he had fallen into a whirlpool, as though he had lost himself . . . it was frightening and sweet, and there was nothing to be regretted . . . could not reflect on the significance and duties of marriage . . . what sort of wife Irene would be, and whether they stood in the right relation to each other.¹

Our interest is sustained in the responses of Irene, the product of Russia but moulded in her attitude by the Baden-Baden influence, to the consecutive situations she encounters. Her involvement with society life, and her break with Litvinov, caused the latter to renew his contacts with his betrothed Tatyana. He struggled hard to banish Irene from his mind, but:

did not succeed. He deliberately avoided thinking of his betrothed: he felt that Irene's image would not give way to any other that day. He decided not

¹Turgenev, Smoke, pp. 57-58.

to worry but to wait for the solution of all this 'strange business' . . . not only was Irene's image always before him, but every word she had uttered kept in turn recurring in his memory.¹

Occasional letters from Irene kept alive the flame of love in Litvinov. She expressed her willingness to go along with him. She wrote:

I don't want to hamper your freedom, but I want to tell you that if need be I will throw up everything and follow you to the ends of the earth.²

But the arrival of Litvinov's fiancée precipitates the crisis of conscience. He was deeply anguished and tense when he met Tatyana at the railway station. More so, when he discloses his relationship with Irene:

Yes, Tanya, I'm lost. All my past, all that I loved, all by which I've lived--is lost to me; all is shattered, all is ruined. . . . terrible, irresistible feeling has come upon me like a torrent . . . I fought against it as long as I could.³

Tatyana's aunt was shocked and dismayed at the turn of events as Litvinov has been writing the tenderest letters to her all the time. This leads up to the break-up of Litvinov's relationship with his betrothed Tatyana--holy, pure and conservative. She returns to her native land. The interest from then on is in the personal drama of the characters. National

¹Turgenev, Smoke, pp. 127-28.

²Ibid., p. 156.

³Ibid., p. 187.

and environmental differences become of little significance. Thus, the environmental differences, as revealed through the characters, in the early stages of Smoke are functional, but the temperamental differences of the persons involved sustain the interest in the latter part of the novel. It is not until The American (1877) that we find all the elements of the international novel; but these elements are not entirely functional.¹

James' The Ambassadors (1903), however, makes functional use of mores, settings and characters. The conflict is between Americans and sophisticated Europeans at the turn of the century. This contrast is exemplified by Strether, a typical product of Woollett--a drab New England town representative of one segment of American thought--puritanism. The ignorance of the New Englanders about European life is revealed through the hearsay comments of Maria Gostrey who questions Strether's evaluation of Chad:

Mr. Chad--He's a young man, on whose head, at Woollett, high hopes are placed, whom a wicked woman has got hold of, and whom his family, over there, have sent you out to rescue. You have accepted the mission of separating him from the wicked woman.² Are you quite sure she is very bad for him?

¹Cargill, "The First International Novel", p. 421. For further discussion of James' efforts towards the creation of The American as an international novel, see pp. 421-23.

²James, The Ambassadors, New York: Harper and Brothers Publishers, 1948, pp. 38-39.

Mrs. Newsome fails to realize that life in Paris is of higher form and pace compared to the mediocre trivialities of life in Woollett. When Strether arrives in Paris to take Chad home, he notices that Paris has a colorful cultural environment of art and theater, painting and architecture; Chad's associates are artists, ambassadors, generals, performers, and some "awfully nice women"--femmes du monde.¹

Strether's cultural appreciation of Europe stems from his association with Chad's circle. He finds intense pleasure in meeting Gloriani, the celebrated sculptor, who affects him as a "dazzling prodigy of a type"² and the source of the deepest intellectual sounding to which he has ever been exposed. There are sophisticated ladies with charm and knowledge--impossible to be met at Woollett.³ There is none of the highbrow snobbery or stuffiness of manners that prevailed in Woollett. He is impressed by Parisian worldiness and ease in dealing with situations. Being an 'innocent' American abroad, Strether does not know how to respond to this new setting. His experiences with women are limited. He knew only two types of people --male and female.⁴ As a result of his first meeting with

¹James, The Ambassadors, p. 138.

²Ibid., p. 135.

³Ibid., p. 38.

⁴Ibid., p. 38.

Maria Gostrey, Strether's training in European manners begins.¹ Maria learns from Strether the true nature of his mission to Paris. There is a skillful interchange of words. She is adept at posing questions, and cleverly manages to learn everything; in fact, Strether looks to her for advice and consultation. On the other hand, Strether himself is rash and injudicious in his opinions.

He finds Chad leading quite a different kind of life than Mrs. Newsome had supposed. He is a refined young gentleman with a striking personality. But Strether still shows his narrowmindedness when he tells Maria that he is not convinced that there is no woman in Chad's life. Maria is surprised at this attitude. Strether's puritanic background conflicts with the mores of Parisian environment. When in Paris he feels that he has never lived at Woollett--in the sense of pleasures, passions and impulses--but only lived a life of conscience and duty.² In Paris, he achieves complete liberation from the restraints of Woollett and finds in this city a symbol of everything lacking in his life. He finds escape from time; his motto becomes "live all you can: it is a mistake not to."³

¹James, The Ambassadors, pp. 38-39.

²Ibid., p. 149.

³Ibid., p. 149.

Living begins for Strether when Mme. de Vionnet begins to change him, and introduces him to Paris life. He feels that now he will build meaningful relationships with others. When the second Ambassador, Mrs. Sarah Pocock, arrives in Paris to demand his return home, he says, "I am making up late for what I didn't have early: it is my tribute to Youth".¹ For him, Europe is now a school of worldly experiences. He is easily impressed by the European display of politeness and lucid conversation.² He appreciates the ease and freedom with which Mme. de Vionnet and her daughter Jeane de Vionnet speak to him. He now realizes that his early notions about Chad's relationships and Parisian life, in general, were based on hearsay. Moreover, he notices that Chad's European experiences have transformed him from an innocent American to a cultivated and sophisticated Parisian. Further Strether learns that the woman in Chad's life is neither "horrible"³ nor the "monster"⁴ described by his mother.

The experimental knowledge of life in Paris makes Strether aware of cultural deficiencies in the life of Woollett.

¹James, The Ambassadors, p. 151.

²Ibid., p. 151.

³Ibid., p. 107.

⁴Ibid., pp. 101-03.

Even his rigid ideas on sex, love, class, culture and morals change. When Chad offers to leave Paris and return home to manage Mrs. Newsome's business, Strether urges him to remain in Paris. New experiences in human relationships make Strether and Mrs. Pocock understand that Paris is not a place of seduction, but rather a centre of ethical and moral dilemma. The awareness of "new morality" in contrast with that of Woollett is achieved by the American characters through progression from ignorance to experiential knowledge of Europe. This change in attitudes is incorporated in the narrative of The Ambassadors to produce the international novel.

But Forster was fundamentally different from James. In his opinion James followed "the narrow path of aesthetic duty"¹ and to James "the primitive and ethonic are alien".² Further, Forster was greatly baffled by James's moral sense as manifested in his novels and remarked there is "nothing so crude as good or evil".³

Thus, this brief historical survey of the international novel shows the non-functional and functional use of

¹Forster, Aspects of the Novel, p. 146.

²Stone, The Cave and the Mountain, p. 174.

³Forster quoted in Stone, The Cave and the Mountain, p. 374.

foreign settings, mores and characters up to the age of transition and the publication of Forster's first international novel Where Angels Fear to Tread (1905).

CHAPTER II

WHERE ANGELS FEAR TO TREAD (1905)

This is the first of Forster's three published international novels. In Where Angels Fear to Tread he uses characters from Sawston in England and Monteriano in Italy in a manner that reveals the effect of alien settings and mores on the bi-national characters. This chapter discusses Italian culture as significantly different from that of England and therefore appropriately chosen for a realistic portrayal of cultural conflict. Specific elements of the Sawston and Monteriano settings, which serve as cultural background for the bi-national tensions, are examined. The impact of these settings on the English and Italian characters and their mores is analysed to show how Forster makes use of characters, settings and mores to produce his first international novel.

The chapter includes a brief discussion of the myth and reality of Italy--section one; an analysis of Forster's use of the Monteriano and Sawston settings to contrast attitudes of the English and Italian characters and the inherent

weaknesses in their respective environments--section two; and finally, the impact of the Italian setting on the English characters and their mores. This section shows how experiential knowledge of Italy modifies the ethical and emotional stance of the major English characters.

Section One

Italy: Myth and Reality

For centuries Italy has occupied a special place in the British imagination. Every summer many British tourists visit Italy with "Baedekers and guide-books".¹ For many Englishmen Italy has a mythology which includes an image of being a "museum of antiquities and art"² and "a warehouse of culture, a vast repository of tradition, monuments, paintings".³ Many Englishmen's reasons for this belief are very deep in their culture.

Three of the major elements of the Italian myth, which Forster juxtaposes against the reality of Italian life, may be identified as follows. First, the insular and sophisticated cultures from the hellenic Greeks to the present times have traditionally felt a nostalgia for the simple and the primitive. The British are no exception to this experience. Italy, in the age of transition, was generally considered by the

¹Random House Dictionary of the English Language, 1966, p. 111, describes Baedekers as "any guide-book, pamphlet, or the like, containing information useful to travelers".

²Forster, Where Angels Fear to Tread, New York: Vintage Books, 1920, p. 4. All subsequent references are to this edition.

³Elena Croce, "On Being Italian", Texas Quarterly, Vol. IV, No. 2 (Summer, 1961), p. 40.

bourgeoisie, represented in this novel by the characters from Sawston, to be a primitive culture. Second, the notion of the noble savage, in a return to innocence, crystallized by Jean Jacques Rousseau and the romantics¹ during the nineteenth century, has often been associated with the Italian way of life and people. The English writers William Wordsworth (1770-1850), Percy B. Shelley (1792-1822), George Gordon Byron (1788-1824), John Keats (1795-1821), John Ruskin (1819-1900), William Morris (1834-1896), R.L. Stevenson (1850-1894), D.H. Lawrence (1885-1930) and the American writer Henry James, to name a few, perpetuated this myth about Italy by frequently describing it as a land free from suburban hypocrisies, cynicism and social classes.

Finally, the English myth of Italy, which is based on a tourist attitude and fed by Cooks tours² and other travel agencies, affords an escape from realities of daily life into a life embodying fable and fact, concrete existence and

¹Jean Jacques Rousseau (1712-1783) and many of the writers of the English Romantic movement asserted the dominance of emotion over reason; of the ego over the claims of society. They believed that man was innately good but corrupted by customs and laws. It was this attraction for the simple, the rustic and the democratic that made them exalt primitive life.

²Cooks tours are promoted, organized and conducted by Cooks Travels Incorporated--a well-known travel agency in England.

romance, necessity and imagination. Italy is "like a landscape of desire",¹ whose effect made Henry James exclaim "I live! it beats everything. . . . I went reeling . . . in a fever of enjoyment".² Englishmen's fascination for Italy is no less than "an amorous disease".³ This irresistible attraction dates back to the medieval times. The interest of the English writers in Italy has been like that of many people in the western world since the renaissance:

[The English writers] . . . confront their own culture with the superior habits of foreign lands. And in the 19th century . . . it became possible to see for oneself whether they really did order these things better in France or in Italy . . . The charm . . . found was no doubt sentimental, but it was also moral. An unknown people is not only quaint but also good.⁴

Thus, with better means of transportation during the age of transition, it was possible for many writers to gain first hand knowledge of the habits of foreign lands and to make comparisons with their own countries. As a result the myth of Italy was proved to be fallacious.

¹William Arrowsmith, "Perspectives of Italy", Texas Quarterly, Vol. XV, No. 2 (Summer, 1961), p. 7.

²Ibid., p. 7.

³Rose Macaulay, The Writings of E.M. Forster, p. 35.

⁴Trilling, E.M. Forster, p. 52.

Forster had factual knowledge of Italy. He traveled and lived there in 1901-1902.¹ He was delighted "with this enchanting, unaffected, cynical, callous, gay and somewhat barbaric latin people".² His first hand knowledge of Italy, therefore, made it possible for him to provide a realistic setting in which Italy acts as "the background presence to which all else is referred, and the [English] characters are valued as they relate to that country".³ The inherited values of the English characters clash with the values of the indigenous Italian culture. Because of this conflict, a transformation in the attitudes of Philip and Caroline toward Italian people and life takes place. The national differences and cultural contrasts are brought to light. The environmental factors, (early upbringing, education, training) influence all characters and their attitudes toward one another.

Forster shows the Italian and Sawston settings as "symbols of opposing ways of life".⁴ The English characters

¹McDowell, E.M. Forster, "Chronology".

²Macaulay, The Writings of E.M. Forster, p. 35.

³McDowell, E.M. Forster, p. 43.

⁴Alan Wilde, "The Aesthetic View of Life: Where Angels Fear to Tread", Modern Fiction Studies, Vol. 7, (Autumn, 1961), p. 203.

are born into a way of life based on hypocrisy and petty morality, and are "baffled by the extroverted Italian temperament".¹ The Italian setting provides a situation in which the "English hypocrisy and restraint . . . [confronts] . . . the open-hearted, unself-conscious spontaneity of the Italian temperament".² In this confrontation of English and Italian characters the former appears insecure and apathetic. For Forster, and his literary predecessors in England, Italy represented an open society and an escape from an inhibited way of life. The cultural differences between the Italian and English modes of life impinge on the relationship of the characters and make Where Angels Fear to Tread "a drama, in the Jamesian sense, of contrasted cultural relations and sensibilities".³ The cultural encounter facilitates an analytic and comparative evaluation of English and Italian mores. The Italian setting acts appropriately as the background against which the international encounter takes place.

¹Lionel Stevenson, The English Novel: A Panorama, London: Constable & Company Ltd., 1961, p. 453.

²Lee Holt, "E.M. Forster and Samuel Butler", PMLA, Vol. LXI, (September, 1946), p. 805.

³Shahane, E.M. Forster: A Re-Assessment, p. 65.

Section Two

Forster's Functional Use of Monteriano
and Sawston Settings

One of the most important elements of settings in this novel is the landscape of Sawston and Monteriano. Landscape not only serves as a physical background for enacting the drama of "contrasted cultural relations and sensibilities"¹ and as an effective "repousseir" for the bourgeois English characters. Symbolism in this landscape is noteworthy:

He uses buildings and places and the names of places--such places as can be appropriately associated with a recurring idea and thus take on significance as symbols--to be the framework of his books.²

One example is the Piazza, at the centre of Monteriano:

The Piazza, with its three great attractions, the Palazzo Pubblico, the collegiate church, and the Caffé Garibaldi: the intellect, the soul, and the body . . . Philip stood in its centre, much inclined to be dreamy.³

The Piazza at the heart of Monteriano is a symbol of the "self, of the complete man, which in turn is a symbol of and

¹Shahane, E.M. Forster: A Re-Assessment, p. 65.

²Peter Burra, "Nineteenth Century and After", p. 587.

³Forster, Where Angels Fear to Tread, p. 146.

is symbolized by the city, the image of a complete society".¹ The top of the tower is radiant, while the base is shadowy and pasted over with advertisement. The towers, which dominate the skyline of Monteriano, symbolize the spiritual landscape of the novel and represent a unified view of things.²

On the other hand, Sawston is symbolically described in the Kitchen Garden Scene where Mrs. Herriton and Harriet plant peas. The suggestive descriptive details help to reveal their personalities. For example, Harriet, who holds the string to guide the row straight, is shown as a strict, narrow and inflexible person.³ Mrs. Herriton "scratched a furrow with a pointed stick".⁴ This reinforces Mrs. Herriton's personality: a pin-pricking and interfering woman, to the point of becoming injurious. Sowing the peas evenly and well shows that Mrs. Herriton is meticulous and careful in details.

When the shocking letter arrives from Monteriano and reveals the marriage proposal of Lilia to Gino, Harriet is

¹Thomson, The Fiction of E.M. Forster, p. 116.

²Frederick P.W. McDowell, E.M. Forster, New York: Twayne Press, 1969, p. 47. McDowell agrees with Thomson that the towers symbolize the spiritual landscape of the novel and complexity of human experience. Further, he adds that the towers looking upward suggest aspiration in their upward reaches and the advertisements pasted at the base suggest mundane experience.

³Thomson, The Fiction of E.M. Forster, p. 116.

⁴Forster, Where Angels Fear to Tread, p. 14.

upset and forgets to cover the peas: "But countless fragments of the letter remained, disfiguring the tidy ground".¹ This untidiness symbolizes the disordered domestic life of the Herritons which is the result of the news of Lilia's impending marriage to Gino. Lilia's action is a break with the established habits and approach to life of Sawston. Further, Lilia is no longer protected by the ground of Sawston and "like the uncovered peas", is exposed to Gino--the natural force. Thus, the Kitchen Garden Scene symbolically describes "the spiritual dimensions of Mrs. Herriton and life in Sawston".² It is in such trivialities that the Herritons spend their lives. They are strict, disciplined and greatly disturbed when their values are threatened. Forster's symbolic landscapes enlarge "understanding of the characters and of the issues confronting them . . . [the reader gains] . . . overmastering perspective of the characters and the narrative".³ These landscapes are representative of the national backgrounds against which the English and Italian characters conflict and are developed.

The Italian setting has aesthetic and moral appeal. During his first visit to Italy, Philip is more affected by aesthetic than moral aspects of the country. For him Italy is

¹Forster, Where Angels Fear to Tread, p. 20.

²Thomson, The Novels of E.M. Forster, p. 116.

³Ibid., p. 117.

not only "a museum of antiquity and art"¹ but "the school and playground of the world".² But he has yet to learn that "human love and love of truth sometimes conquer where love of beauty fails".³ This is largely because he has been unable to remould or reject Sawston and her people. Philip wants to change Sawston's values to those of the Italians. But he fails in his objective for three reasons. First, his understanding of Italy is limited to aesthetic aspects. Second, he lacks experiential knowledge of Italian people. Third, he remains dominated by Sawston's values. It is only when he sees the depth of Gino's love for his son that the "Beastly Italy" enchants him. Slowly he learns through experience that Italy can lead one "into the thoughts and beliefs that make the real life--the real you".⁴

The Italians in this novel generally lead a life of spontaneity and enthusiasm which English mannerisms cannot dampen. One illustration is the Opera Scene where Harriet, who is interested in turning every evening party "into a prayer meeting",⁵ fails to inhibit the Italians. This failure is

¹Forster, Where Angels Fear to Tread, p. 4.

²Ibid., p. 8.

³Ibid.; p. 69.

⁴Ibid., p. 111.

⁵Ibid., p. 119.

caused by the natural "exuberance and enjoyment and honesty of feelings . . . [which] . . . are the hall-marks of the Italians".¹ Against the display of exuberant emotions, characters like Harriet erect class and racial barriers. These barriers reinforce their insular attitudes.

Furthermore, Sawston and Monteriano represent two entirely different bases of morality. The Italians, like Gino, are principally guided by economic considerations; the Herritons are guided by puritanic idealism and strong English consciousness. Through the projection of Lilia in Monteriano and through her subsequent marriage to Gino, these two systems of morality are brought in direct confrontation. The marriage of Lilia to Gino creates discord and tension in their respective families, especially in the calm and placid domestic atmosphere of the Herritons. Italy, which Philip had strongly admired was, as shown above, "the school and playground of the world", it now becomes

Enemy's country, and everything--the hot sun, the cold air behind the heat, the endless rows of olive-trees, regular yet mysterious--seemed² hostile to the placid atmosphere of Sawston.

¹Wilde, "The Aesthetic View of Life: Where Angels Fear to Tread", p. 209.

²Forster, Where Angels Fear to Tread, p. 22.

The primitive aspect of the Monteriano setting aggravates the conflict with conventional Sawston. There is no effort on the part of Lilia, Philip, Harriet to modify, adjust, and if necessary, compromise their respective positions for a satisfactory resolution of the conflict. The inherited values of the English characters--snobbishness, English consciousness and sense of superiority--are barriers to participation in the fullness and diversity of living. Although married into an Italian family and living in Italy, Lilia does not change her Sawston attitudes. In fact, she wants to create a little Sawston in Monteriano, but is inhibited by Gino's opposition. This bitter conflict has an adverse effect on her marriage and the slow disintegration of her personality culminates in her unhappiness and death.

For Lilia and the English characters the manners of Sawston are the very essence of proper living. To Philip, the behaviour of Gino when he flung the starved cat, is disgusting and brutal.¹ Furthermore, Philip is greatly annoyed on seeing Gino "spitting on the floor".² The English characters are class conscious. When Lilia proclaims to Philip that Gino's "uncle is a priest as a clergyman at home",³ Philip is

¹Forster, Where Angels Fear to Tread, p. 32.

²Ibid., p. 32.

³Ibid., p. 34.

infuriated. How can he accept an Italian priest as equal to an English one!

Sawston is the England Forster does not like.¹ Its inhabitants, who are bourgeois, conventional and insular, are dominated by Anglo-Saxon middle class ethos and are full of unconscious hypocrisy and "petty un-selfishness".² They are more worried about prestige, fastidious manners and puritanic ideals than the happiness of their daughter-in-law--Lilia. This is the root cause of Lilia's break with Sawston. She becomes aware of the fact that for the people of Sawston:

appearances are essentially more important than the realities behind them, and life is a kind of mechanized game with seemingly important but actually trivial encounters moving constantly in a meaningless round.³

As a consequence of Sawston's preoccupation with manners, the pleasures of social discourse are lost under the weight of trivial rules and regulations. Discipline, control, exercise of power, family reputation and honour are the values eulogized and properly observed. All their efforts are directed toward upholding them, especially in the face of a foreign threat, coming from those living beyond the convention of

¹Wilde, Art and Order: A Study of E.M. Forster, London: Peter Owen, 1964, p. 17.

²Forster, Where Angels Fear to Tread, p. 76.

³Wilde, "The Aesthetic View of Life: Where Angels Fear to Tread", p. 203.

their daily existence. Lilia's plans for marrying Gino and the Herritons' efforts to thwart their marriage reveal similar attitudes. Thus, Sawston's strict observance of conventional Victorian morality, and stress upon conformity, make emptiness and panic lurk behind their daily lives.

Lilia describes the psychological torture to which she is subjected because of her refusal to follow Sawston's values:

For twelve years you've trained me and tortured
me, and I'll stand it no more . . . never a kind
word . . . your mother corrected . . . snubbed
. . . said funny things . . . for the honour of
your beastly family.¹

It is not surprising, then, that Lilia on her arrival in Italy immediately falls in love with Gino. The sudden and unexpected nature of her love is partly a manifestation of her craving for freedom from the Herriton bondage. Her plan for the tour of Italy can easily be construed as an escape from a life of superficial etiquettes and mores to one more natural and spontaneous. The Italian landscape seems to open for her new vistas of happiness:

Florence she found perfectly sweet. Naples a
dream, but very whiffy, In Rome one had simply
to sit still and feel.²

In her letters to the Herritons, she explains that in the smaller Italian towns "one really does feel in the heart of

¹Forster, Where Angels Fear to Tread, pp. 35-36.

²Ibid., p. 10.

things".¹ Not only the land but Italians, too, with their charm, naturalness and emotional responses overwhelm Lilia. She becomes aware of things that are excluded from Sawston setting: love, truth and naturalness.

Thus, the Sawston and Italian settings provide realistic international backgrounds against which the insular and puritanic attitudes of the Sawston characters are contrasted with the primitive or natural attitudes of the Italians. The Italian setting exposes by contrast the shams in the lives of Sawston inhabitants.

¹Forster, Where Angels Fear to Tread, p. 11.

Section Three

Impact of Italian Setting on English
Characters and their Mores

The major characters, Philip, Harriet and Caroline, will be discussed to show how experiential knowledge of the Italian environment affects their ethical stance and fallacious assumptions about Italy.

Forster presents Italy as a male-oriented society.¹ The Italian male characters in this novel regard each other as brothers and social equals. They freely discuss their private and public lives.² Women are frequently excluded from the social lives of the men. Gino marries Lilia for her money, sensual convenience and children. No wonder, then, that in the Italian society, Lilia does not have the social freedom that she enjoyed in Sawston.

Of all the characters gathered at Charing Cross, Philip Herriton is the most learned on the subject of Italy. Having once visited the country he believes he is ideally suited to instruct his sister-in-law Lilia on the subject. He refuses to accompany her to Italy, however, because "he

¹Forster, Where Angels Fear to Tread, p. 47.

²Ibid., p. 47.

himself often found pleasure in the idea that he was too busy to leave".¹ But he is still enraptured and troubled by Italy's potent charm--a charm "that purifies and ennobles all who visit her".² Thus, the materialistic puritanic ethos with its stress on money and performance deters him from accompanying Lilia to Italy. Nevertheless, he beseeches Lilia to visit those places in Italy: "off the beaten track . . . to get to know the country".³ Among Philip's recommendations for Lilia is a visit to Monteriano. Baedeker's Handbook to Northern Italy describes Monteriano:

Monteriano (Pop. 4800). Hotels Stella d'Italia, moderate only; globo; dirty. Caffé Garibaldi . . . Chief attractions . . . Santa Deodata, Palazzo Pubblico . . . antiquity, . . . Chibeline tendencies are noted by Dante. . . . The inhabitants . . . still noted for their agreeable manners.⁴

The Herritons are more than happy over the departure of Lilia to Italy. They had contempt for Lilia; they considered her "a philistine, appallingly ignorant"⁵ in the arts and life in general. But Philip fervently believes in

¹Forster, Where Angels Fear to Tread, p. 4.

²Ibid., p. 8.

³Ibid., p. 3.

⁴Ibid., pp. 16-17.

⁵Ibid., p. 8.

Italy's ability to give Lilia a new perspective on life. He expects her to be "transfigured" in the same fashion that the Goths had been refined centuries ago.¹

Philip's enthusiasm and estimation of Italy declines when he learns that Lilia plans to marry Gino. His positive attitude toward Italy changes. Philip is faced with the probability of having an Italian brother-in-law. This new concept clashes with his quaint impression of Italy. He questions the compatibility of Italian rustic manners with the sophisticated ways of Sawston.

Upon the arrival of Lilia's telegram announcing her marriage, Mrs. Herriton sends Philip immediately on a rescue mission to Italy. The very idea of acquainting himself with a 'gentleman' of Monteriano infuriates Philip. He is faced with a paradoxical situation: "For three years he had sung the praises of Italy but he had never contemplated having an Italian as a relative".² He is forced to shed the storybook approach to Italy. Understandably, he is "in a painful position".³ Instead of the usual exuberance he naturally felt for anything Italian, "he . . . departed . . . reluctantly, as if

¹Forster, Where Angels Fear to Tread, p. 17.

²Ibid., p. 19.

³Ibid., p. 19.

for something commonplace and dull".¹ This latter attitude of Phillip towards Italy proves the superficiality of his observations based on his marginal experience of Italy and her people.

Once in Italy, Philip is in "no humor",² for the country. The hot asphalt of the platform in Monteriano, the Campanile of Airolo, the eight miles of excellent road into the middle ages, all these, so picturesque during his first trip to Italy are now depressing. Italy is the reverse of what Philip had read in Baedeker's. It is:

Enemy's country, . . . everything--the hot sun
. . . the endless rows of olive-trees, regular
yet mysterious--seemed³ hostile to the placid
atmosphere of Sawston.

Under the spell of Italy Philip had admitted earlier that "Lilia however wilful and silly, was at all events growing to be a human being".⁴ But now the news that Lilia is going to be married to Gino, a dentist's son at Monteriano, provokes Philip's gibes:

and the Pax Romana, and Alaric himself . . .
and the Middle Ages, all fighting and holiness,
and the Renaissance, all fighting and beauty!⁵

¹Forster, Where Angels Fear to Tread, p. 20.

²Ibid., p. 21.

³Ibid., p. 22.

⁴Ibid., p. 23.

⁵Ibid., p. 26.

Philip is anxious because he has at first succumbed to the "fantastic ship city of a dream"¹--Monteriano, and now his romance with Italy is ending. He feels the impact of the "unexpected and the incongruous and the grotesque"² in life: "the sheer force of his intellect [was] weakened by the sight of Monteriano, and by the thought of dentistry within those walls".³ Thus, Philip's second visit to Italy was a journey from a world of make-believe into a world where Baedeker could not hide the sordid facts of life.

Philip now abhors what he previously considered quaint and charming. The memorable scene in which Gino, Lilia and Philip have dinner serves as an example of the duality of Italy lurking at the back of Philip's mind. Witnessing the manner in which Gino delights in the "slippery worms . . . flying down his throat",⁴ Philip thinks back to the time he had seen this common occurrence. He had loved it then "for it was not merely beautiful--the way Italians eat spaghetti--but it had the charm which is the rightful heritage of all those who are born on that soil".⁵ He now shudders at

¹Forster, Where Angels Fear to Tread, p. 27.

²Ibid., p. 26.

³Ibid., p. 27.

⁴Ibid., p. 31.

⁵Ibid., p. 24.

the familiar sight of the Italian life at the same table at which he is eating, and feels nothing but contempt for Gino's table manners. His class-consciousness makes it impossible for him to reconcile his aesthetic view of Italy and relationships with the Italians. The picturesque has suddenly changed to crudeness and vulgarity. Another example of this change is revealed when Lilia mentions her husband's proficiency at Pallone. Philip, an admirer of Pallone, rebels at the thought of seeing future games; he simply "didn't expect to love it quite so much again".¹

The marriage of Lilia to Gino is not treated as a private affair by Philip, but as, on the instructions of his mother, a family issue. Plans for rescuing Lilia, although carefully considered, do not materialize. The hopes of rescuing her are shattered, when Philip learns that the marriage has already taken place. Philip's admiration for Italy turns to hatred as he exclaims: this "silly woman . . . [has married] . . . a cad" and Gino has "betrayed his life's ideal".²

Philip, who had initially absorbed Italy "into one aesthetic whole--olive trees, blue sky, frescoes, county

¹Forster, Where Angels Fear to Tread, p. 32.

²Ibid., p. 70.

lines, saints, peasants, mosaics, statues, beggars",¹ now is concerned with his "own morals and behaviour".² The sway that Italy had previously exerted on him, combined with his new knowledge of Italian life begins to take its toll on his moral fibre: "Insincerity . . . was becoming his stock explanation for anything unfamiliar, whether that thing was a kindly action or a high ideal".³ Philip, who earlier felt the danger of falling victim to the artificiality of Sawston, finds now that the Italian setting is equally repulsive. When Philip undertakes a third journey to Italy "His head ached and his skin twitched".⁴ Philip looks forward to an interview with Gino "a man of no great intellect".⁵ In his confrontation with Gino, Monteriano seems to be in "conspiracy to make [Philip] look a fool".⁶ Therefore, Philip's trip to Italy following Lilia's death augers nothing salutary. Instead of the apprehensive mood of the second trip, Philip views this journey as an expedition highly comical. The plan is to extract information about Gino's willingness to give up the

¹Forster, Where Angels Fear to Tread, p. 69.

²Ibid., p. 71.

³Ibid., p. 90.

⁴Ibid., p. 96.

⁵Ibid., p. 104.

⁶Ibid., p. 106.

child for a sum of money. However, the voyage proves even more disastrous than the second one. The child dies because of Harriet's rescue attempt.

Nevertheless, Italy influences Philip in a highly personal way and changes his character for the better--but his conceit prevents him from recognizing it:

For our vanity is such that we hold our own characters unmutable and we are slow to acknowledge that they have changed even for the better.¹

Philip has certainly changed: "quietly without the beating of drums and hysterical prayers, he underwent conversion.

He was saved".² Physical passion is awakened within him.

Love triumphs over Sawston mores. Philip confesses his love to Caroline. The panic and emptiness which previously lurked in his life now are cast aside through love: "centuries of aspiration and culture"³ fail to restrict Philip from an avowal of love for Gino. Unashamedly he tells Caroline "I love him, too".⁴ He learns from his experiential knowledge of Italy that Life is greater than he bargained for.⁵ His Italian experiences rejuvenated him "both in body and

¹Forster, Where Angels Fear to Tread, p. 113.

²Ibid., p. 173.

³Ibid., p. 182.

⁴Ibid., pp. 180-81.

⁵Ibid., p. 177.

spirit".¹ He learns that Sawston norms are not the sole priority in life. He achieves a new perspective and all encompassing view of humanity. He is transformed from a friendless Sawstonian to a vital human being. Not only does he become aware of human variations but he accepts them. He begins to esteem the value of personal relationships as contrasted with insulated existence. But the habit of "idealizing and of seeing life as an artistic spectator prevents"² him from establishing deeper relationships with Caroline. Nevertheless, Philip sheds "his snobbishness, his Sawstonian priggishness"³ and becomes "aware of life as it is".⁴

Lilia believed that she needed to escape from Sawston. She gave up her house in Sawston, sold part of her furniture and gave the remainder of it to Mrs. Herriton. She felt that in Sawston her individuality was submerged in the quagmire of false honour and respectability. She was dominated, corrected and castigated on slight pretexts. Sawston had a "hot house atmosphere", and she needed an escape from its restraining influences. So her plans to visit Italy may also be construed as a quest for a passage to a more meaningful and natural

¹Forster, Where Angels Fear to Tread, p. 177.

²Wilde, Art and Order, p. 26.

³Ibid., p. 24.

⁴Ibid., p. 26.

life. The change of countries boosts her morale, and in her letters to the Herritons, she articulates her feelings of joy and excitement at the beautiful sights of Italy. Italian cities amaze her: "Florence she found perfectly sweet, Naples a dream".¹ Rome was for her a place where one "had simply to sit still and feel".² In one instance, she writes to Mrs. Herriton, telling her how Italy smiled upon her existence: "In a place like this one really does feel in the heart of things, and off the beaten track, looking out of a gothic window . . . it seems impossible the middle ages have passed away."³ In each letter to the Herritons she writes eloquently of Italy. Lilia is grateful for Philip's counsels on where to go and what to see and do in Italy. Lilia finds the inhabitants of Monteriano "unspoiled in all their simplicity."⁴ Italy has emancipated her from the Herriton's tyranny. When Philip tries to dissuade her from marrying Gino, Lilia speaks out:

For once in my life I'll thank you to leave me alone. I'll thank your mother too. For twelve years you have trained me and tortured me, and I'll stand it no more.⁵

¹Forster, Where Angels Fear to Tread, p. 10.

²Ibid., p. 10.

³Ibid., p. 11.

⁴Ibid., p. 12.

⁵Ibid., pp. 35-36.

Lilia believes that Italy has fostered a new found faith in her life and above all in her capacity to deal with herself as she pleased. She enjoys settling in Gino's house with nothing to do but supervise smiling working people, and have a devoted husband.

On the other hand, however, Lilia feels "an unexpected terror at the thought of Irma or any English child being educated at Monteriano".¹ Although she has left England her class consciousness and sense of racial superiority remain unchanged.

Lilia's inability to overcome her Sawston attitudes and to adjust to the new environment proves not only detrimental to her but also to Gino. Instead of asserting her independence of Sawston, she attempts to create a Sawston in Italy. Lilia insists upon Sawston tea parties for Gino's relations and solitary evening walks. She does not realize that Monteriano is a male-oriented society. In that society "Life is very pleasant . . . if you are a man".² It is not the free society that she had expected. Life in Italy takes an unfortunate turn for Lilia. She has few friends and visitors and feels lonely. She does not understand the Italian language, and, therefore, cannot communicate with ease.

¹Forster, Where Angels Fear to Tread, p. 44.

²Ibid., p. 47.

She is faced with social and class barriers. The conflicting motives for her marriage produce an unhappy relationship. Gino has married Lilia more for her money than for her love. Moreover, he is in no way an industrious person, according to Sawston standards; he leads a life of indulgence and idleness. Lilia's response to marriage is completely different from his. Fear of her husband, loneliness and isolation produce an unpleasant life. When Lilia tells Gino "I always do it in England", Gino shouts back "This is Italy". Lilia retorts: "I am older than you, and I'll settle it".¹ But Gino wins by asserting his authority as husband. It is not only the personal but the moral and national differences between the two which destroy Lilia's marriage:

No one realized that more than personalities were engaged; that the struggle was national; that generations of ancestors, good, bad, or indifferent forbade the Latin man to be chivalrous to the northern woman, the northern woman to forgive the latin man.²

The struggle is not for supremacy of one individual over another, but of two different cultures clashing--of Gino's natural morality which has kinship with all things that spring up and grow in a natural manner, and of Lilia's conventional morality that stresses centuries of aspirations and culture.

¹Forster, Where Angels Fear to Tread, p. 58.

²Ibid., p. 65.

The Italian landscape provides some relief for Lilia from the monotony of isolated existence. Very quickly, however, she begins losing interest in the sights and sounds of Italy. Feelings of disgust, sorrow and melancholy begin to dominate and the knowledge of being transplanted into a hostile alien environment frightens her. The thought that she is leading a meaningless life is worse than the oppressiveness of Mrs. Herriton. Soon the surrounding hillside suffocates her:

There was scarcely a touch of wilderness in it--some of those slopes have been under cultivation for two thousand years. But it was terrible and mysterious all the same, and its continued presence made Lilia . . . uncomfortable.¹

Lilia's social consciousness prevails. For hours "she would be seized with a vulgar fear that she was not married properly and her social position in the next world may be as obscure as it was in this".² She cursed Caroline for encouraging her to marry Gino. Her discovery of Gino's promiscuity "destroyed such remnants of self-satisfaction as her life might yet possess."³ Lilia's unhappiness increases. After all, "She had given up everything for him--her daughter, her relatives, her friends, all the little comforts and

¹Forster, Where Angels Fear to Tread, p. 56.

²Ibid., p. 56.

³Ibid., p. 60.

luxuries of a civilized life."¹ The thought of Sawston swelling with people after the summer recess haunts her. She is confused, bewildered, and obsessed by the notion of renewing her contacts with her native soil, but nothing can relieve her from her inescapable situation except death. She gives up hope, becomes ill, and dies in childbirth.

Her death, however, does not resolve the problems arising out of the contact and conflict of English and Italian cultures. The legacy of bitterness passes on to her child. She had travelled to Italy to seek solace from Sawston's heavy handedness only to fall prey to Italy's chauvinism. Lilia "only changed one groove for another--a worse groove".² Thus, Lilia's failure to adapt herself to the Italian environment and its mores results in her alienation from Sawston as well as Monteriano society. Experiential knowledge of the latter negates earlier assumptions about Italy as a free society, full of simple and charming people. Her psycho-tropical and socio-tropical variations from Gino bring about disintegration of her personality.

Harriet's handicap in life is simple: "I cannot understand people",³ nor will she make the least effort to do so.

¹Forster, Where Angels Fear to Tread, p. 60.

²Ibid., p. 77.

³Ibid., p. 12.

She is fond of uttering "a platitude as if it was an epigram."¹ Her travels with Philip were strictly limited because of an "education . . . almost too successful".² Her English background and religious nature took her only to Protestant parts of the world. She is especially intolerant of foreigners:

She was curiously virulent about Italy, which she had never visited, her only experience of the continent being an occasional six weeks in the Protestant part of Switzerland.³

Harriet is dominated by upper middle class Anglo-Saxon, Protestant ethos and is insulated from outside influences. Like Mrs. Herriton, she tortures Lilia. More than anyone else Harriet alienates Lilia from Sawston: "Harriet, if she had been allowed, would have driven Lilia to an open rupture, and what was worse, she would have done the same to Philip".⁴ Everything Lilia did or stood for unsettled Harriet who was deeply concerned about the image of respectability and false honour that the Herritons had built up round themselves. Harriet, dominated by her mother, always felt the need to interfere whenever the honour of the Herritons was involved:

¹Forster, Where Angels Fear to Tread, p. 12.

²Ibid., p. 13.

³Ibid., p. 12.

⁴Ibid., p. 13.

"Though pious and patriotic, and a great moral asset for the house, she lacked . . . pliancy and tact".¹ Harriet could not tolerate Lilia's flirtations with Kingscroft and later marriage to an Italian. For her, Gino "is the devil".² On her arrival in Italy her obtuse nature and sublime confidence are assaulted by the Italian landscape and people, but without effect. She is ill-equipped to appreciate anything artistic that Italy has to show her:

Harriet had never been to Florence, and between the hours of eight and eleven she crawled like a wounded creature through the streets, and swooned before various masterpieces of art.³

Her arrogance, too, stands in her way of appreciating Italian art and people. As Harriet is immune to outside influences, and a "woman of one idea, one set of prejudices",⁴ she exhibits the same erratic behaviour in Italy as she had in England-- "acid, indissoluble, large; the same in Italy as in England-- changing her disposition never".⁵ Only her sense of duty motivates her to join the rescue party going to Italy. It is

¹Forster, Where Angels Fear to Tread, p. 13.

²Ibid., p. 80.

³Ibid., p. 95.

⁴Stone, The Cave and the Mountain, p. 171.

⁵Forster, Where Angels Fear to Tread, p. 114.

she who keeps Philip to his duty--"to get the baby".¹ She insists that everyone remain dedicated to this single purpose:

what would Mrs. Herriton, or Irma or the curate at the back kitchen say if they could see the rescue party at a place of amusement (Monteriano's theatre) on the first day of the mission.²

She is infuriated at her companions--Philip and Caroline--for not rescuing Lilia's child from the clutches of an "Italian devil"--Gino. She is unwilling to accept defeat. Her sense of duty prompts her to act. She prays for success: "Blessed be the Lord my God who teacheth my hands to war and my fingers to fight",³ then kidnaps the child. In this 'rescue' mission Harriet's Sawston attitudes remain unchanged by the alien environment of Monteriano. As a result, she brings about tragedy in the life of Gino--the child is killed in the carriage accident. Harriet withdraws to her insular environment. Her conventional mores cause her to believe that people who act differently, such as the Italians at the opera, are uncivilized and vulgar. She has a biased attitude towards Gino because he does not fit into her scheme of values.

Harriet represents the dominant Protestant traits of Sawston and is guided by the mores of that society. The

¹Stone, The Cave and the Mountain, p. 171.

²Forster, Where Angels Fear to Tread, p. 117.

³Ibid., p. 157.

superficialities of life are for her the true reality. Good manners and sophistication in discourse are the essential ingredients of her way of living. She is ruthless and relentless in following her 'prejudices'. The confrontation with Italian environment and people reveals Harriet's character.

Caroline Abbott's negative attitude towards Italy changes when she experiences the depth of paternal passion in Gino. It had never occurred to her that an Italian could be capable of such deep passions. It is a revelation; a transformation takes place within Caroline. She asserts herself; she feels that a human being is more important than an ideal or principle. This awakening takes place when she sees the child:

It was so much flesh and blood, so many inches and ounces of life--a glorious unquestionable fact, which a man and another woman has given to the world.¹

She witnesses Gino's physical beauty and capacity for paternal love:

This cruel, vicious fellow knew of strange refinements. The horrible truth, that wicked people are capable of love, stood naked before her, and her moral being was abashed. It was her duty to rescue the baby, to save it from contagion, and she still

¹Forster, Where Angels Fear to Tread, p. 130.

meant to do her duty . . . she was in the presence of something greater than right or wrong.¹

The sight of Gino, bathing the baby, makes Caroline realize that "man was majestic; he was a part of Nature".² This bathing scene is great revelation of Gino's elemental love for the child. Dormant feelings of love for Gino are aroused in Caroline: "I love him, and I am not ashamed of it. I love him".³ Her knowledge of life is extended: "I will have no more intentional evil".⁴ Philip shares her enlightenment and feels that the Italian experiences can help him to "harmonize the primitive mysticism of the heart with the moral and intellectual achievements of Sawston".⁵

Caroline and Philip are exalted under the influence of Italy--a liberating force. They are redeemed from their pettiness, hypocrisy and parochial outlook. Feelings of love overwhelm them. Thus, Italy

has been presented to us as more than an empty abstraction, more than a literary symbol of certain qualities that certain people do or do not possess. Italy in Where Angels Fear to Tread is an

¹Forster, Where Angels Fear to Tread, pp. 136-37.

²Ibid., p. 139.

³Ibid., p. 131.

⁴Ibid., p. 172.

⁵Denis Godfrey, E.M. Forster's Other Kingdom, Edinburgh & London: Oliver & Boyd, 1968, pp. 42-43.

overwhelming reality, a presence in the Wordsworthian sense, undefined and invisible, yet objectively and continuously there.¹

The Italian setting as "an overwhelming reality" helps to reveal the morality of the characters involved in this international novel. It contains the theme that for characters, migrating from one environment to another, it is imperative that they not only understand the alien mores but accept them and adapt or be destroyed.

In conclusion, Forster's first international novel ventures out of the solid framework of English social and moral convention, out of the received values and established securities of a complacent tradition, into regions Where Angels Fear to Tread.²

Thus he uses settings, mores and characters in such a way that national boundaries are transcended and contradictions, inconsistencies and moral ambiguities in human nature are explored. Through the confrontation of native Italians with characters of Sawston, the novel reveals how Sawston's concepts of respectability and refinement are modified in the more natural atmosphere of Italy.

¹Godfrey, E.M. Forster's Other Kingdom, p. 30.

²Zabel, "E.M. Forster: The Trophies of the Mind", Craft and Character, New York: Viking Press, 1957, pp. 236-37.

CHAPTER III

A ROOM WITH A VIEW (1908)

The action in this novel consists of the apprehension of foreign modes of living, thinking and judging. This scheme makes possible an analytic and comparative evaluation of the impact of an alien environment on two different sets of Englishmen: one rooted in conventions and the other dissatisfied with them.

Those who had their early upbringing in Windy Corner in Surrey belong to the first category and those whose attitudes towards life and society have been modified as a result of their experiential knowledge of Italy belong to the second. Lucy's and Charlotte's bourgeois attitudes toward life, (exclusive cultural snobbery, observance of social manners and dogmatic pre-suppositions about foreigners), conflict with the natural mores and mode of living in Italy. This conflict is caused by the former's confrontation with a different culture, different people and a different attitude toward life. The chapter will discuss, first, contrasting mores, second, the Italian setting, and finally, the impact of the

settings on the characters and their mores. As a result, Forster's functional use of bi-national mores, settings and characters will be evaluated.

Section One

Windy Corner and Italy:

Contrasting Mores

The mores from one environment are transmitted into another principally through Lucy, Charlotte and the Emersons. The confrontation of these characters uncovers pretences, uproots impostures and opens the way to a better understanding of varied mores. The complexity of human relations is untwined and elucidated. The reality behind the externals is diagnosed. Moral ambiguities and inconsistencies in human life are revealed.

The opposing mores are those of Windy Corner and Italy. When Lucy and Charlotte arrive in Italy, they confront the Emersons. Although the Emersons are English, they have achieved a new orientation towards life. In spite of their seemingly crude behaviour, they are sincere and genuine. Lucy and Charlotte, however, are controlled by their conventional behaviour and narrow-mindedness and refuse the Emerson's friendship. The mores of Windy Corner insulate Lucy and Charlotte from outside influences.

Windy Corner possesses the stifling mores of a genteel society of upper-middle class Englishmen. Many of these inhabitants are smug and self-complacent. Conventional

behaviour is appreciated and deviation from the accepted code of ethics and manners is deprecated. Because etiquette and manners dominate their lives, social behaviour is important and meticulously observed. For instance, when the Emersons offer Lucy and Charlotte the room with a view,¹ this genuine offer is refused. According to the mores of Windy Corner the Emersons' action is rude and gross. It is not the offer of a room with a view that makes Lucy and Charlotte indignant, but the way in which it is communicated. Emerson's approach, from the Surrey inhabitants' point of view, shows a lack of sophistication and a lack of knowledge of the techniques of polite society.

The offer, however, reveals spontaneity of feelings and emotions. Lucy and Charlotte judge everyone's actions on the basis of Windy Corner mores. All that is unfamiliar or incomprehensible to these ladies is rejected. Trivialities and manners assume unwarranted importance. But matters such as friendship, hospitality and genuine interest are ignored. Judgements are passed without the knowledge of facts. They censure the Signora for not keeping her promise of rooms overlooking the river Arno, and for the food and the people. Charlotte suspects that the meat was not good and it has

¹Forster, A Room With a View, p. 8.

"been used for soup".¹ People seem "odd"² to the tourists from Windy Corner. Charlotte feels that the Italians intrude into others' affairs and private lives and are, therefore, to be avoided. Thus, in the opening chapter, the contrasting mores are reflected through the characters' point of view. Different mores color the Emersons, Lucy and Charlotte's attitudes.

Those who live at Windy Corner are highly puritanic. The ministers are counsellors as well as teachers and hold elevated social positions. Mr. Beebe, the minister from their neighbourhood, makes Lucy and Charlotte reverse their earlier decision to refuse the Emerson's offer. The latter plan on staying in the same pension and accept the offer only when Mr. Beebe explains Emerson's act:

He no more thought of putting you under obligation than he thought of being polite . . . it is so difficult . . . to understand people who speak the truth . . . he has no tact and no manners . . . and he will not keep his opinions to himself.³

Further, to win Lucy and Charlotte's approval and appreciation, Mr. Beebe makes plans to visit interesting places in Italy. While planning their entourage, he is interrupted by

¹Forster, A Room With a View, p. 7.

²Ibid., p. 9.

³Ibid., p. 13.

the onlookers. A flood of information pours forth about the places of interest the tourist must visit. The onlooker mentions that the English tourist must visit Prato. There is no formality in their giving information: They act spontaneously. The trammels of respectability that covered Lucy are shaken off,¹ and she begins to appreciate a new view of life, more natural and free from false pretences. Earlier, Lucy and Charlotte considered the Emersons outrageous, rude, intrusive outsiders and therefore to be avoided. Now, however, they are acceptable representatives of the "grace and geniality of the South".²

Lucy and Charlotte hesitate to face life directly. They seem to prefer the indirect acquisition of information and knowledge through Baedeker's Handbook to Northern Italy, and other tourist guides. They are reluctant to have experiential knowledge of Italy and other people. But Miss Lavish rightly points out to Lucy, "Italy is only to be found by patient observation",³ otherwise her understanding of Italy will remain superficial and inaccurate. By insisting on experiencing life guided solely by Windy Corner mores the true Italy is bound to slip by. There will be little

¹Forster, A Room With a View, p. 11.

²Ibid., p. 12.

³Ibid., p. 21.

development of one's manner of perception of other cultures and values. There will be misunderstanding, social ambiguities, and difficulties. The niceties of manners, superficiality of decor, polite conversation and a sophisticated mode of communication are admirable virtues in Windy Corner, but not so in Italy.

The majority of people from Windy Corner are class conscious. They believe that they are superior to all others, especially those who are not Anglo-Saxons. It is this class consciousness that prevents Lucy and Charlotte from building satisfactory relationships with other people even if others are possessed of admirable qualities. Miss Lavish tries to influence Lucy's attitude so that she will "never repent of a little civility to [her] inferiors. That is the true democracy".¹ This attitude of Miss Lavish indicates that, socially, Windy Corner's concept of democracy is limited to showing a little kindness to those who are inferior. Class consciousness is also displayed by Mr. Beebe when he comments that the Italians have no conception of intellectual life and are: "a most unpleasant people. They pry everywhere, they see everything, and they know what we want before we know it ourselves".²

¹Forster, A Room With a View, p. 21.

²Ibid., pp. 38-39.

These repugnant, contemptuous and class-conscious remarks about the Italian people come from an English priest from Windy Corner. Commenting on this attitude of Mr. Beebe, the narrator reflects "who would have supposed that tolerance, sympathy and a sense of humour would inhabit that militant form?"¹

At first, Lucy's and Charlotte's views are those of the typical tourist. They see only the surface of Italy because the view of Italy in the right perspective, is attainable only to those who "read, wrote, studied, and exchanged ideas, thus attaining to that intimate knowledge, . . . [on the other hand] . . . perception . . . is denied to all who carry . . . the coupons of Cook".² Mr. Eager's observation is valid that the English tourists in Italy seem "quite unconscious of anything that is outside Baedeker".³ Miss Lavish points out that "the narrowness and superficiality of the Anglo-Saxon tourist is nothing less than a menace".⁴ It prevents proper appreciation and understanding of alien modes of living. Men who disdain modes of inferior social status fail to appreciate the good things in Italian life. Mr. Eager, therefore, warns Lucy to

¹Forster, A Room With a View, p. 39.

²Ibid., p. 56.

³Ibid., p. 67.

⁴Ibid., p. 58.

ignore the vendors of photographs. About this action the narrator comments in a mocking tone "the air rang with threats and laments."¹ Under the influence of Italy Lucy saw through Mr. Eager and "doubted that . . . [he] . . . was as full of spirituality and culture as she had been led to suppose."²

Class consciousness is also revealed through Sir Harry. He is afraid that renting his villa to a bank clerk, inferior in social standing to himself, would be tantamount to "inviting the wrong type of people".³ He would prefer to rent it to upper-middle class spinsters than to lower-middle class people. Cecil points out that Sir Harry's moral attitudes and manners are hypocritical and based on false values of money class:

In London, he would keep his place. He would belong to a brainless club, and his wife would give brainless dinner parties. But down here, he acts the little god with his gentility and his patronage, and his sham aesthetics.⁴

For the inhabitants of Windy Corner, nature⁵ is crude and rude and hence to be avoided. They are afraid lest nature should break through their walls of civility and allow passion to flow irresistibly. They build barriers

¹Forster, A Room With a View, p. 58.

²Ibid., p. 59.

³Ibid., p. 111.

⁴Ibid., p. 112.

⁵Nature in this novel means "naturalness" as opposed to Windy Corner conventions and artificiality.

of 'refined nature', therefore, which are often mistaken as the mores of "the remnants of an indigenous aristocracy."¹ They are kindly affluent and believe in "inexplosive religion" and dislike "paper bags, orange peel, and broken bottles."² Windy Corner's inhabitants, therefore, are a circle of "rich, pleasant people with identical interest and identical foes . . . outside it . . . [Windy Corner] . . . were poverty and vulgarity."³

But in Italy this conception of life vanishes. Cecil, who has been to Italy, looks at this country only from an aesthetic point of view. This limited appreciation of Italy which exalts art over people is discredited in the novel.⁴ Cecil does not realize that in Italian life, aesthetics and ethics are inextricably interwoven and this blend is reflected in their real life. Italy makes Lucy assert herself and claim her rights as an individual. It makes her a mild rebel:

A rebel she was, but not of the kind he understood--a rebel who desired, not a wider dwelling room, but equality beside the man she loved. For Italy was offering her the most priceless of all possessions--her own soul.⁵

¹Forster, A Room With a View, p. 117

²Ibid., p. 118.

³Ibid., p. 118.

⁴Gransden, E.M. Forster, p. 30.

⁵Forster, A Room With a View, p. 118.

This "awakening of her heart and judgement which Italy began opens her eyes to the faults of Cecil--his priggishness, his lack of humour, his air of superiority, his intellectual arrogance, his dislike of people".¹ Further, it is Cecil, "the egoist whose open machinations produce his downfall", who brings the Emersons to Windy Corner in the interests of "the comic Muse and of Truth", quickening Lucy's interest in George as the man she really loved.² When she returns to Windy Corner, the enlightened Lucy meets the Emersons. Emerson "becomes the touchstone who shows up the values of the conventional middle classes as genteel nonsense".³ But the fear of the external situation and family prestige makes Lucy repress her passions and memories of George.

Kindness still exudes from the Emersons, and the desire not to exist but to live still dominates their thinking. Only the geographical location has changed from Italy to England. George still believes "I never notice much difference in views . . . [location] . . . they are all alike. Because

¹Gransden, E.M. Forster, p. 33.

²Crews, E.M. Forster: The Perils of Humanism, p. 102.

³Garnett, "E.M. Forster and John Galsworthy", A Review of English Literature, Vol. V, No. 1, (January, 1964), p. 13.

all that matters in them is distance and air . . . only one perfect view, the view of the sky straight over our heads."¹

Thus, Forster's use of contrasting mores in this novel reveals the conflict between the Emersons' world whose values are humanism and natural morality, and Lucy's world whose values are proprietorial and conventional. Forster dramatizes the conflict of divergent values through the characters. This novel affirms the holiness of heart's affections² over the values of a conventional, materialistic society. What Miss Lavish says of Italy can be equally said of the narrator's attitude towards Italian setting: his "sympathy lies" not with his own countrymen. "It is the neglected Italians who attract me, and whose lives I am going to paint as far as I can".³ The contrasting mores of Italy and Windy Corner are a significant contribution to the expression of this international novel.

¹Forster, A Room With a View, pp. 168-69.

²John Keats, "To Benjamin Baily", Selected Poems and Letters, ed., Douglas Bush, Boston: Houghton Mifflin Co., 1959, p. 257.

³Forster, A Room With a View, p. 55.

Section Two

The Italian Setting

The mixture of usual with unusual incidents, which is commonplace for native Italians, shocks the characters from Windy Corner. The attitude toward the murder near the fountain manifests this blend. "A crowd rose out of the dusk. It hid this [murdered] man from her, and bore him away to the fountain".¹ But Lucy is affected differently from that of the Italians and almost faints. Because of the murder, Lucy feels that she can no longer trust the Italians. When George appears on the scene and offers to help her fetch the photograph she "stole down the arcade toward the Arno"² in order to avoid him. Lucy reflects on the action of the murderer in committing himself to the police. "How very odd Italians are!"³ It is a great revelation to her of the Italian character: their truthful nature and spontaneity of action.

Through the use of light and dark imagery Forster shows how the Italian landscape symbolically participates in this clash of the Italian and English mores: "The river was

¹Forster, A Room With a View. p. 47.

²Ibid., p. 48.

³Ibid., p. 49.

gushing forth below them almost black in the advancing night. "He . . . [Emerson] . . . had thrown her photographs into it, and then he had told her the reason".¹ The river and surrounding landscape represents the mood and the temper of the protagonists from Windy Corner in their struggle of ideas and ideals. When Mr. Beebe attempts to reconcile the Emersons and Lucy and Charlotte by envisaging a plan for some expedition, the landscape changes from dark to light elements:

Evening approached while they chatted; the air became brighter; the colours on the trees and the hills were purified, and the Arno² lost its muddy, solidity and began to twinkle.²

Forster's handling of light and dark imagery is one of the most important aspects of setting in this novel. It reinforces the pattern of development in Lucy. The recurrent movement of light and dark imagery shows the stages of development within the characters and their stance on life. When Emerson informs Mr. Beebe that "[Lucy and George] . . . have loved one another all along",³ Mr. Beebe stood like a "long black column."⁴ When Emerson tells Lucy "Love is of the body; not the body, but of the body" darkness was withdrawn,

¹Forster, A Room With a View, p. 51.

²Ibid., p. 43.

³Ibid., p. 217.

⁴Ibid., p. 217.

veil after veil, and Lucy "saw to the bottom of her soul".¹ Lucy achieves self-awareness. The image of darkness, therefore, implies both refusal to see truth and a muddled attitude. 'Light' suggests awareness of one's position in relation to natural morality. With the light and dark imagery Forster establishes Italy as an important centre against the inadequacies of English middle-class values. Although Italians do not play a significant role in this novel, the Italian setting acts as "a window through which the good life may be perceived".² Forster discredits "an intellectual, snob-aesthetic appreciation of Italy"³ which exalts art over people.

The Italian setting brings together dissimilar types of Englishmen. These characters demonstrate the inadequacy of conventional life as people lived it during the age of transition. Through the reactions of Lucy and

¹Forster, A Room With a View, p. 216. For further explanation of light and dark imagery in this novel, see Thomson, The Fiction of E.M. Forster, pp. 100-12.

²Gransden, E.M. Forster, p. 30.

³Ibid., p. 30.

Charlotte to the offer of the Emersons to change rooms, Forster shows how the Edwardians attached importance "to behaviour patterns."¹ The setting manifests contrast between conventional and instinctual mores.

These two modes of life clash. Mr. Beebe and Mr. Eager represent the Edwardians while the Old Emerson represents the instinctual life. Mr. Beebe and Mr. Eager, while driving through the Italian countryside, are shocked at the sight of a young man kissing a girl. Their ascetic beliefs prompt them to separate the pair of lovers, but Old Emerson protests, "You have parted two people who were happy".²

Beauty and physical passion triumph again over asceticism when Lucy wanders off and gets lost, and is unknowingly led by the Italian driver into the arms of George. The kiss is a symbol of tactile values, which are inimical to the life and mores of Windy Corner, but it does "break down Lucy's formidable reserves of upbringing, self-deceit, and fear."³ But for the priggish Charlotte, the kissing scene is repulsive. She is afraid, first, that, being a chaperone of Lucy, she may be implicated in the affair. In addition, her puritanic

¹Gransden, E.M. Forster, p. 31.

²Forster, A Room With a View, p. 70.

³Gransden, E.M. Forster, p. 32.

upbringing and her sense of duty rebel against it. It seems to her a dangerous provocation to which Lucy may be repeatedly subjected. She, therefore, plans a flight to Rome for herself and Lucy. Their flight is a flight from true and natural physical passion. It is this denial of physical passion that causes Lucy to lie about her engagement to Cecil:

Although Lucy is not yet ready to surrender to George, her awakening of her heart and judgment which Italy began opens her eyes to the faults of Cecil--his priggishness, his lack of humour, his air of superiority, his intellectual arrogance, his dislike of people.¹

Through Lucy's rejection of Cecil and acceptance of George, the repressed and the ascetic view of life is contrasted with the "classical, the pagan, the natural."²

The Italian setting, therefore, functions realistically to influence Lucy to dispel her presuppositions about Italy and the Italians. She achieves a more realistic understanding of Italian life.

¹Gransden, E.M. Forster, p. 33.

²Ibid., p. 33.

Section Three

The Impact of the Italian Setting on the
Characters and their Mores

The Italian setting suggests physical reality.¹ Those characters opposed to it are either ostracized, ridiculed or shown as snobbish and artificial. The major characters opposed are Mr. Eager, Charlotte, Lucy, Mr. Beebe and Cecil. Those who understand and identify with this physical reality are George Emerson and his father. The Emersons function as elemental characters who "see straight through perplexities and complications"; perceive reality behind appearances, both in matters of general truth as well as in terms of the incidents in the story.² They are socially aware and present an ironic contrast with the errors and illusions of the rest of the characters.³ The Emersons are attractive, athletic and have an understanding of physical reality. Their actions are spontaneous, direct, forthright and unhampered by decorum and false appearances. They belong to the enemy camp as far as the conventional, Victorian middle-class ethos is

¹Crews, The Perils of Humanism, p. 81.

²Burra, "The Novels of E.M. Forster", p. 589.

³Ibid., p. 589.

concerned. They are the type about whom Mr. Beebe remarks "it is so difficult to understand people who speak the truth."¹

Miss Lavish, who "represented intellect, is avowedly hostile"² to the Emersons. Miss Alan finds that they lack breeding. Lucy feels that the Emersons are trying to influence her, to "show her the world from their own strong standpoint, to interest her in their private sorrows and joys."³ In spite of all that she cannot avoid recognizing that "they were nice."⁴ They exemplified the best of human impulses--charity, understanding and respect of persons. They do not believe in cramping submission to social conventions. As they belong to a different social level Charlotte has little to do with them. She says, "They do not understand our ways. They must find their level."⁵ These comments reveal how class-consciousness determines Miss Lavish, Miss Alan, Lucy and Charlotte's evaluation of the Emersons.

The mores of Windy Corner are illustrated through the interaction of characters in Italy as well as in Windy Corner.

¹Forster, A Room With a View, p. 13.

²Ibid., p. 42.

³Ibid., p. 42.

⁴Ibid., p. 43.

⁵Ibid., p. 43.

Through Mr. Eager's repressed and ascetic view of life, in contrast with the more natural and truthful ways of the Emersons, Forster shows the inconsistency and inhibitions in the Windy Corner setting. Mr. Eager's contempt for the Emersons emanates from their unconventionality, irreligiousness, socialist and inferior social standing. He believes that Lucy is entangled with the Emersons because of their personal charm.¹

Mr. Eager's ascetic view of life prevails when he finds the Italian driver kissing the girl. For him it is an intolerable situation and he claims "victory", by separating them. Whereas Emerson considers the outcome of Mr. Eager's action a "defeat" for love, the noble instinct in man. Love is inhibited in its natural expression. Emerson believes that it is inconsistent among the cultured bourgeois to praise spring in nature and condemn natural instincts in man. After all, there is no difference "in spring in nature and spring in man."² In Emerson's opinion it is the same soul that runs through man and nature. The same laws work eternally through both. Mr. Eager, however, is unable to see and accept the truth about the natural functioning of human emotions. His image of the alien environment and mores

¹Forster, A Room With a View, p. 61.

²Ibid., p. 71.

prevents Mr. Eager from responding positively to the Italian way of life.

Charlotte is another character through whom Forster illustrates the proprietorial society of Windy Corner. She is peevish, and indifferent to all those living beyond the orbit of her daily existence. She is narrow-minded, meticulous about manners and highly religious. As a chaperone to Lucy, she thinks it her duty to watch over Lucy's actions and behaviour. Her surveillance is based upon her personal interest, as part of her expenses have been paid by Lucy's parents.¹ She makes Lucy's business her own business. She does not hesitate to stop Lucy from coming under "obligation to people of whom . . . [we] . . . know nothing."² She is not only morose about room and food, but also about people.

Charlotte looks at life from the limited point of view of Windy Corner. It is her special trait to be indifferent to persons who are not like those she has known. She hates the Emersons because she feels "dreadful to be entangled with low-class people."³ While Mr. Beebe cannot understand people "who speak the truth",⁴ she rejects people as

¹Forster, A Room With a View, p. 8.

²Ibid., p. 12.

³Ibid., p. 78.

⁴Ibid., p. 13.

socialists who have "no tact and no manners".¹ Charlotte is conservative in her view of life and confesses with satisfaction, "I am used to Tunbridge Wells, where we are all hopelessly behind the times."²

Charlotte's attitude is revealed through an imagery pattern that corresponds to her limited vision. For example, when Mr. Beebe enters her room, Charlotte is seated on "a tightly stuffed arm-chair . . . with a long narrow head",³ swinging back and forth. When Lucy consents to visit Prato, at the request of Emerson, Charlotte "disappears behind the curtains."⁴ When Charlotte accepts the offer for a change of room with Emerson, she embraces Lucy but the latter feels "the sensation of a fog".⁵ Afterwards Lucy enters the room and "opens the window and breathed the clean night air, thinking of the kind old man . . . and the rising moon".⁶ Charlotte shuts herself from the natural sights: "she fastened the window shutters and locked the door".⁷ The note

¹Forster, A Room With a View, p. 13.

²Ibid., p. 14.

³Ibid., p. 12.

⁴Ibid., p. 12.

⁵Ibid., p. 13.

⁶Ibid., p. 13.

⁷Ibid., p. 13.

of interrogation that she finds in the room at first seems to be meaningless, but gradually becomes "menacing, obnoxious, portentous with evil".¹ Later in the novel she is described as "cold, tired, hungry, and angelic . . . [who] . . . would refuse to stir from her drawing room."² No wonder, then, that Charlotte's limited vision "suggests fog and thick curtains, closed spaces and dense air."³

The conformist, insular and prejudiced values of Windy Corner are shown through the interaction of English characters with the Emersons and their experiential knowledge of Italy. Prior to full exposure to Italian life Lucy ignorantly observes that life in Italy in contrast with Windy Corner is dirty: "The streets and the river were dirty yellow; the bridge was dirty grey and the hills were dirty purple."⁴ Eager's view of Italy is touristical: "handed about like a parcel of goods from Venice to Florence, from Florence to Rome."⁵ Miss Lavish's understanding of Italy is superficial: "the narrowness and superficiality of the Anglo-Saxon tourist is nothing

¹Forster, A Room With a View, p. 13.

²Ibid., p. 37.

³Wilde, Art and Order: A Study of E.M. Forster, p. 43. [Charlotte's change of heart, in Part II, is caused by the Italian influence.]

⁴Forster, A Room With a View, p. 36.

⁵Ibid., p. 67.

less than a menace".¹ Their lack of understanding of Italian life diminishes their sense of enjoyment. Experiential knowledge of Italy alters Lucy's perspective on life.

Lucy and Miss Lavish are set on the road to adventure --to explore and know Italy. It is their first, unassisted, unguided and real experience of Italy. After losing their way while walking through the streets of Florence, Lucy and Miss Lavish confront real Italy in all its picturesque and sordid aspects: the piazza at Santa Croce, "on the farther side of which rose a black-white façade of surpassing ugliness".² The grey brown streets of Florence and the beggars upset Lucy. Italy in its natural aspects begins to influence them and they lose all enthusiasm for its antiquated and picturesque aspects. The true spirit of Italy now begins to influence Lucy. Instead of acquiring information, "she begins to be natural and happy."³ A sense of joy runs through her. She no longer tries to find another Windy Corner in Italy, but endeavours to adjust herself to the new environment.

Lucy is no longer priggish, hypocritical and dull. She wants to participate in life. She begins to overcome petty attitudes towards others. She believes that the

¹Forster, A Room With a View, p. 67.

²Ibid., p. 23.

³Godfrey, E.M. Forster's Other Kingdom, p. 71.

Emersons are honest and sincere and is impressed by their philosophy of making fellow "creatures happy".¹ Her opinion of the Emersons has altered and now she determines to be "beautiful rather than delicate to them".² When she expresses her appreciation to Mr. Emerson for the room, he comments "you are pretending to be touchy; but you are not really",³ shows that the Emersons understand her. They influence her to act naturally and express emotions sincerely. Lucy feels as if "they had cast a spell over her".⁴ She seems to cherish the idea of friendship with them. She finds that they are kind because of their communication with nature, and that their kindness springs not from the idea of improving people's moral attitudes but because the Emersons love them.⁵ She learns that Emerson taught his son George to be "free from all superstition and ignorance that lead men to hate one another in the name of God".⁶ Emerson's atheism and pantheistic philosophy makes him appear irreligious, but Lucy becomes aware of his honesty, sincerity and goodwill.

¹Forster, A Room With a View, p. 25.

²Ibid., p. 26.

³Ibid., p. 27.

⁴Ibid., p. 28.

⁵Ibid., p. 30.

⁶Ibid., p. 31.

Thus, through Lucy's contacts with the Emersons a bridge is built between the mores of Windy Corner and Italy. There is a better understanding of the Italian spirit among the new tourists. Emerson believes that understanding is the key to personal happiness and harmonious relations among people. He stresses, therefore, the need for Lucy to understand George in order to understand herself.¹

The Emersons' attitude towards life is optimistic. They put faith in love, work, a cheerful disposition, and believe in a positive approach to life. These values influence Lucy and her feelings "are inflated spiritually as they had been an hour ago aesthetically,"² before she lost her Baedeker. But this is a different kind of spirituality than the one she gained through the church. It is the outcome of "natural morality".³ Convention, fear and artificiality have to be combatted in order to allow love to triumph. Emerson believes that love will give Lucy a complete life.

The impact of the Italian setting can be clearly seen through her growing relationship with George. In the early Italian chapters, George shows "a deep, neurotic, fin de

¹Forster, A Room With a View, p. 32.

²Ibid., p. 33.

³Natural morality has kinship with growth and life in nature. It is vital and free from restraints of customs and traditions.

siècle pessimism".¹ At the sight of murder, however, the dormant feelings of love and life are awakened in him. His growing love in Lucy is encouraged by his father. But there are obstacles to the realization of human love and to the building of satisfactory human relationships. These obstacles are engendered by such hypocritical and insular characters as Charlotte. On seeing George kiss Lucy, Charlotte is resentful and annoyed. She cannot tolerate it. It is too repugnant and too malicious an act on the part of an outsider to kiss a highborn English girl from Windy Corner. Not only does Charlotte refuse to stay in Florence but she takes Lucy away to Rome.

When confronted with real, elemental human passion--love--Lucy becomes muddle-headed, and deliberately feigns passion for George. This pretension is the result of belonging to Windy Corner and inheriting its mores. Moreover, "Lucy is frightened largely because she is unable to forget the precepts of respectability so wearisomely exemplified by her cousin."² She disdains a display of emotions, therefore, and exercises restraint in the face of emotional overtures from George. Nevertheless, the battle within Lucy goes on, and

¹Trilling, E.M. Forster, p. 87.

²Wilde, Art and Order: A Study of E.M. Forster, p. 50.

George "operates the forces of Italy--of love, of spring, and of the earth,"¹ upon her. The sight of a carriage driver-- mythologically alluded to as Phaethon, and beside him Persephone²--causes Lucy to cast off her artificial mode of behaviour, and contributes to her liberation.

Lucy, therefore, perceives physical reality "through Italy, a land which in its people as well as its past is opposed to sham and convention".³

The Italian landscape also influences Lucy in her relationship with George. When she experiences the natural setting of violets she is enraptured and her view of life alters: "the sky was gold and the ground all blue . . . [and she] . . . looks at George like someone in a book".⁴ Her mind is preoccupied with feelings of love. George has the aura of a hero. Lucy's emotional reaction is that of "the nonsense of school girls".⁵ Thoughts of love find an outlet and reveal themselves unconsciously in "sensations . . . spasms of courage . . . moments of unreasonable joy . . . [and] . . . mysterious discontent".⁶

¹Wilde, Art and Order: A Study of E.M. Forster, p. 50.

²Forster, A Room With a View, p. 63.

³McConkey, E.M. Forster, p. 59.

⁴Forster, A Room With a View, p. 79.

⁵Ibid., p. 79.

⁶Ibid., p. 80.

The violets appear to Lucy "as the type of springtime glory; the characters as types of lovers."¹ The Italian countryside gains symbolic value. The violets of passion outside Monteriano reappear on the hillside where George and Lucy first embrace: "Violets ran down in rivulets and streams and cataracts."² The violet-covered terrace overlooking Florence, becomes "the well-head, the primal source whence beauty gushed out to water the earth."³ The violets suggest to Lucy the beauty of natural emotions. They assume greater significance for her, "experiencing not simply heightened sensations, but reality itself."⁴

The murder scene, too, reveals to Lucy the power of Italy "to evoke passions, good and bad and to bring them speedily to a fulfilment."⁵ The violence in Italian life prevents her from admitting her love for George. Through the medium of the cab-driver, her innermost thoughts appear on the surface,⁶ when George unexpectedly kisses her. Passion triumphs over

¹Thomson, The Fiction of E.M. Forster, p. 102.

²Forster, A Room With a View, p. 75.

³Ibid., p. 75.

⁴J.B. Beer, The Achievement of E.M. Forster, London: Chatto & Windus, 1962, p. 64.

⁵Forster, A Room With a View, p. 62.

⁶Godfrey, E.M. Forster's other Kingdom, p. 73.

hypocritical and pretentious elements in Lucy. Italy, therefore, "in a single instant of life and truth has triumphed".¹ But Charlotte, however, "a life-denying portent",² plans Lucy's flight from George and Florence to the safety of Windy Corner where there may exist

a shame-faced world of precautions and barriers which may avert evil, but which do not seem to bring good, if we judge from those who have used them most.³

Lucy nevertheless has been introduced to "violence and drama, to the passionate self she has not recognized."⁴ The effect of this experience is an enlargement of Lucy's horizons, and now she feels that something indeed "happened to the living".⁵

Lucy not only becomes aware of violence as part of the Italian mode of living, but she considers it an aspect of physical reality. The picture of Botticelli's "The Birth of Venus" connects "with the Italian springtime, the pagan atmosphere of the novel, and the birth of love in Lucy's soul."⁶ Just as the blood of the murdered man defiles the pictures,

¹Godfrey, E.M. Forster's other Kingdom, p. 74.

²Ibid., p. 74.

³Forster, A Room With a View, p. 86.

⁴Crews, The Perils of Humanism, p. 89.

⁵McDowell, E.M. Forster, p. 51.

⁶Ibid., p. 51.

so Lucy, through her refusal to accept honestly and sincerely her love for George, does violence to her instincts. George throws the pictures into the Arno to wash them, as Lucy later throws off conventionalism attaining a new view of life based on purity of passions. She discards her Windy Corner mannerisms, and experiences a change in herself, an emotional awakening.¹ Her experiential knowledge of Italy falsifies many of her 'presuppositions' about the Italians, and it is only a short time till she confesses her love for George and rejects Cecil.

Part II of the novel is set in England. The "sustained presence of England as a suburbia, "creates challenges."² Windy Corner offers resistance to the temper of Italy, whose mores are expressed by Emerson and by the growing passion between George and Lucy. The inhibited ways of Windy Corner manifest themselves by resisting Emerson and the efforts of George and Lucy to develop this love relationship.

The Emersons whose mental horizons have been expanded through the impact of Italy, are projected into this English environment. They are confronted with hypocritical and insincere elements of the English society, where the values of property and propriety are exalted, where class consciousness

¹McDowell, E.M. Forster, p. 52.

²Kelvin, E.M. Forster, p. 93.

is very strong, and where outsiders are suspected and as far as possible excluded from daily life. Artificiality of manners and social observation of a code of Victorian ethics,¹ are generally appreciated.

From the viewpoint of Windy Corner, the Emersons ought to be resisted because they could infect the surroundings with dangerous ideas of socialism. Their very presence, although brought about as a prank, exposes Windy Corner to values which they had ignored or rejected. These alien values combat the externalities of Windy Corner and reveal Windy Corner's superficiality.

For instance, their hypocrisy may be illustrated through Mr. Beebe. He satisfies his personal and private will by refusing to encourage Lucy to marry George. Mr. Beebe equates the power of the emotions with evil, and emotions, therefore, are in opposition to Windy Corner mores. Thus, Mr. Beebe functions in the novel as "a symbolic voice of . . . [Windy Corner] . . . at its worst,"² a voice that denies the "holiness of the heart's affection".

Cecil, the egotist and cultural snob, recommends to the Emersons a house in Lucy's community. In this way Italy

¹Insular, conformist and prejudiced.

²Kelvin, E.M. Forster: The Man and His Works, p. 95.

and England are interlocked. The 'new' mores, based upon 'natural morality', confront the 'old' mores--the product of cultural experience. A struggle for supremacy ensues, and the narrator notes with great compassion and sympathy the behaviour and reactions of the characters to each other, to their environment and to the universe itself.

From this point on, Lucy is "haunted by George Emerson and by all the ramifications of her brief acquaintance with him".¹ At this stage her enlightenment is rendered through George who acts as the embodiment of Italian mores. Lucy, as the protagonist:

stands between the Victorian young lady and Wells's Ann Veronica or the heroines of Shaw. She is conscious both of her predecessor and of the "new woman", but she is not quite either . . . She has a little desire for a room of her own, but the very longing to possess her own soul, or at least, to share it on terms of equality with the man she loves.²

Lucy still shows ambivalence in her love for George thus creating a muddle for herself. It is this muddle that makes her panicky, fault finding and indulging in pretensions of her true passion. She overcomes this condition by facing the truth: "Truth counts, Truth does count".³ The moment she

¹Thomson, The Fiction of E.M. Forster, p. 103.

²Wilde, Art and Order: A Study of E.M. Forster, p. 47.

³Forster, A Room With a View, p. 218.

faces the truth, she alienates herself from Windy Corner. She discards her conventional and bookish point of view and begins to hate "seemings-off".¹ She has developed as a person:

The overall movement of the novel results in enlightenment for Lucy, after several divagations into falsehood. With one side of her nature, she responds to passion as it concentrates in George, with another she aligns herself with upholders of Victorian social standards, Charlotte Bartlett and Cecil Vyse. With unremitting force, Lucy's instincts carry her towards a larger life than these others will allow her before she breaks free of their influence. . . . Mr. Emerson sweeps away her accumulated falsities when he divines her love for George, lectures her on the sanctity of passion, and gives her the courage to love the man she loves.²

After George kisses her the second time, Lucy rebuffs Cecil, plans to flee to Greece, and unconsciously makes use of George's ideas about the reality of human passions in order to ward off Cecil.

Emerson believes that, "When love comes, that is reality", and "Passion does not blind . . . it is sanity."³ His eloquence signifies the presence of truth. He speaks

¹Forster, A Room With a View, p. 203. This attitude prompts Lucy to hate Mr. Eager, whom she describes as "truly insincere, . . . a snob, and . . . conceited", p. 105.

²McDowell, E.M. Forster, pp. 52-53.

³Forster, A Room With a View, p. 209.

unequivocally and with sincerity to Lucy, urging her to express herself honestly concerning George. She should not pretend because "there is nothing worse than a muddle".¹ He tells Lucy, with no inhibition or restraint in his utterance: "you love George". Emerson's awareness and Lucy's denial create conflict within her.

In spite of pressure from Miss Alan to separate her from George, Lucy is willing to follow her heart. She sees the whole situation clearly, therefore, and: "she turned to Mr. Emerson in despair. But his face revived her. It was the face of a saint who understood."² Her fight is for far more than love or pleasure. It is for the truth that Windy Corner taught her to deny. She sees through Cecil's false values. Lucy could not marry a young man like Cecil who would meet Mrs. Honeychurch's standards: "he's good, he's clever, he's rich, he is well-connected",³ and has beautiful manners. In Mr. Beebe's opinion, Cecil is an "ideal Bachelor".⁴ But after her trip to Italy, Lucy seems mysterious to Cecil "like a woman of Leonardo de Vinci's, whom we love not so

¹Forster, A Room With a View, pp. 214-15.

²Ibid., p. 217.

³Ibid., p. 91.

⁴Ibid., p. 91.

much for her self as for the things she will not tell us".¹ Italy had enlightened her and made her aware of the good and evil interwoven in life. It had also made her familiar with love "the greatest lesson . . . earthly life provides".² The unromantic Cecil fails to appreciate this in Lucy. He is still lost in the quagmire of civilities and etiquettes, in spite of proclaiming himself "unconventional".³ The tea party seems to Cecil an "appalling, disastrous, portentous incident".⁴

Lucy, who has been in communication with nature through association with the Emersons, rebels and transcends Windy Corner trivialities and conventions.⁵ She sees through the unconscious hypocrisy of Cecil, who on one hand believes that "birds and trees and the sky are the most wonderful things in life, and that the people who live among them must be the best",⁶ and on the other hand shows his petty nature by

¹Forster, A Room With a View, p. 95.

²Ibid., p. 101.

³Ibid., p. 89.

⁴Ibid., p. 103.

⁵Ibid., p. 118.

⁶Ibid., p. 107.

criticizing Lucy at the party. Moreover, Lucy's Italy is a place "where the senses expanded", but Cecil's "Italy quickens him" not to tolerance, but to "irritation."¹ Further, Cecil conceives the engagement with Lucy only as "a feudal relationship",² and "that of the protector and protected. He had no glimpse of the comradeship after which the girl's soul yearned."³ Lucy's rejection of Cecil is caused, in large part, by the impact that Italy had on her.

In the Surrey setting, the Emersons reveal by contrast, the "falsity, hypocrisy, and dishonesty"⁴ of Windy Corner inhabitants. Of Emerson, Mr. Beebe says: "He has the merit--if it is one--of saying exactly what he means".⁵

Emerson

is the touchstone who shows up the values of the conventional middle classes as genteel nonsense and brings the book to a happy ending by telling Lucy that, 'Love is of the body'--which she

¹Stone, The Cave and the Mountain, p. 227.

²Harry T. Moore, E.M. Forster, New York: Columbia University Press, 1965. p. 27.

³Forster, A Room With a View, p. 164.

⁴Garnett, "E.M. Forster and John Galsworthy", p. 12.

⁵Forster, A Room With a View, p. 13.

doesn't understand at once but which makes her see that the engagement she had accepted would not do.¹

Only through understanding the superiority of the life of impulse does Lucy avoid joining the forces of the benighted.² By persuading Lucy that her love for his son "is natural and good",³ Emerson "had robbed the body of its taints . . . [and has shown Lucy] . . . the holiness of direct desire".⁴ This recognition leads to Lucy's conversion. It is Emerson, and the Italian experience, which makes Lucy "see the whole of everything at once".⁵

Lucy is led to an awareness of deeper and more important aspects of life than that contained in her experience of Windy Corner. She has been drawn toward the Emersons, but in order to retain appearances, Lucy shows ambivalence of passion and refuses to confess her love for George. Nevertheless,

¹Garnett, "E.M. Forster and John Galsworthy", p. 13.

²Forster, A Room With a View, p. 186.

³C.B. Cox, The Free Spirit, London: Oxford University Press, 1963, p. 84.

⁴Forster, A Room With a View, p. 218.

⁵Ibid., p. 218.

she has lost interest in Cecil, and breaks off her engagement to him.

The truth about her love for George comes to her naturally. The contest between the real and pretended love ends. Lucy attempts to emancipate herself from her unreal emotions and hypocrisy. The influence of Charlotte--who represents the "hell of repressed desires"¹--declines in proportion to Lucy's emotional growth. Lucy's rejection of Windy Corner mores is complete only when she accepts a marriage proposal from George. The contest between--"Fruition and celibacy, the classical view and the medieval view, light and darkness, reality and hypocrisy"²--for the soul of Lucy is settled, after Emerson "the chief redemptive character"³ of the novel counsels Lucy to acknowledge her passion for George.

It is the Emersons, therefore, "who effect the last stage in Lucy's conversion",⁴ from a prig to an enlightened lady, and give her a unified view of life.⁵ This view, which

¹Stone, The Cave and the Mountain, p. 232.

²McConkey, E.M. Forster, p. 56.

³E.K. Brown, "The Revival of E.M. Forster", Forms of Modern Fiction, ed. William Van O'Connor, Minneapolis: The University of Minnesota Press, 1948, p. 165.

⁴Gransden, E.M. Forster, p. 34.

⁵Ibid., p. 36.

results from Emerson's faith in love, is grounded in "a kind of existentialism that has always been the logical conclusion of the humanist tradition".¹ One soul runs through man and nature; or, as Emerson himself says:

George and I . . . know that we come from the winds, and that we shall return to them. That all life is perhaps a knot, a tangle, a blemish in the eternal smoothness. But why should this make us unhappy? Let us rather love one another.²

Emerson, who has his roots in natural physical reality, is a blend of hellenism, social awareness and activity.³ But for those who are conditioned to Victorian conventional morality his views are dangerous and unacceptable. Emerson's views on love reveal obliquely the moral and aesthetic stance of Lucy's base of morality--Windy Corner. His philosophy includes kindness to people "because he loves them",⁴ and he extends hands of help to others. He believes in personal relationships, about which Forster said: It is only when personal contacts are established that the axis of our sad planet shifts and the stars shine through the

¹Kelvin, E.M. Forster: The Man and His Works, p. 88.

²Forster, A Room With a View, p. 32.

³Kelvin, E.M. Forster: The Man and His Works, p. 90.

⁴Forster, A Room With a View, p. 30.

ground-fog".¹ Personal contacts in this novel are achieved "and consummated in defiance of convention and the fear-ridden blindness of Surrey."²

Emerson's views are finally manifested in Lucy's acceptance of George's love. This acceptance reveals how Forster uses the parallel images of music and water,³ to show how Lucy's resistance to Italian mores gives way. Even, Mr. Beebe predicts of Lucy: "The water-tight compartments in her will break down, and music and life will mingle".⁴ Lucy's playing of Beethoven sonatas, expressing passion and "victory", over technical skill becomes equated with self-fulfillment.⁵ When Lucy ventures into the streets of Florence, Mr. Beebe explains disapprovingly, "I put it down to too much Beethoven".⁶ When she finds George and hears him declare fervently, "I shall want to live, I say",⁷ Lucy contemplates the river Arno, whose roar suggests "some

¹Forster, "Tourism vs. Thuggism", The Listener, LXII (January, 1947), p. 124.

²Kelvin, E.M. Forster, p. 86.

³Crews, The Perils of Humanism, p. 89.

⁴Forster, A Room With a View, p. 99.

⁵Ibid., p. 34.

⁶Ibid., p. 44.

⁷Ibid., p. 51.

unexpected melody to her ears".¹ When the newlyweds, Lucy and George, hear the song "that announced passion requited, love attained",² the sound of the song becomes replaced by that of the Arno, "bearing down the snows of winter into the Mediterranean".³ The melting of snow in the Mediterranean is symbolic of Lucy's triumph of passion over the cant and narrow-mindedness of Windy Corner.

Thus, Forster's multi-national characters, diverse mores and varied settings function realistically to dramatize the evils of refinement, of manners, of heartless sophistication, of provincial and snobbish attitudes, of adherence to conventions of behaviour and of the opinions of the drawing-room society. The pattern of development of the novel corresponds with the growth of Lucy in sincerity, love and trust in George. The novel's focus is on the insular attitudes of the English bourgeois characters during the age of transition as contrasted with Christian humanism in Italy.

¹Forster, A Room With a View, p. 51.

²Ibid., p. 223.

³Ibid., p. 223.

CHAPTER IV

A PASSAGE TO INDIA (1924)

Forster uses Indian and Anglo-Indian characters, mores and settings to produce his most complex international novel. The cultural conflicts are shown not only in terms of racial, religious and social differences but also in terms of the arbitrarily imposed negative imperial order in India. Imperial and traditional Indian settings are used to reveal the "undeveloped heart" of the British administrators. Analysis of the novel includes the fallacious impression of India held by the British in contrast with the Indian reality; the unhappy impact on the Indians of the British rule in India, and finally the attitudes of the traditional Indians towards the Britishers. during the age of transition.

The first section describes the British image of India and contains a brief review of the historical conditions that made it incompatible with the social, political and physical realities of the Indian situation during the age of transition. Forster's knowledge and choice of the setting are briefly summarized. Section two defines the imperial

setting and analyses the mores of the Anglo-Indian society, and their impact on the relationships of the British, Indian and Anglo-Indian characters. The final section defines legendary India and explains how the alien characters find their sense of porportion distorted, leading to their alienation and isolation.

Section One

India in the Age of Transition

India has been described as the land of fabulous wealth and splendour, of barbaric pearls and gold and the home of esoteric wisdom. But this myth about India was invalidated when contacts between the Europeans and the Indians were established. At this time sentimental admiration of India gave way to disillusioned abuse. Every newcomer initiated to the ritual of false praise of India learned to his great dismay that the strain of living in India destroyed his image of India and perverted his sense of fairness and proportion towards the Indians.¹ As a result the British officials adopted an arrogant and intransigent attitude towards the Indians.² This attitude to the Indian situation distorted the Englishman's fundamental approach to life which is based on reason, order and measure.³ The belligerent mood

¹Bhupal Singh, "East as Seen by West", A Survey of Anglo-Indian Fiction, London: Oxford University Press, 1934, pp. 301-10. This work contains more information on the Image of India in the West.

²R.J. Moore, Liberalism and Indian Politics, 1872-1922, London: Edward Arnold, 1966, p. 76. The pride of the Empire and conceit of race combined to produce this attitude among the British rulers of India.

³Forster, A Passage to India, London: Edward Arnold, 1924, p. 8. Many Englishmen who came to India intending to be gentlemen are told gentlemanliness will not do.

of the natives at the turn of the century forced many Englishmen in India to herd together and strive to keep their imperial values intact in an alien environment and society. The antagonistic values of the rulers and the ruled led many Englishmen into contradictions and tensions which they could not easily resolve.¹ The Turtons and Burtons became incarnations of moral perversity.² Being children of circumstances and determined to do their duty to the British Empire efficiently,³ the English administrators did not hesitate to resort to a segregationist policy.⁴ Nothing enraged the British rulers "more than the lantern of reason exhibited for one moment after its extinction is decreed".⁵ In other

¹Forster, A Passage to India, p. 183. At the trial of Aziz the Anglo-Indians try to be 'scrupulously fair' but simultaneously are determined to arrange the trial in such a way as to arrange a 'guilty' verdict. The reactions of the Anglo-Indians toward Adela before, during and after the trial support this point.

²Nirad Chaudhuri, The Continent of Circe, London: Oxford University Press, 1966, p. 132. Chaudhuri suggests that in their response to the Indian "environment . . . [the Anglo-Indians] . . . exhibited a wrong headed energy . . . their mood and every impulse became inverted".

³Alan Sandison, The Wheels of Empire, New York: MacMillan, 1967, p. 11. Sandison quotes Nehru that there was something of a religious temper about the attitude of the British towards their imperial responsibilities.

⁴Chaudhuri, The Continent of Circe, p. 130.

⁵Forster, A Passage to India, p. 166.

words, the British rulers were reluctant to accept the political realities prevalent at that time in India.

The incomprehensible nature of the Indian environment forced many British administrators to live in a narrow circumscribed world of their own.¹ Many Englishmen destined to be administrators in India "left their . . . [English] . . . manners and sometimes their morals at the Cape".² Further, the English colonial mind had neither genuine interest nor love for India.³ Their primary objective was to fulfil imperial obligations. The English administrators believed that Britain could govern India only if England maintained the myth that the English were a dominant race.⁴ This dominant attitude explains to a great extent the insensitivity⁵ of the British rulers to the aspirations of the Indian for freedom. The

¹Singh, The Anglo-Indian Fiction, p. 320. Singh suggests that "the vastness and variety of India paralysed . . . [the British officials] . . . power of understanding and the great grinding poverty of the masses was responsible for this Anglo-Indian attitude."

²Suzanne Howe, Novels of Empire, New York: Columbia University Press, 1949. p. 38.

³Moore, Liberalism and Indian Politics, p. 19. The British rule over India was in the interest of Imperial Britain.

⁴Ibid., p. 63.

⁵Stone, The Cave and the Mountain, p. 320. Stone writes that between the Indian and the British the "greatest barrier to understanding is British insensitivity".

Indian mode of living and worshipping exasperated the western empirical mind.¹ The division of India into many sects, creeds, religions and races, makes it a human universe for which the British officials had neither the time nor the patience to cope.² The colonial mind, therefore, advocated the use of force to manage India.³ For many British intellectuals force as a solution to the Indian problem was unacceptable. For example, Dickinson who visited India in 1912 under an Albert Kahn fellowship, was displeased not only with British rulers but with India of that time: "There is no solution to the problem of governing India, our presence is a curse both to them and to us".⁴ Forster's choice and knowledge of Indian setting, therefore, is appropriate for a realistic presentation of international mores, settings and character conflicts. India provides a counter-model to the empirical rational civilization of the west in the early

¹Thomson, The Fiction of E.M. Forster, p. 244. Thomson writes that the "idea of order with its stress on perspective and proportion is irrelevant to . . . India, for India cannot be comprehended by the intellect."

²Sandison, The Wheels of Empire, pp. 19-20.

³Forster, A Passage to India, pp. 48-49.

⁴Trilling, E.M. Forster, p. 137. Dickinson quoted.

decade of the twentieth century.¹ This setting contains the mystery of human relationships in cross-cultural context:

come inside India, accept all her good and evil: if there be deformity then try and cure it from within, but see it with your own eyes, understand it, think it over, turn your face towards it, become one with it.²

Forster visited India in 1912-13 and 1921.³ During his second visit he worked as private secretary to the Maharaja of Dewas senior.⁴ These two visits and his friendship with Syed Ross Masood whom Forster first met in 1907, gave Forster an experiential knowledge of India.⁵ Both of these visits "added a

¹Thomson, The Fiction of E.M. Forster, p. 244. Thomson writes "The mystery of the one India expresses a supreme order which is wholly unlike the Western rationalist conception of order understood by Fielding and Adela." See also Alan J. Greenberger, The British Image of India, London: Oxford University Press, 1969, p. 18. Kipling also summarized the difference between the East and West in the distinction between "a passive negative world and an active positive one."

²Rabinder Nath Tagore, Gora, London: MacMillan, 1924, pp. 102-03. Tagore suggests that the spirit of India cannot be crushed through national and aggressive principles of western life--its logic and moral fixities.

³Forster, The Hill of Devi, London: Edward Arnold, 1953, p. 9.

⁴Ibid., p. 9.

⁵Forster, Two Cheers for Democracy, p. 292. Forster expressed his debt to Syed Ross Masood in these words:

my own debt to him is incalculable. He woke me up out of my suburban and academic life, showed

dimension to Forster as a creative artist"¹ and to his understanding of questions posed by the intrusion of Imperial power into India.²

Forster's contemporaries³ were using alien settings to show the aridity of certain values and emotions in their native environment or for picturesque elements. Forster, too, uses the Indian setting to show those aspects of the Imperial administration that are inimical to the true British tradition and to present a philosophy of life opposed to imperialistic theories. India, also, as a strange fresh background, gave Forster "a new set of symbols"⁴ and demonstrates his descriptive power. The description of Marabar Caves⁵ and of the city of Chandrapur⁶ are best examples of the latter.

me new horizons and a new civilization and helped me towards the understanding of a continent. Until I met him, India was a vague jumble of rajahs, sahibs, babus and elephants . . . He made everything real and exciting.

¹Gransden, E.M. Forster, p. 82.

²Andrew Shonefield, "The Politics of Forster's India", Encounter, XXX, No. 1, (January, 1968), p. 62.

³Kipling, Conrad, Lawrence, Maugham, Haggard, James, to name a few, used alien lands as the setting for their novels.

⁴Thomson, The Fiction of E.M. Forster, p. 24.

⁵Forster, A Passage to India, pp. 123-26.

⁶Ibid., p. 5.

Forster had a "specially passionate involvement with India"¹ and found "India and Indians so sympathetic that he took their country for background".² Further, Forster assimilated from India "a conception of personality that eliminated all the Faustian elements which the West so admired".³ In other words, India provided a model of "civilized life . . . [which] . . . would not be achieved by pomp and power and aggressiveness in the personality, but by gentle and quiescent qualities".⁴ Moreover, as a "supreme example of the importance of personal relations . . . [India reveals] . . . the way in which men meet and lacerate each other because they fail to understand".⁵

Forster chose India as the setting because it provided him with an opportunity to show his opposition to all kinds of foreign rule, and illustrate how "bureaucracy . . . hypocritical and inept . . . degraded the governed and debased the rulers".⁶ India exemplified for Forster "a spirit

¹Stephen Spender, "E.M. Forster (1879-1970)", The New York Review, (July 23, 1970), p. 3.

²Laurence Brander, E.M. Forster, A Critical Study, London: Hart-Davis, 1968, p. 200.

³Evans, English Literature between the Wars, p. 30.

⁴Ibid., p. 30.

⁵Ibid., pp. 36-37.

⁶Forster, "Review of Sir William Willcock's The Nile Projects, The Athenaeum", No. 4658, (August 8, 1919), pp. 17-18.

. . . of . . . love, enlightened, inclusive, international, not aiming at temporal power at all but cherishing a traditional culture and ancient values".¹

India, therefore, brought Forster in "contact with a new alien world which opened to him the possibility of creating a universe wholly conformable to his vision and expressive of its inmost meaning".²

Thus, the setting of India, an ancient civilization and an older culture than Forster's, dramatizes the problem of communication and fellowship; it shows the role of characters in cross-cultural setting; it examines operative values --native and alien, assaults, prejudices-and false pre-conceptions about India and expresses truths about human nature.

¹Gransden, E.M. Forster, p. 84.

²Thomson, The Fiction of E.M. Forster, p. 249.

Section Two

The Impact of the Imperial Setting on Bi-national
Characters and their Mores

The imperial setting comprises India under direct British rule during the age of transition. It is identified in this novel with the arbitrarily imposed negative British rule over India.¹ The mores of the Imperial-Indian Society are revealed through the attitudes of British colonial administrators towards the efforts made by Mrs. Moore, Adela, and Fielding to achieve genuine human relationships with the Indians. But the Anglo-Indian strong feeling of official superiority and belief in their position as rulers is a great obstacle.²

The Anglo-Indians belong to a professional class and are identified with their imperial responsibilities which Ronny says are "to do justice and keep the peace."³ Because they are transplanted in an alien environment, the Anglo-Indian characters judge every situation from a ruler's point of view. Their "ethics are dutiful and serious; they have

¹Thomson, The Fiction of E.M. Forster, p. 245.

²Greenberger, The British Image of India, p. 5.

³Forster, A Passage to India, p. 48.

a deep sense of rational justice; they are distrustful of mysticism and lethargy . . . their relationships . . . are those of the political and social roles they play".¹

The Anglo-Indian characters scratch only the surface of Indian life. India undermines their "surface responses and rationality . . . [and] . . . those mental faculties western humanism would regard as normal".² In other words, their intellectual approach is rendered futile by the complexity and comprehensiveness of India. The western humanistic values of good will, culture and intelligence function incompletely.³ Indian heat; administrative duty and self-interest; the oppressiveness of being cut off from civilized western European ways and milieu; and the sense of being in an alien environment of which the Anglo-Indians have little comprehension, change their attitudes in India. "They come out . . . [to India] . . . intending to be gentlemen and are told it will not do."⁴ In consequence, they

¹Bradbury, "Two Passages to India: Forster as Victorian and Modern", ed., Oliver Stallybrass, Aspects of E.M. Forster, p. 135.

²Gransden, E.M. Forster, pp. 81-82.

³Bradbury, "Two Passages to India: Forster as Victorian and Modern", p. 136.

⁴Forster, A Passage to India, pp. 8-9.

become snobbish, indifferent and arrogant towards the Indians: "they did not behave towards them as they would have in England."¹

The Anglo-Indian characters are class-conscious, and motivated by the Imperial idea. Even benevolent Christianity is subordinated to it. They relegate the universe to the bounds of Christiandom and for them God is not Father of all, but only a tribal God of Christians. All other religions are repulsive to the Anglo-Indian characters. They endorse religion as they endorse the National Anthem.² Because Hinduism lacks the quiet asceticism of Christianity,³ they find it a sham. Professor Godbole's songs are a comic interlude. They cannot reconcile themselves to the religion of India, which embraces all the creations of God. It seems to them to be all a muddle, a chaotic affair, because it lacks the neat and clear outline of western religions. It is too profuse, too colourful, too spectacular, and too noisy.⁴ Its modes of worship lack sobriety and put stress on playful actions.⁵

¹Forster, A Passage to India, p. 9.

²Ibid., p. 50.

³Gransden, E.M. Forster, p. 101.

⁴Ibid., p. 103.

⁵Stone, The Cave and the Mountain, p. 333.

The Anglo-Indian officials uphold an authoritarian rule¹ and are contemptuous of the ordinary people, their superstitious beliefs and their inelegant ways of living.² When the heterogeneous culture and diverse customs of India do not fit into a rational order, the Anglo-Indian rulers use pejorative language³ in describing the complex Indian situation, people and culture. This insular and exclusive clan of British officials does not conceive the idea of building equal relationships with the Indians.⁴ The only relationship they can have with them is that of the ruler and the ruled.⁵

Furthermore, the incomprehensible nature of Indian customs and manners, evokes contempt and little appreciation from the British rulers. Only the tourists, Adela and Mrs. Moore, apart from the usual tourist routine of observing the Indian's exotic customs and unusual social and religious ways, seek personal relationships with the Indians. They endeavour

¹Forster, A Passage to India, p. 50.

²Ibid., pp. 24, 94, 183. The Anglo-Indian officials are always conscious of being "British and in exile", as part of "army of occupation which in their opinion is necessary to India",--an outpost of Empire.

³Ibid., p. 172.

⁴Ibid., p. 165.

⁵Ibid., p. 75.

to understand the deeper rhythms of India by meeting Aziz and his friends. But there is little effort on the part of the rulers to understand the underlying strength and spirit of India that tolerated all foreign invasions and assimilated other cultures without changing its basic traits. "How can the mind take hold of such a country? Generations of invaders have tried, but they remain in exile".¹

The Anglo-Indian characters are mostly colonial administrators. Being possessed of a sense of racial superiority, self complacency and contempt for the foreigners, they refuse to understand Indian life. Their ignorance of the realities of the Indian situation creates doubts, fears and bitterness in their minds. They struggle to preserve the illusion of power and superiority.² The sense of alienation and isolation from their western mode of living makes the Anglo-Indian characters act perversely.³ This perversity

¹Forster, A Passage to India, p. 136. See Forster's review "The Age of Misery", in Thomson's E.M. Forster Al-bergo Empedocle and other writings, New York: Liveright, 1971, p. 199.

²Chaudhuri, The Continent of Circe, p. 123. Chaudhuri mentions that the Anglo-Indian Society felt that the only safeguard in alien environment was to "make Indians believe in their . . . [the Anglo-Indians] . . . superiority", therefore, nothing was to be done which could create an impression of weakness or fallibility.

³Ibid., p. 132. In their reaction to the Indian environment, the Anglo-Indians "exhibited a wrong headed energy . . . their mood and every impulse became inverted".

also emanates from their reluctance to adapt themselves to the changed environments "against which their training and English suburban culture . . . [has] . . . afforded no defence".¹ Their despotic rule over India gives the British rulers a false sense of security, and intensifies their negative attitude towards the Indians. They become offensive and lose "their usual kindness and equality in human relations".²

These rulers are "self-complacent, unsympathetic and reserved".³ They are governing an alien country whose natives they always suspect of being "seditious at heart".⁴ They do not hesitate, therefore, to invoke false biological researches to prove the attraction of the white and the black to implicate Aziz in his sexual adventures with Adela.⁵ This attitude is tantamount to making him a victim of their tenacity of purpose and prejudice.⁶ The British officials' lack of

¹McConkey, The Novels of E.M. Forster, pp. 101-02.

²Chaudhuri, The Continent of Circe, p. 128.

³W.H. Mason, E.M. Forster, Oxford: Basil Blackwell, 1965, p. 14.

⁴Forster, A Passage to India, p. 37.

⁵Ibid., p. 167. McBryde, one of the characters, says "all unfortunate natives are criminals at heart, for the simple reason that they live south of latitude 30°."

⁶Ibid., p. 166. Major Callander believes that the arrest of Aziz has provided the Anglo-Indian officials an opportunity to "flog every native". He affirms that the assault on Adela was preplanned: "They paid the other Indian--Godbole--to make Fielding late".

appreciation of Indian mores estranges rather than connects the British rule with India.

The strong sense of bondage among the Anglo-Indian characters emanates from their fear¹ as transplanted people. They have neither a sense of belonging nor of place; they lead solitary, socially non-communicative and enclave lives.² India is not their home but a hostile universe which they are destined to keep under some form of order and control. They cannot avoid confronting Indians.³ Therefore, they have either to win them over, or to dominate them by all possible means: by force, with contempt,⁵ or by depriving them of their dignity,⁶ or by making accusatory comments about their character, such as immoral,⁷ vicious, liars and cheats. The Indians, say the

¹Chaudhuri, The Continent of Circe, p. 124. The life of the Anglo-Indian community was haunted by "fear of a sudden uprising . . . followed by a massacre . . . the product of mutiny, which left an acute anxiety--memories as a permanent legacy to the British community in India."

²Forster, A Passage to India, p. 24. The narrator's comments after the performance of Cousin Kate supports his point of view: "orchestra played the National Anthem . . . the Anthem of the Army of occupation. It reminded every member of the club that he or she was British and in exile".

³Ibid., pp. 24-25.

⁴Ibid., pp. 92, 183, 184, 185.

⁵Ibid., p. 167. (See p. 159, footnote 5, above)

⁶Ibid., p. 46. They are sneered at "as buck niggers".

⁷Ibid., p. 219.

Anglo-Indians, are untrustworthy, sexually indulgent, comic looking and have humourous manners.¹ The Anglo-Indian characters, therefore, do little to understand the Indian mind, manners and morals; they believe it is an exercise in futility. They, also, are so preoccupied governing the country by a show of power that they ignore all other human methods of dealing with the Indians. Further, in their relationships with the Indians, the Anglo-Indian characters reflect the public school attitude, about which Forster said:

the inhibited English go forth into a world that is not entirely composed of public school men or even of Anglo-Saxons, but of men who are as various as the sands of the sea; into a world of whose richness and subtlety they have no conception. They go forth into it with well-developed bodies, fairly developed minds and undeveloped hearts. And it is this undeveloped heart that is responsible for the difficulties of Englishmen² abroad. An undeveloped heart--not a cold one.²

Mrs. Moore and Adela's meeting with the Anglo-Indians reveals the latter's arrogance and "undeveloped heart". For example, Mrs. McBryde advised Mrs. Moore:

You are superior to them, any way. Don't forget that. You're superior to everyone in India,³ except one or two of the Panis . . . equality!³

¹Forster, A Passage to India, p. 46. India is described as comic opera and the Indians foolish.

²Forster, Abinger Harvest, p. 5.

³Forster, A Passage to India, p. 40.

Mrs. McBryde's comment is arrogant and haughty. When Mrs. Moore informs Ronny that she had met a Moslem in the Mosque, the typical colonial responds:

He called to you in the mosque, did he? How? Impudently? What was he doing there himself at that time of night?--No, it is not their prayer time! . . . impudence . . . old trick . . . I wish you had had them . . . [shoes] . . . on.¹

When Adela expresses her desire to see the real India, Fielding, uninfluenced by the opinions of the governing class, puts faith in "personal relationships and brotherhood of man",² and suggests: "Try seeing Indians."³ Mrs. Lesley, another English lady, disdainfully comments "As if one could avoid seeing them";⁴ and when Adela tells her that she has scarcely spoken to an Indian since landing, Mrs. Lesley replies, "Oh, lucky you".⁵ When Adela insists upon seeing them, the ladies at the club are amused, as if she were expressing a queer and funny desire. One said, "Wanting to see Indians! How new that sounds."⁶ Another speaks out,

¹Forster, A Passage to India, p. 29.

²McConkey, The Novels of E.M. Forster, p. 31.

³Forster, A Passage to India, p. 24.

⁴Ibid., p. 24.

⁵Ibid., p. 24.

⁶Ibid., p. 24.

"Natives! Why, fancy!";¹ and "one's only hope was to hold sternly aloof."² "The kindest thing one can do to a native is to let him die",³ said Mrs. Callander; and when Mrs. Moore remarks that "How if he went to heaven?",⁴ the puritanic and Christian lady replied, "He can go where he likes as long as he doesn't come near me. They give me the creeps."⁵ Thus, this dialogue among the Anglo-Indians throws light on the mores of the staunch die-hard conservative Anglo-Indian society and their reactions and prejudices towards the natives of India.

The imperialistic and chauvinistic attitudes of the Anglo-Indian community can be explained as follows. The Anglo-Indians as a class is a typical product of British Imperialism in India. They show the psychology of displaced persons "whose lives had suddenly been torn up by the roots, and, in a foreign country, had therefore become unreal, artificial, temporary and alien . . . [and the Anglo-Indian officials] . . . pretended to be tougher, more British".⁶

¹Forster, A Passage to India, p. 24.

²Ibid., p. 25.

³Ibid., p. 25.

⁴Ibid., p. 25.

⁵Ibid., p. 25.

⁶Woolf, Growing, pp. 46-47.

The zeitgeist in Victorian England, "congenial to the self-complacency of the people, was averse to a sympathetic and enthusiastic appreciation of the codes of conduct, modes of thought of alien people."¹ The material prosperity of England, combined with the emergence of "nationalism, racism, sanctioned by Old Testament puritanism and social Darwinism",² increased contempt for the foreigners. The spirit of jingoism becomes "much more intense during the last half century".³ The fears of subversion and disloyalty of the governed races augments this fear.⁴ The British administrators abroad reflect the time-spirit in their attitude toward the natives of other countries. Psychology of contempt for the native builds an impregnable wall which prevents satisfactory relationships with the natives in India. Late Victorian imperial ideology⁵ aggravates these relationships. In order to sustain their conquests the British rulers resort to force. A Passage to India manifests the zeitgeist of the

¹Krishna Nand Joshi, "The Reaction", The West Looks at India, Bareilly: Prakash Book Depot, 1969, pp. 79-80.

²Houghton, The Victorian Frame of Mind, p. 213.

³Farrer, The Contemporary Review, No. 74 (1898).
Quoted in Sandison, The Wheels of Empire, p. 8.

⁴Sandison, The Wheels of Empire, p. 19.

⁵See below, page 166.

victorian period and demonstrates what is deeply amiss in English life and attitudes.¹

The Anglo-Indian officials have their intellectual training in England but are performing their duties in India. There is a conflict within them, therefore, between their intellectual culture and their sense of duties. As a consequence of this conflict the intellectual tradition evaporates. The British lose their sense of form and tolerance. When the British officials are unable to cope with the realities of the Indian situation, they withdraw into exclusive social groups and areas.

After the 1857 revolt against the British rule in India,² the relations between the Indians and the British deteriorated to such an extent that nothing could keep India under British rule. Many British writers such as Carlyle, Ruskin, Tennyson and Kipling asserted that England was in India for the good of the natives and that the withdrawal from India of enlightening British rule would throw Indians back into the dark ages: "Are you ready, even now, in the height of your morality, to give back India to the Brahmins

¹Perrott, "The Quiet Revolutionary", Observer, (January 5, 1969), p. 21.

²Chaudhuri, The Continent of Circe, p. 124.

and their cows".¹ Ruskin is preaching that a benevolent British rule is the best remedy for avoiding future political upheavals. In 'Akbar's Dream', Tennyson shows the emperor seeing in his dream an alien race "pouring out of the west and building up an . . . empire on Truth, peace, love and justice".² The British rulers initially treated the Indian national movement for freedom with amused contempt. This soon gave way to anger and later to apprehension. This is why Ronny remarks that most of the Indians "are seditious at heart".³ The Empire-builders cannot reconcile themselves to political realities. Hence, "between 1893 and 1905 British statesmen, with few exceptions were imbued with the imperial idea".⁴ The imperial necessities demanded that the British rulers in India maintain their racial dominance. Pride of Empire and conceit of race⁵ combined to blind the Anglo-Indian community to the reality of the Indian situation. No

¹E.T. Cook and A. Wedderburn, (eds.), The Works of John Ruskin, Vol. XVI, London: George Allen, 1912, p. 262.

²Poetical Works of Alfred Lord Tennyson, London: Macmillan, 1913, pp. 619-20.

³Forster. A Passage to India, p. 37.

⁴Moore, Liberalism and Indian Politics--1872-1922, pp. 61-62.

⁵Ibid., p. 76.

wonder, then, that the mores of the Anglo-Indian officials--their arrogance and intransigence¹--are responsible for "the British Empire . . . [resting] . . . on sand"² and for the distortion of natural normal ways of social intercourse.³ Thus, the insecurity of the Anglo-Indian, the zeitgeist of Victorian England, the exclusive social enclaves of the Anglo-Indian and the general deterioration of British and Indian relations after 1857 were major factors in the imperialistic and chauvinistic attitudes of the Anglo-Indian community.

One important independent observer of the conflicting mores of the Anglo-Indian society is Fielding. He was "neither a missionary nor a student . . . [and] . . . had no racial feeling--not because he was superior to his brother civilians, but because he had matured in a different atmosphere, where the herd-instinct did not flourish."⁴ At forty, a widely travelled and educated man, he is portrayed as "a hard-bitten, good-tempered, intelligent fellow",⁵ who is sympathetic to the Indians. His compatriots label him

¹Chaudhuri, The Continent of Circe, pp. 126-27.

²Forster, A Passage to India, p. 261.

³Thomson, The Fiction of E.M. Forster, p. 245.

⁴Forster, A Passage to India, p. 59.

⁵Ibid., p. 59.

"a disruptive force",¹ for his criticism of the ways of his countrymen in India. The "gulf between him and his countrymen . . . widen[s] . . . distressingly".² More than the Anglo-Indian men, their wives "dislike him, for he was not a sahib really."³ Soon, Fielding discovers that "he who would also keep in with English women must drop Indians. The two wouldn't combine".⁴

He likes the Indians. He finds it convenient and pleasant to associate with them.⁵ But he has to pay the price for this. When the Anglo-Indian society, without facts, accuses Aziz of assaulting Adela in the cave, Fielding asserts that Aziz is innocent.⁶ His refusal to share the impulsive action of his compatriots is believed to "have done his country and the Empire incalculable disservice."⁷ He is described as anti-British and a renegade. His independent approach--his faith in personal relationships and brotherhood of man--are unacceptable to the

¹Forster, A Passage to India, p. 60.

²Ibid., p. 60.

³Ibid., p. 61.

⁴Ibid., p. 61.

⁵Ibid., p. 61.

⁶Ibid., p. 215.

⁷Ibid., p. 197.

Anglo-Indians. His relationships with them, therefore, is in jeopardy. But to the Indians he "extends the hand of friendship without formality or reserve".¹

The changing political climate in India strains Fielding's relationships with Aziz, too. During the major part of the narrative, Fielding has been expounding the philosophy of the heart. At the end of the novel, however, he aligns himself (in Aziz's eyes) with the English rulers, "through the acts of protecting Adela after the trial, marrying an English girl . . . [Stella, the daughter of Mrs. Moore] . . . and returning to India as a Civil Servant."² The international spirit that he displays in his relationship with Aziz begins to fade. Panic and emptiness lurks in his mind. Contradictions and tensions within him manifest: "away from us Indians go to seed at once . . ."³ But in the beginning of the novel, Fielding expresses his faith in the brotherhood of mankind: "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".⁴ What prevents Fielding from gaining a sense of

¹Stone, The Cave and the Mountain, p. 326.

²Ibid., p. 327.

³Forster, A Passage to India, p. 322.

⁴Ibid., p. 60.

brotherhood with Aziz is the existing political climate in which there is no time for international amenities between nations and people. Thus, through Fielding, the western mancentred and humanistic values are shown in opposition to social bigotry and prejudices of the Anglo-Indians.

The most important native character, who is a helpless victim of the mores of the Anglo-Indian society, is Aziz. Aziz is a Moslem, who belongs to a middle class Moslem family, is trained as a medical doctor, is imbued with pathos for the heroic past of Islam and its culture, is enthusiastically responsive to generous acts, but is intellectually muddled. His actions are motivated by his good nature. He suppresses his feelings in the face of callous and indifferent rulers.¹ Sometimes he languishes over the hard treatment by the English;² at other times he feels despondent; more often he has an ambivalent attitude towards his personal situation. When Mrs. Moore meets him for the first time, he is confused and does not know what to say.³ He rudely tells her that she should have taken off her shoes before entering the mosque, only to find that she had already done so. He then regrets his behaviour: "Then

¹Forster, A Passage to India, p. 124.

²Ibid., p. 21.

³Ibid., p. 19.

I ask your pardon".¹ In fact, his attitude towards Mrs. Moore is little more than the manifestation of the aggressive tensions and suppressed emotions which cloud his reason. Being accustomed to rough and disdainful treatment from the English rulers, he is shocked to hear polite discourse from an English lady. He concludes, therefore, that Mrs. Moore must be "newly arrived in India".²

So his confrontation with Mrs. Moore is a totally new experience. He is swayed so much by her persuasive discourse and gentle words that he offers his services as a token of good will. No sacrifice is too great for a person who treats him with such kindness. He begins to advise her, without her seeking for it, about "bad characters . . . leopards . . . snakes".³ Although his actions spring from a virtuous motive, they appear ridiculous. He is making a fool of himself by saying "I am a doctor . . . snakes don't dare bite me".⁴ He is barely acquainted with Mrs. Moore, so that his small talk seems unnecessarily personal, almost impertinent:

¹Forster, A Passage to India, p. 18.

²Ibid., p. 19.

³Ibid., p. 19.

⁴Ibid., p. 19.

Please may I ask you a question? Why do you come to India at this time of year, just as the cold weather is ending . . . It will soon be so unhealthy for you.¹

When she tells him that the purpose of her visit is to see her son, the city magistrate, he is startled and comments "Our City Magistrate's name is Mr. Heaslop. I know him intimately".²

He understands the real relationship of Mrs. Moore with the city magistrate, after her comment: "I was married twice."³ At once he identifies his own situation with Mrs. Moore, as he was twice married: "Then we are in the same box."⁴ He does not stop there. Torrents of words flow from him and he becomes inquisitive about Mrs. Moore's children and grandchildren. He sounds odd, and altogether childish in his conversation with her. Not only does he tell her about himself, his profession, his family, other minor details about the climate and bad characters in town, but he also comments on Mrs. Moore's family and unhesitatingly tells her about the English ladies in town. It seems a very presumptuous and peremptory act on his part. He fails to

¹Forster, A Passage to India, p. 19.

²Ibid., p. 19.

³Ibid., p. 19.

⁴Ibid., p. 20.

understand the implications of entering into a controversial topic with a foreigner, and especially one with whom he has had so little contact. When Aziz learns that Mrs. Moore is kind he attempts to weave an eternal bond. He wants Mrs. Moore to see India. Prior to meeting Mrs. Moore he showed contempt for the British officials in India. All Moslem Indians in the novel are unanimous in their attitude of disdain for the British rule. What could they do, being an externally governed race, except to lament their present fate and glorify their past? It is the only recourse that they have.

Aziz is accused of having insulted Adela in one of the Marabar caves. This arouses anger and contempt among the Anglo-Indians and the Indians. The Anglo-Indians, without reference to the merits of the case, decide¹ that Aziz is guilty: "They put aside normal personalities".² Mr. McBryde believes that the assault on Adela was preplanned by Aziz. To prove it, he speaks in an authoritative tone: "I have had twenty five years experience".³ Mr. McBryde refers to a false biological theory: "all unfortunate natives are criminals at heart, for the simple reason that they live south of

¹Forster, A Passage to India, p. 164.

²Ibid., p. 167.

³Ibid., p. 164.

latitude 30°".¹ To strengthen his argument, he describes Aziz as "a man of loose life . . . as the documents found upon him at his arrest would testify".² The documents mentioned were, besides private letters, the picture of his wife and children. With great assurance, as an expert in "oriental pathology", Mr. McBryde remarks: "the darker races are physically attracted by the fairer, but not vice versa".³ Mrs. Turton considers the assault on Adela an insult to the Anglo-Indian community. She wants the Indians to be punished. They should "crawl from here to the caves".⁴ Major Callander decides to make the Indians "squeal and it's time they did squeal. I've put the fear of God into them at the hospital anyhow".⁵ The subaltern advocates the use of force and the military to crush the Indians: "This would never have happened if Barabas Hills was under military control. Station a bunch of Gurkhas at the entrance of the cave was all that was wanted".⁶ Moreover, this would have instilled fear of reprisal in the

¹Forster, A Passage to India, p. 167.

²Ibid., p. 219.

³Ibid., p. 219.

⁴Ibid., p. 217.

⁵Ibid., p. 216.

⁶Ibid., p. 184.

Indians.¹ The Anglo-Indians pray for a favourable verdict: "God who saves the king will surely support the Police".² They decry that the newcomers, Mrs. Moore and Adela, ignored the traditional Anglo-Indian approach to the Indians.³

In the process of knowing and understanding India, Mrs. Moore and Adela learn, to their great dismay, of the bitter tensions between the Indians and Anglo-Indians. When Adela insists upon seeing Indians socially, the exclusive nature of English life becomes a barrier. Mrs. Turton considers Adela's desire to meet the Indians an act of "an ungracious and cranky",⁴ lady. The "little Gods"⁵ of Chandrapore are officious in their attitude toward Adela. The inquisitive minds of Adela and Mrs. Moore are not satisfied with the response they get in their efforts to understand India. They are ridiculed and ostracized. They are treated as ignorant and simple, idealistic and unaware of the facts of the Indian situation.

The Anglo-Indian officials suspect⁶ the motives of

¹Forster, A Passage to India, p. 174.

²Ibid., p. 212.

³Ibid., p. 165.

⁴Ibid., p. 25.

⁵Ibid., p. 26.

⁶Ibid., p. 281.

an Indian entering into conversation with the new arrivals.

As Ronny says:

There is something behind every remark he makes, always something, and if nothing else he's trying to increase his izzat--in plain Anglo-Saxon, to score.¹

Mrs. Moore is surprised at the impact the imperial setting has on the attitude of Ronny. In her opinion, he is a changed man. The Imperial India has changed him into a self-complacent, censorious and bitter young man.² She questions his judgement because, as she tells him: "You never used to judge people like this at home". To this, Ronny retorted: "India isn't home".³

His understanding of India is limited. He has no independent opinions. His opinions are now tinged with the proverbs and phrases borrowed from the older officials.⁴ His attitudes are coloured by his sense of responsibility and the influence of other Englishmen at work in the administration of this country.⁵ For Ronny the "high realms of knowledge were inhabited by Callanders and Turtons".⁶ It is

¹Forster, A Passage to India, p. 31.

²Ibid., p. 78.

³Ibid., p. 31.

⁴Ibid., pp. 33-34.

⁵Ibid., p. 94.

⁶Ibid., p. 79.

immaterial to him now, whether the natives are treated properly or poorly. What matters is to force them to remain passive, totally deprived of their self-respect, and conscious of their inferior status.¹

The "bridge party" that the collector organizes shows the antagonistic mores of imperial rulers and the natives. He wants to show Mrs. Moore and Adela how ill-mannered and stupid the Indians are. How can one make them feel equal? He wants to confirm that any meeting of the Indians and English is bound to end in a fiasco² and that even the idea of making an effort toward equality is farcical. The English women complain that they are being put to work, and their peace and tranquility is unnecessarily disturbed, and that, too, for nothing. The exclusiveness of English life saddens Adela because that meant "true India slid by unnoticed",³ and her married life with Ronny would be confined to the clubs: she would see India always as a frieze.⁴

¹Forster, A Passage to India, p. 183.

²Ibid., p. 165. One of the Anglo-Indian characters, Turton, comments "I have had twenty-five years experience of this country . . . and during the twenty five years I have 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. The whole weight of my authority is against it".

³Ibid., p. 45.

⁴Ibid., p. 45.

As for the Indians, the mere idea of a social get-together is suspect. They begin to speculate on the initiative for this. Mahamoud Ali comments:

It is owing to orders from L.G.: Turton would never do this unless compelled. Those high officials are different . . . would have us treated properly . . . they come too seldom and live too far away.¹

The Indians' speculation is punctuated with comments from native poets and religious books. Ram Chand criticizes Mahamoud Ali for making himself cheap in accepting the invitation, but the latter considers it a gracious act on Turton's part. They feel exalted. It is going to add to their dignity. One kind gesture produces an enthusiastic response from the Indians! Is the gesture used for its novelty? Or is it a genuine effort on the part of the English to understand Indians? The party is a failure because there is distrust and lack of understanding between the rulers and the ruled. But the English missionaries, Mr. Graysford and Mr. Sorley, reconcile themselves to the failure by attributing the differences to a divine plan. God means it to be that way and all human efforts to unite people are bound to end in disaster.² The incompatibility of manners and morals stand in the way of bridging the gulf between the English and the

¹Forster, A Passage to India, p. 33.

²Ibid., p. 36.

Indians. Suspicion, fear and hatred for the natives are uppermost in the minds of the English rulers. As Ronny says:

It is simply not worth while conciliating them, . . . they don't matter. Most of the people you see are seditious at heart.¹

The attitudes of the Indian ladies at the bridge party, however, reflect the mores of a governed class:

curious uncertainty about their gestures . . . uncertain, cowering, recovering, giggling, making tiny gestures of atonement or despair at all that was said . . . Miss Quested . . . tried to make them talk, but she failed, she strove in vain against the echoing walls of their civility.²

These reactions to the party are again manifestations of national characteristics. They range from "genuinely grateful", to "grateful", and from "kindness" to "cynical".³ It is like a visit to a rare shrine, with memories lingering on in their minds for later consumption; it gives the Indians an insight into official Anglo-Indian social life. But on the whole, genuine feelings of distrust and disdain remained masked behind the outward show of politeness. It is true that the Indians at the club blunder, mumble and grumble, even to the point of making

¹Forster, A Passage to India, p. 36.

²Ibid., p. 40.

³Ibid., p. 43.

themselves look ridiculous; yet they are genuine in the expression of their feelings. In spite of the cold calculating and offensive attitude of the English ladies, the Indian women are positive in their response to even minor acts of kindness. A kind word, even a polite gesture is enough to evoke tumultuous feelings of goodwill. On the other hand, the transplanted English rulers experience a hidden pleasure through their denial of the very efforts of the Indians to build a bridge of communication. In spite of warnings from Ronny, Mrs. Moore insists upon communicating with Indians and regrets the attitude of the British. In her opinion, it is not the weather, but the Anglo-Indians that are "likely to get on Adela's nerves".¹ Further, she stresses the need for behaving properly to the Indians. "After all, India is part of the earth". But the British rulers "attribute this to a religious strain in her and the result of her ageing".²

This compassion for Indians infuriates Ronny. How can he reconcile himself to her idea of behaving pleasantly to the Indians without offending his compatriots? His mission is ordained to "do justice and keep the peace".³ Ronny fails to appreciate his mother's point of view:

¹Forster, A Passage to India, p. 48.

²Ibid., p. 50.

³Ibid., p. 50.

perhaps it is futile for men to initiate their own unity, they do but widen the gulfs between them by the attempt.¹

The mores of the Anglo-Indian society, therefore, not only destroy human relationships but also erect barriers and fences which prevent understanding. In fact, the Anglo-Indian mores stress segregation rather than integration of people belonging to diverse cultures, racial origins and social habits.

¹Forster, A Passage to India, p. 35.

Section Three

Legendary India and Alien Characters

Great, grey formless India, through its various manifestations, dominates the novel. Physically and morally India overwhelms and crushes aliens and blurs and diffuses their sense of truth and moral definitions into meaninglessness.¹ In that sense India is morally destructive: "You can't focus anything in India"² is the inevitable response, even if one looks at India with Mrs. Moore's cool clarity.

India is complex. It offers an invitation to foreigners to "Come, come, come".³ They accept the invitation. On their arrival in India, the colonial administrators' illusions are dispelled, their intellects are ruffled. When they fail to find rational order, they are confused, and blame India for it. The multitudinous nature and complexity of India has invited friends and foes alike. They appear and disappear. India remains unaffected. It is eternal. All else is temporal. The novel contains multiple aspects of the

¹Chaudhuri, The Continent of Circe, p. 122, suggests that the "British in India lost all sense of right and wrong, truth and falsehood, charity and malice".

²Rudyard Kipling, "The Education of Otis Yeere", Works of Rudyard Kipling, Volume III, London: MacMillan & Co., 1913, p. 8.

³Forster, A Passage to India, p. 78.

country. No one man represents India. It is this variety and complexity of India that baffles the outsiders. It is mysterious and incomprehensible. Those who try to keep her, do so only by the use of force or fear.¹

The Indian setting reacts negatively on the foreign rulers. The incomprehensible and mysterious Indian setting drives beleaguered foreigners into enclaves, far away from the Indian masses. The Anglo-Indian officials, except in their institutional functions, remain detached from the main stream of Indian life. When Indian and English characters meet, at the bridge party,² or in the caves,³ or at the festival,⁴ there is temporary but superficial communication. The different mores of the two groups conflict and produce suspicion and distrust. The physical boundaries insist upon their differences. The Britishers herd themselves into the club. They are constantly afraid of their vulnerability to outside influence. The walls that the Anglo-Indian officials erect around the club are

¹Gertrude M. White, "A Passage to India: Analysis and Revaluation", P.M.L.A., LXVII, (September, 1953), p. 650.

²Forster, A Passage to India, p. 25.

³Ibid., pp. 123-54.

⁴Ibid., pp., pp. 280-318.

symbolic of physical boundaries to human love, understanding and tolerance.

The chief constituents of the Indian setting against which the alien British, and native Hindu and Moslems are projected, are mud and muddle:

except for the Marabar Caves . . . the city of Chandrapur presents nothing extraordinary. Edged rather than washed by the river Ganges, it trails for a couple of miles along the bank, scarcely distinguishable from the rubbish it deposits so freely.¹

The picturesqueness, variety and squalor of the Indian scene, are poetically evoked. The loneliness, silence, and spaciousness of the land; the splendor of the blue skies and starry nights; sweating, shouting brown humanity are all part of the physical aspects of the setting: "the streets are mean . . . temples ineffective".² A lack of orderliness is everywhere. Filth deters, everything appears dull, abased and monotonous. Among these physical surroundings is projected a "civil station . . . [the symbol of alien power]. It provokes no emotion . . . [made of bricks] . . . shares nothing with the city except the overarching sky."³ It is like an island of power surrounded by the immense sea of

¹Forster, A Passage to India, p. 2.

²Ibid., p. 5.

³Ibid., p. 6.

humanity. The orderliness and neatness of the civil station in its design, as well as in perspective, in comparison with the incomprehensible and mysterious nature of the Marabar Caves, reflects the conflicting aspects of two different cultures.

Another important aspect of physical setting in the novel, is the Marabar Caves. Critics have described differently the nature and function of the caves in the novel. The caves are "bare, dark, echoing",¹ the "voice of evil and negation",² they "manifest the soul of India",³ and are "wombs",⁴ out of which generate events having important consequences for the characters and the thematic structure of the novel.

The important characteristics of the Marabar Caves are:

they are 'flesh of the sun's flesh . . . that nothing attaches to them, that is, that they are without attributes; that they reflect, either as mirror or as an echo, all the light and sound which touches their surface; and that the echo is spoken of sometimes in the image of

¹Austen Warren, Rage for Order, Chicago: University of Chicago Press, 1948, p. 136.

²White, "A Passage to India: Analysis and Revaluations", p. 647.

³Virginia Woolf, "The Novels of E.M. Forster", The Death of the Moth, New York: Hogarth Press, 1942, p. 168.

⁴Trilling, E.M. Forster, p. 157.

a serpent, sometimes as a snake, and sometimes as an undying worm.¹

They embrace the incomprehensible universe, and are an image of a vast inscrutable world,² a dead universe of matter.

The caves include "the primitive, the unconscious, and the sexual"³ and their emptiness is "the absolute Brahma-man"⁴ in Hindu philosophy. On the literal level the caves are "completely negative",⁵ yet suggest a reality that exists beyond time and space, incomprehensible to man's consciousness. The caves are not only the setting for irrational experience, but are archetypal: they function in a situation involving elements which derive from the dark, "ambiguous soil of the unconscious."⁶

It is also suggested that the caves "epitomize the universe of man, isolated, turned in upon itself,

¹Glenn O. Allen, "Structure, Symbol, and Theme in E.M. Forster's A Passage to India", PMLA, 70 (December, 1955), p. 941.

²Forster, A Passage to India, p. 124.

³W.Y. Tindall, The Literary Symbol, New York: Columbia University Press, 1948, p. 136.

⁴McConkey, The Novels of E.M. Forster, p. 140.

⁵Dauner, "What Happened in the Cave? Reflections on A Passage to India," Modern Fiction Studies, Vol. 7, 1961, p. 259, (a special edition devoted to Forster).

⁶Ibid., p. 260.

spiritually dead",¹ and are a symbol of the "universe dis-integrating, of values turned upside down, and lost."² They are symbolic:

for they are the universe, in which the malign goblins footfall is heard, and whatever happens in them for good or evil happens to the whole of the creation. They are the focus of experience and the judgement on experience. They are the minds of all who enter them, the subconscious fears and desires, they hasten the process by which each become what he or she must become: they hasten Miss Quested's spinsterhood, Mrs. Moore's death, Aziz's repudiation of the English.³

Further, the Marabar Caves "undermines each of the inter-racial friendships that have been established".⁴

The caves also comprise the sum total of all experience. They are the womb and tomb of all existence. They are an archtype of the great mother and of annihilation. The caves represent life in the unconscious. The human mind fails to comprehend the significance of the caves. All the rhythms of life are included in them. Death and life are its constituents. They are destroyer and creator. The negations of the Marabar cannot be assimilated in rational philosophical terms. Hinduism of all religions in the novel,

¹Thomson, The Fiction of E.M. Forster, p. 223.

²Gransden, E.M. Forster, p. 92.

³Ibid., p. 93.

⁴David I. Joseph, E.M. Forster: The Art of Rearrangement, New Haven: Yale University Press, 1964, p. 107.

has the comprehensiveness to include such realities.¹

In their comprehensiveness the caves are connected with Hinduism.² There is resemblance between the description of the caves in A Passage to India with the one in the Hindu myths and rituals:

The presence of caves in Hindu myths and rituals, the correspondence between illusion and the Hindu veils of Maya, the similarity of the echo sound to that of the mystic syllable 'Om' and the presence of flame and serpent imagery at the Marabar and in Hindu scriptures alike link the Marabar caves to Hinduism.³

The Marabar Caves lack positive attributes. They existed before. They transcend temporal and spatial limitations. They embody elemental reality. All definitions, human and divine, are proved wrong. At their core, they possess nothing.⁴

From a distance they look romantic, but nearby they present a "nasty little cosmos".⁵ Their power becomes perceptible through their echo, which reduces everything, all

¹Frederick P.W. McDowell, E.M. Forster, New York: Twayne Publishers, 1969, p. 109.

²Ibid., p. 109.

³Ibid., p. 109.

⁴Forster, A Passage to India, p. 124.

⁵Ibid., p. 161.

values, sounds and evocations to nothing. It is immaterial whether an object is a wasp, snake or a sunburnt rock.

Complete darkness is within these rocks.¹ But through this darkness the inner reality becomes visible. The characters see themselves realistically. Their emotions, feelings and tensions are released spontaneously. Thus, the caves are the external manifestation of man's inner self.

The caves are also emblems of man's inner hollowness. God within man is God of negation. The struggle of flame within the granite rocks is the struggle of positive values to survive in this antagonistic, impersonal universe.

Forster's description of the Marabar Caves is highly significant and functional in the novel. From his description one can conclude that the Marabar Caves are not only material object, but a spirit. Further, the caves are used for the confrontation of characters. Almost all the characters are involved directly or indirectly. The mores of the characters are tested. Ultimately, reality dawns upon the relationships of Adela, Mrs. Moore, Fielding and Aziz. Their inner fears and complexes are aroused.

Panic lurks in the mind of Mrs. Moore. Her "poor little talkative Christianity"² fails to assist her in this

¹Forster, A Passage to India, p. 125.

²Ibid., p. 150.

incomprehensible universe. Her vision of life is distorted. She tries unsuccessfully to withdraw into herself. Mrs. Moore realizes the futility of preserving her values of personal relationships and tolerance in this indifferent universe. She is exasperated and her hold on life is unsettled.

Prior to entering the caves Mrs. Moore is conscious of a God possessing the attributes of good. She feels a sudden sense of unity. India seems good to her. But Mrs. Moore's quest of real India, of which the caves are one significant aspect, leads her to total negation. The echo in the caves undermines Mrs. Moore's hold on life.¹ For her "everything exists, nothing has value . . . no one could romanticise the Marabar because it robbed infinity and eternity of their vastness, the only quality that accommodates them to mankind".² The empty, formless echo of the Marabar Caves reduces everything to emptiness. She is horrified, and feels as if she is becoming ill. She loses interest in all human relations. Selfishness, irritability and self-pity dominate her thinking. She returns to the problems and conflicts of the human sphere. Her constant thought is "that there is no sorrow like my sorrow".³ Love is denied and a

¹Forster, A Passage to India, p. 150.

²Ibid., p. 150.

³Ibid., p. 209.

sense of evil overpowers her. She loses her "sense of the urgency of life and feels that nothing really matters".¹ The Marabar experience, therefore, unnerves Mrs. Moore. The sense of alienation and isolation is complete in her.

Her inner frustration appears on the surface. She becomes cynical about human life and questions her very usefulness as a human being. Her mission has been a failure. She did not accomplish her purpose for coming to India, which was to finalize the marriage of Ronny and Adela. She wanted to develop personal relationships with the Indians. But after the Marabar experience "she lost all interest, even in Aziz, and the affectionate and sincere words that she had spoken to him seemed no longer hers but the airs".² But the environmental factors stand in her way. They thwart all her attempts at understanding the mystery of human relationships. The barriers and fences are there. Even her own children are in revolt against her values. How could she survive in the face of this hostile universe? Her Christianity is of no help to her. The inner frustrations are intensified and finally project themselves in hysteria. She wants to withdraw: "My duties here are evidently

¹Lee Holt, "E.M. Forster and Samuel Butler", PMLA, Vol. LXI (September, 1946), p. 817.

²Forster, A Passage to India, p. 151.

finished, now for my passage back".¹ The visit to the Marabar Caves is an exasperating experience for Mrs. Moore. India does not turn out to be what she has imagined. Thus "Mrs. Moore's love--representing the values of Western Christianity--is doomed".²

Her ability to tolerate is reduced slowly but steadily in the face of negative forces, operating within and outside of her. She can put up with intolerance, but now she is confronted with a malevolent, hostile universe. This universe, through its terrible echoes, makes men aware of their human limitations. It brings them face to face with forces of darkness, quenching the light of human feelings. The light of positive values, twists and turns but finds itself engulfed and enmeshed. The granite rocks are the reality. The flame is positive. The echo is negative because it defies all efforts at intellection. It does not come within the scope of western humanistic rationalistic formulations.

Fielding takes a distant view of the caves at sunset from the club at Chandrapur. He believes "that he . . . [has] . . . lost his usual sane view of human intercourse".³ Fielding's reaction shows that the hills represent some kind of unifying

¹Forster, A Passage to India, p. 93.

²McConkey, The Novels of E.M. Forster, p. 144.

³Forster, A Passage to India, p. 150.

reality, which his intellect cannot comprehend. Although he still lives in the rational, phenomenal world and is concerned with human relationships, his conception of the phenomenal world as the only reality is threatened.

Adela suffers severe shock in the caves. In the darkness she suddenly realizes that it is unlikely that she will marry Ronny. She is distraught and exasperated with the experience in the caves. She has the illusion that Aziz attacked her. She withdraws this charge after her private feelings are made public and her error in accusing Aziz of attacking her in the cave is confirmed by Anglo-Indian officials.¹ Furthermore, she is unable to adjust to the prevalent environments in India; she withdraws to England, where "I am not astray in England. I fit in there--no, don't think I shall do harm in England . . . heap of friends of my own type".² The caves, therefore, are the reality of India against which the characters are confronted.

Not only do the social and political factors strain human relationships but the very soil of India cuts Englishmen off from their traditional scale of values. There is no one factor that embraces the whole of India which the alien characters can comprehend. The landscape and the spirit of

¹Forster, A Passage to India, pp. 166-80.

²Ibid., p. 264.

the earth divide men: "trouble after trouble encountered him . . . [Aziz] . . . because he had challenged the spirit of the Indian earth which tries to keep men in compartments".¹ Even the sects are divided among themselves.

The incomprehensible nature of the Indian environment has a disabling effect on the psyches of alien rulers. For example, in the first section of the novel, the "sky settles everything";² but in the second, the universe becomes a cave in which the God of love and goodness is missing. Evil is released. Spiritual disintegration is the result. In the third section "love . . . [detached] . . . from the physical world and human relationships, offers the single upward path from the land of sterility and echoing evil".³ The intellectual approach to understanding the Indian setting, therefore, fails because the intellect cannot encompass all aspects of this setting.

The Marabar echo is the echo of a universal mind. In it all the sounds and myths of this universe merge and become "one-Aum".⁴ The caves destroy all efforts at categorization. They refuse to change, but tend to change everyone

¹Forster, A Passage to India, p. 127.

²Ibid., p. 7.

³McConkey, The Novels of E.M. Forster, pp. 159-60.

⁴"one-Aum" means "God".

who comes their way. It is in this context of complexity that Forster uses Marabar Caves as one aspect of setting.

The spirit of India is beyond the grasp of the western mode of perception. It can only be perceived by Godbole. India reacts to others in the same way as does Professor Godbole. Godbole represents the realities of Hindu metaphysics, manifested through the trio of Vishnu, Shiv and Brahma. Hinduism cannot be approached from the topical standpoint, because it emphasizes that love can be obtained only through the denial of self and physical world. But love, according to the Hindu metaphysics, is not only passionate desire but includes tenderness, affection, friendship, patriotism, mysticism. It is also "reaching out into the unseen, an attempt to extend the limits of personality, to break out the box of ego, to other realities than those recognized in the life of telegram and anger".¹ Further, in Hindu metaphysics, "all life, even the life of the Gods, is an illusion, or play set against the background of eternity".²

Hinduism is all absorbing. It can absorb joy, disillusionment, apathy, as well as creativity. Forster said in 1914 that in Hindu metaphysics "the divine is so

¹Dobreé, The Lamp and the Lute, p. 72.

²Forster, Listener, (September 10, 1953), p. 421.

confounded with the earthly that anyone or anything is part of God".¹ Further, the Hindu view "is the least resistant to the unconscious and the instinctual, the least dogmatic and theological, the least appalled by the vision of the shadow".² This infinite love which is the basis of Hinduism, extends to all forms of animate life and shows cosmic unity and dynamic life: "infinite love took upon itself the form of Shri Krishna, and saved the world".³

This message of oneness of all things temporarily supports the relationship between Aziz and Fielding. The unpleasant memories of Adela's accusation of attack in the cave, her subsequent withdrawal of charges against Aziz, Fielding's role in the episode, and the misunderstanding caused by Mahamoud Ali's concealment of the truth about Fielding's marriage to Stella, are kept at abeyance at the Janam Ashtami festival. The symbolic gathering shows the meeting of all people, but their basic differences subsist. The negative elements in human nature reappear after the

¹Forster, "The Gods of India", News Weekly, Vol. I, (May 30, 1914), p. 338.

²Stone, The Cave and the Mountain, p. 339.

³Forster, A Passage to India, p. 289.

festival, and a breakdown of the relationships between the Indians and the English takes place.¹

Further, "nothing embraces the whole of India, nothing, nothing."² The Indian landscape and the spirit of the Indian country divides men, and keeps "men in compartments".³ Trouble ensues the moment efforts are made to harmonize relationships. Even the social world of the novel "consists primarily of racial or religious groups with their own customs and patterns".⁴

Thus, A Passage to India tests "human relationships, with their various possibilities and disasters",⁵ and not only raises the "social comic irony of confronting one social world with the standards of another . . . [but] . . . stretches through the social and political implications to religious and mystical ones".⁶ This makes the novel

not simply an International novel--in the Jamesian sense of attempting to resolve contrasting values--systems by means of a cosmopolitan scale

¹Forster, A Passage to India, p. 323. Aziz breaks relationships with Fielding on political grounds.

²Ibid., p. 145.

³Ibid., p. 127.

⁴Bradbury, "Two Passages to India: Forster as Victorian and Modern", p. 135.

⁵Ibid., p. 132.

⁶Ibid., p. 133.

of value--but a global novel. The contrast of England and India is not the end of the issue, since India is schismatic within itself; India's challenge is the challenge of the multiverse.¹

After all:

The fissures in the Indian soil are infinite: Hinduism, so solid from a distance, is riven into sects and clans, which radiate and join, and change their names according to the aspect from which they are approached.²

The Indians are divided among themselves on religious and caste basis. Most of them belong to the professional class. Their relationships with the British are in performing their duties as public servants. Among themselves they have "familial and friendly relationships".³ The two distinct Indian groups are the Hindus and the Moslems. They are deeply rooted in Indian culture and ways of life, which according to the westerner "permits lethargy, emotionalism, and mysticism".⁴ Nevertheless, the Indian groups have their own pattern of mores.

The British characters try to impose the net of rationalism and "civilization" over the country, but the

¹Bradbury, "Two Passages to India: Forster as Victorian and Modern", p. 133.

²Forster, A Passage to India, p. 294.

³Bradbury, "Two Passages to India: Forster as Victorian and Modern", p. 135.

⁴Ibid., p. 135.

indigenous spirit of India resists it, so that, "the triumphant machine of civilization may suddenly hitch and be immobilized into a car of stone".¹ The alien mores do not affect deeply the deeper rhythms of Indian life. Their influence is superficial.

The political situation constantly distorts and debases all values: Forster's values, therefore,--goodwill plus culture and intelligence--operate incompletely and almost ineffectively. Any gesture towards prompting understanding between the two segregated and closed groups is bound not only to end in failure, but on slight pretext, to aggravate existing tensions. Aziz tries to appeal to the "secret understanding of the heart"² but in the face of arrogant and indifferent rulers, his appeal fails. Those characters who try to break through social barriers and fences, "are usually marked by failure".³

Adela, in trying to understand India and relate to Aziz, brings about disaster in his life because "she makes the moral mistake of exposing the personal to the social."⁴ Even Fielding, who is possessed of goodwill,

¹Forster, A Passage to India, p. 212.

²Ibid., p. 18.

³Bradbury, "Two Passages to India: Forster as Victorian and Modern", p. 137.

⁴Ibid., p. 137.

culture and intelligence, finds to his great dismay, that all attempts to build relationships are frustrated because of a lack of understanding between the two racially divided groups. Benign and noble motives are suspect. The distorting forces of facts, goodwill and kindness, are the echoes that "lay at the verge of Fielding's mind".¹ The setting of the novel, therefore, distorts all human relationships. It causes Mrs. Moore to believe that

though people are important the relations between them are not . . . man no nearer to understanding man.²

The formlessness of the Indian universe, the muddle of the world of men and the lack of emotional unity and religious dissensions, make India appear to be a negative force to the alien characters. This becomes explicit from the point of view of the two Christian missionaries, Mr. Sorley and Mr. Graysford, who believe that from their spiritual universe "we must exclude some one . . . or we shall be left with nothing".³ Whereas the universe of Godbole is inclusive: it includes Mrs. Moore, the wasps, music, and "where everything exists, nothing has value".⁴

¹Bradbury, "Two Passages to India: Forster as Victorian and Modern", p. 277.

²Ibid., p. 135.

³Forster, A Passage to India, p. 36.

⁴Ibid., p. 150.

In conclusion, it can be said that neither "Fielding's humanism nor Mrs. Moore's intuitionist morality could be sustained after the impact with India . . . [India reveals] the narrowness and deceptive tidiness of western morality".¹

¹Stone, The Cave and the Mountain, p. 333. Letter from Noel Annan to Forster, June 5, 1953.

CHAPTER V

SUMMARY AND CONCLUSIONS

The purpose of this last chapter is to give a general conclusion to the entire thesis and to indicate areas of further possible research.

As background to this thesis, the first chapter defines the age of transition and its literary boundaries--1880-1920--to show that the international novel as a genre was introduced during this period. The cross-currents--social, economic, political, religious and artistic--relevant to the development and growth of the international novel are examined. Within this general area of investigation, it is found that the international novel evolved out of, first, the supra-national sensibility of the novelists of the period; second, improvement in the means of communication and transportation and third, the quest for counter-models to show the aridity of certain values in native cultures.

The most significant novelists--James, Turgenev, Conrad, Lawrence, Forster--used alien lands as the setting

for their international novels. They did so for the following reasons: firstly, the alien lands provided a fresh background which the majority of readers found new and interesting. Secondly, the foreign lands attracted novelists not only for their picturesque and exotic aspects but for realistic and symbolic elements. As most of the novelists of the period wrote about alien lands from their experiential knowledge the international novel during the age of transition shows the fallacious nature of the assumptions that people had about different countries and peoples. Further, the international novel describes and interprets human experience selectively and in cross-cultural contexts. Therefore, those who want a vivid account of the mores, an insight into the psychology of an alien character and nature of his predilections, or an understanding of other environments can find them in the international novel.

The origin of the international novel is examined and its growth and development in English fiction up to the age of transition is traced to show that prior to Forster and James, the novelists did not make functional use of setting, diverse mores and multi-national characters. Section four in chapter one is devoted to a rapid survey of its growth. It is shown that in the fiction, prior to Forster, foreign setting, diverse mores and multi-national characters were used to satisfy the curiosity of the readers for distant

lands. Dickens, Thackeray, Arnold, Scott, to name a few, described the topography of those lands and a fictionalized version of their peoples. Most of the novelists did not have experiential knowledge of those foreign countries so their observations were superficial. There were others who did not express the deeper rhythms of life of these countries as their vision of those lands was distorted and restricted by the society they represented. In their novels, there is little contact between the alien and the native characters. The cultural contrasts are not made functional. Characters do not represent typical attitudes or points of view. Quite often, the national differences are alluded to, hinted at, but do not interact. But in Forster's international novels, the progression of the narrative is dependent on the interaction of the mores with the settings.

Oscar Cargill in his article "The First International Novel",¹ suggests that Henry James was the innovator of this genre in English fiction. Cargill traces the various stages in the development of this genre from Baroness Tautaphus's The Initial to The Americans. Further, Cargill shows how Emile Augiere's concept of the 'Intrusion' plot was introduced in the international novel. The intruder was involved in amorous entanglement and was to be resisted either by the

¹Cargill, "The First International Novel", pp. 418-24.

family or the insulated environment. The conflicting mores of action of the 'intruder' and the native establishes the pattern of action of the novel. Modification or adjustment is achieved after the opposing sides achieve self-awareness.

Turgenev, in Russia, was deeply interested in the international novel.¹ Like James, he was "born to inherited wealth, educated in an unorthodox international curriculum, widely travelled in Europe . . . transcended the limitations of his national origins",² and wrote two important international novels--The Smoke and The Nest of Gentle-folk. The emergence of a cosmopolitan and liberal outlook during the age of transition gave fresh impetus to the international novel. This genre became a vehicle for the communication of a view of life that transcended national boundaries.

James in the The Americans and The Ambassadors, used older cultures than his own in his international novels. The puritanic morality of New Englanders is contrasted with the sophisticated mores of Europe. The nature of morality is viewed in relation to the manners of the society. Europe becomes a school for the American characters. Their experiential knowledge reveals the falsity of their presuppositions

¹See Chapter I, section three, p. 55 of this thesis.

²Lerner, "The Influence of Turgenev on Henry James", pp. 328-329.

about Europe. Thus, James's international themes and situations reveal the aridity of values in his own native environments.¹

Prior to Forster in British fiction, there was no conscious effort towards the production of this type of novel. Forster wrote about alien lands in contrast and parallel to that of his native environment. Kipling romanticized India, describing its quaint aspects and glorified the British empire. Forster used Italy and India realistically and symbolically to show how the insensitivity of his countrymen abroad builds barriers against the development of personal relationships.

The structure of the international novel does not differ from the traditional novel in a significant way. It has plot, characters, narrative, theme and setting. All these constituent elements of the international novel are discussed in this thesis.

In order to understand how Forster makes functional use of alien lands, diverse mores and multi-national

¹An interesting area for further research is the possibility of James's influence on Forster. There are similarities in the basic structure and situations in Where Angels Fear to Tread and The Ambassadors. It is also possible that Forster influenced Lawrence in the latter's The Lost Girl (1920). Where Angels Fear to Tread (1905) and The Lost Girl have many international elements in common.

characters in Where Angels Fear to Tread, A Room With a View and A Passage to India during the age of transition, it is helpful to know formative influences on Forster. His early puritanic upbringing; inheritance of wealth from his Aunt Marianne; education at Public School and Cambridge; his association with the Bloomsbury Group; his travels abroad; his knowledge of other nationalities while serving as a non-combatant in Alexandria and his friendship with an Indian, Syed Ross Masood, contributed a great deal to Forster's international outlook and quest for counter-models to the rationalistic western mind of bourgeois English class. Forster had experiential knowledge of Italy and India. He stayed in Italy in 1901 and he visited India twice--1911 and 1922.

By asserting his artistic independence from his early inheritances and encumbrance, Forster contrasts attitudes of the Italians and Indians with those of his countrymen. Out of the intra-national and inter-national confrontations Forster wove his international novels. He used Italy and India as settings that reveal the complexity of international relations. The values of no one group are supreme. The values that operate in these novels are social, political, religious, personal and embrace almost all aspects of human experience.

In Where Angels Fear to Tread, the mores of a genteel society--which stresses etiquette, manners, social behaviour, insular and exclusive cultural snobbery--are contrasted with those of a male-oriented society, (Italy), with its emphasis on a life of pleasure, passions and impulses. The Italians are represented realistically through Gino and symbolically through the Italian landscape. The mores of the bourgeois middle-class English society are realistically shown through the actions of Mrs. Herriton and Harriet and symbolically through its semi-detached houses and kitchen gardens. The restrictiveness of the Sawston environment confronts the naturalness of Monteriano through the marriage of Lilia with Gino. After Lilia's death, the conflict between the two environments is carried on through the child born out of Anglo-Italian marriage.

The Herritons, at first, are indifferent to the idea of bringing Lilia's child to Sawston. But the intervention of Caroline leaves no alternative for the Herritons but to remove the child from the hands of the ignorant and violent Italian, Gino. The misunderstandings, the unhappy Anglo-Italian marriage and the misery of Lilia's married life make it obvious to Mrs. Herriton that Gino is a good-for-nothing fellow. The child must be recovered from him, and an expedition is planned to this effect. Philip and his sister Harriet undertake the task of rescuing the baby. They plan

different tactics to recover the baby, not realizing that Gino was, after all, a father and that his notion of marriage was closely linked with having a child for his own immortality. They do not recognize that nothing could force Gino to part with him. Money is important to Gino; but his child is more important. When Caroline and Philip see the depth of paternal feelings in Gino for the child, they are transformed. Philip says:

Life to me is just a spectacle, which--thank God, and thank Italy, and thank you--is now more beautiful and heartening than it has ever been before.¹

Caroline's attitude towards life changes. She loves Gino physically. Love triumphs over the refined ways of Sawston.

In the absence of Gino, Harriet steals the baby. A sudden and unexpected stroke of fate hurls greater misfortune on Gino, when the baby dies in an accident. Not only does the Anglo-Italian marriage end in a fiasco, but worse still, the issue of this alliance is killed. The culture revolts against the marriage. The Italians did not like it, the English did not want it. But Caroline and Philip are "saved" through their experiential knowledge of the Italian mode of living and values. Both of them reject hypocrisy and cant

¹Forster, Where Angels Fear to Tread, p. 151.

in Sawston life. In Where Angels Fear to Tread, therefore, Forster makes functional use of Sawston and Monteriano mores and settings, and Italian and English characters to show, through Gino, the inhumanity of the British bourgeois class, which is willing to sacrifice natural emotion for good form.

A Room With a View is a typical international novel. The international contrast is given not only in terms of national differences, but in terms of the growth of Lucy Honeychurch's awareness of Italy and Italian modes of life. The action of the novel consists of the apprehension of foreign attitudes and modes of living.

Lucy belongs to Windy Corner, a suburb of London. She has a provincial outlook; her knowledge of Italy stems from books and Baedeker. Lucy's suppositions of Italy, therefore, are dogmatic.

On arrival in Italy with her chaperone, Miss Bartlett, Lucy is confronted with another group of Englishmen, the Emersons, who have a different scale of values. She is a snobbish young girl with a strong sense of British form. In her introduction to her compatriots abroad, she exhibits intolerance and dislike for their interference. The mores of her class conflict with those of this alien society. Slowly and steadily, however, through her contacts

with the Emersons and the Italian people, she gains experiential knowledge of Italy. Her early upbringing and education at Windy Corner restrict her to her private world and deny passion and truth in personal relationships. It is only by asserting her independence of Surrey mores that she gains confidence to declare her love for George and reject Cecil Vyse. She is enlightened and accepts Italian values based on love, truth and naturalness. The Emersons play an important role in Lucy's process of learning that the values of the conventional bourgeois class are false, hypocritical and dishonest as compared with freer, more natural life based on holiness of direct desire. The Italian and Surrey settings function symbolically to communicate the recurring idea--passion is sanity.

Thus, settings, mores and characters function in A Room With a View to show how, through Lucy, the mores of the Surrey environment confront those of Italy, create a struggle within Lucy which is resolved when she becomes aware of the restrictiveness of her early environment. She is transformed.

A Passage to India is also a typical international novel. The setting is legendary and fabled India, and India under the British rule at the turn of the century. Physical India functions realistically and symbolically. On the realistic level, the descriptions of Chandrapur and the

Marabar Caves contrast with those of the Civil Station. Mud and muddle are essential elements of Chandrapur setting because the setting is "edged rather than washed by the river Ganges." The Marabar Hills contain the extraordinary caves, which are ancient, flat and hostile, mysterious and incomprehensible. But the Civil Station, which is neat in its outline, and the citadel of British power, is rationally planned and has nothing hideous about it.

Against these physical settings are projected dingy issues--racial, imperial and social--through Indian and Anglo-Indian characters. Adela Quested and Mrs. Moore link the British with the Indians. The relationship between the two races does not develop positively because of the insularity of the British rulers which prevents them from comprehending a culture different from one countenanced by their learned notions. The possibilities of adequate human relationships in British India, therefore, have thematic significance in the novel.

In order to make cultural contrasts functional, Forster does not concentrate solely on the world of personal relationships. The political relationships between the rulers and the ruled are explored. The presence of political relationships has much bearing on cultural encounters. When Mrs. Moore informs Ronny that she happened to meet Aziz in the mosque, the very disclosure of the meeting

between an Indian and this newly arrived tourist arouses contemptuous remarks from him. Meeting Indians on a personal level was tantamount to weakening British rule in India. Therefore, in order to preserve the myth about their racial superiority amidst a hostile universe, the British rulers kept themselves in exclusive cultural groups and geographical location. But this pose of the Anglo-Indian officials was unacceptable to Adela and Mrs. Moore. The latter wanted to see real India. This quest for real India, in defiance of opposition from Anglo-Indian officials, produces a dilemma.

The extravagant jaunt to the Marabar Caves, organized by Aziz, has disastrous consequences for the latter. The caves exasperate Mrs. Moore and produce mental stress in Adela. The latter's suppressed and unfulfilled sexual desires transmit themselves into an hallucination and project themselves as a substitute for wish-fulfillment. In the dark cave, she is confronted with reality and her soul is enlightened. Adela is unable to face reality about her situation and the sound of the echo in the cave makes her distort the truth. She accuses Aziz of assault. Her private problem is given political ramification. The jingoistic and arrogant Anglo-Indian officials find in the episode an opportunity to show their power. At the trial, Adela withdraws her charge against Aziz. But the damage has been done to the already

strained relations between the Anglo-Indians and the Indians. The conflicting mores of the Anglo-Indian society and that of the Indian society confront the traditional British values of tolerance, justice and freedom. The suspicious nature of Aziz, the apathy of Professor Godbole, the indifference of the Anglo-Indian officials, and the prevalent political situation make it impossible for Fielding and Aziz to be friends.

Friendship between Aziz and Fielding is renewed on the occasion of the Hindu festival of Janam Ashtami. Fielding, who has been opposing the values and attitudes of Anglo-Indian officials, aligns himself with his compatriots. The political realities thwart attempts at friendship. The very soil of India negates it: "No, not yet, no, not there". Nevertheless the typical national and racial traits of Aziz, Fielding, the Anglo-Indian officials and Professor Godbole are unravelled as the narrative comes to a close.

A transformation takes place in the attitudes of the characters. Imperial India transforms Ronny into a self-complacent, censorious and bitter young man; Turtons and Burtons into intolerant and unsympathetic rulers; Fielding into ambiguities; Mrs. Moore into a 'memory' to be cherished; Adela into a 'muddle' and finally her subsequent withdrawal to England.

In A Passage to India, therefore, Forster shows that the net of rationalism and organization that the negatively

imposed British order has spread over India, fails to make people understand and appreciate diverse mores. The inclusive and transcendental philosophy of Hinduism in action at the Mau festivities blurs all distinctions. This submerging of differences becomes possible because the Imperial rule does not directly affect the social structure of the native state--Mau--the setting for the 'temple' part of the novel.

The aftermath of the festivities reveals the political realities that Fielding and Aziz must confront to strengthen their friendship. But the zeitgeist of the period and the mores of the alien rulers in India make inevitable the breakdown of human relations. The environmental factors function realistically and symbolically in the drama of human relations in the novel.

Thus, during the age of transition Forster produced two international novels, Where Angels Fear to Tread and A Room With a View, in the western and Christian humanist frames, and A Passage to India in the context of Imperial India and the Indian culture. This he accomplished through the functional use of diverse mores, multi-national characters and alien settings.

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- Burra, Peter. "The Novels of E.M. Forster", Nineteenth Century and After, CXVI (November, 1934), pp. 518-94.

This article discusses the complexity of Forster's vision; helpful for studying use of landscape in Forster's international novels.

- Cargill, Oscar. "The First International Novel", PMLA, 73 (September, 1958), pp. 418-24.

This article establishes Henry James's The Americans as a true "international novel". It is an excellent source for a definition of the international novel.

- Chaudhuri, Nirad C. "Passage to and from India", Encounter, Vol. 11 (June, 1954), pp. 19-24.

This highly provocative commentary on the British understanding of India, suggests that the east is no more mysterious than the west. The image of mysterious east was deliberately created to attract the Britishers to India. The experiential knowledge of India was a great disillusionment for them and they became morally perverse.

- Croce, Elena. "On Being Italian", Texas Quarterly, Vol. IV, No. 2 (Summer, 1961), pp. 39-48.

This article discusses the image of Italy in two ways--one of idealistic admirers and second of reality--poor, without drainage system and impulsive. Provides useful information on the mores of the Italians.

- Dass, G.K. "Shonefield and Forster's India: A Controversial Exchange", Encounter XXX (June, 1968), pp. 94-95.
This article challenges the political assumptions of Andrew Shonefield. The politics of Forster's India are not essentially a distortion of facts for the novel's given period of time.
- Dauner, Louis. "What Happened in the Cave?", Modern Fiction Studies VII (Autumn, 1961), pp. 258-270.
This article finds Forster elusive; considers the Marabar Cave episode the structural core of the Passage to India; valuable for finding comprehensive criticism and significance of the caves to the thematic structure of the novel.
- Drew, Elizabeth A. "E.M. Forster at Ninety", Times Literary Supplement (London) 12 January, 1969, p. 12.
This tribute on Forster's ninetieth birthday admires Forster for his belief in tolerance, good temper, sympathy, personal relationships, pleasure and love.
- Forster, E.M. "The Legacy of Samuel Butler", The Listener, XLVII (June 12, 1952), 955f.
In this article, Forster comments on Samuel Butler, shows main similarities between their works.
- _____. "Tourism vs. Thuggism", The Listener, LXII (January 19, 1957), pp. 123-24.
Forster emphasises the need for personal relationships. Only through personal contacts "the axis of our sad planet shifts and the stars shine through the ground fog."
- Garnett, David. "E.M. Forster and John Galsworthy", A Review of English Literature, Vol. V, No. 1 (January, 1904) pp. 8-14.
This article suggests that by introducing the Emersons into Windy Corner, Forster attempts to show up falsity, hypocrisy and dishonesty of its inhabitants. The values of the conventional middle class are shown up as genteel nonsense.
- Gerard, Albert. "Edward Morgan Forster Romancier de la Comprehension", Revue Générale Belge, No. 6 (June, 1957), pp. 77-89.
This article suggests that Forster deals with the

international theme with less intellectuality than James but with a sharper sense of human norms.

Gerber, Helmut E. (ed.) "E.M. Forster: An Annotated Checklist of Writings about Him", English Fiction in Transition, XI, No. I (Spring, 1959).

This is the first major effort towards compiling of annotated Bibliography on Forster; incomplete.

"The Nineties: Beginning, End, or Transition?" English Institute Essays (1959), New York: Columbia University Press, 1961.

This is one of the best studies on the age of transition; also defines the literary boundaries of this period.

Godfrey, Eleanor. "The Unbuttoned Manner", The Canadian Forum, XXIII (October, 1943), pp. 154-55.

Important for understanding Forster's criticism of bourgeois middle class self-conscious, power-ridden and proprietorial society; useful for studying the mores of the Pre-Bloomsburies.

Gransden, K.W. "E.M. Forster at Eighty", Encounter, XII (January, 1959), pp. 77-81.

This article quotes Forster's denial of belonging to the Bloomsbury Group.

Greiff, Louis K. "Forster, E.M.: A Bibliography", Bulletin of Bibliography, XXIV, 1964.

This work contains a chronological annotation of Forster's articles and essays. Not an exhaustive listing.

Hoffman, Frederick J. "Howards End and the Bogey of Progress", Modern Fiction Studies, VII, No. 3 (Autumn, 1961), pp. 243-57.

This article critically examines the Edwardian notion of "progress"; useful for 'background' study.

Holt, Lee. "E.M. Forster and Samuel Butler", PMLA, LXI (September, 1946), pp. 804-19.

This article establishes Forster's relationship to Butler.

- Hoy, Cyrus. "Forster's Metaphysical Novel", PMLA, LXXV (March, 1960), pp. 126-36.
This article is valuable for its insight into the class struggle in Howards End.
- Jacobson, Dan. "Forster's Cave", New Statesman, LXXII (14 October, 1966), p. 560.
The chief connection in Forster's fiction is between the author's passionate scepticism and his desire to find meanings in the impersonal world around him. There is, thus, an intellectualist and liberal side to his mind and an intuitive and romantic side. Both these aspects of Forster's mind are contained in A Passage to India. Useful corrective to interpretations of the novel by Stone and Crews. Important for understanding the Indian setting.
- Jones, David. "E.M. Forster on His Life and His Books", The Listener, LXI (January 1, 1959), pp. 11-12.
This is an interview recorded for television. Forster admired life at Cambridge University where "people meet without self-consciousness".
- Kermode, Frank. "E.M. Forster", The Listener, (June 18, 1970), pp. 833-34.
This article suggests that Forster knew why the bourgeois, like Lucy Honeychurch, are narrow-minded because "they have sinned against passion and truth"; important for studying the mores of the British bourgeois class.
- Klingopulos, G.D. "E.M. Forster's Sense of History and Cavafy", Essays in Criticism, VII (April, 1958), pp. 156-65.
This article suggests that after 1910, Forster began to take a more comprehensive view of hellenism and history. In the inter-racial comedy, A Passage to India, attitudes exactly and painfully experienced are communicated. Forster found in Cavafy a stimulating influence.
- Krishna-Swami, P.R. "Indian Characters in English Fiction", Empire Review, (London), Vol. XLIII (January, 1926), pp. 34-40.
The British image of Indians as portrayed in the contemporary fiction is one of an inscrutable oriental. Interesting for understanding the attitudes of the Anglo-Indian writers during the colonial era.

Langbaum, Robert. "A New Look at E.M. Forster", Southern Review, IV (Winter, 1968), pp. 33-49.

This is a critical review of Wilfred Stone's The Cave and the Mountain. Suggests that A Passage to India is concerned with three different cultures: European Christianity, emphasizing will and order; the Moslem, emphasizing emotion; and the Hinduism, emphasizing disorder and impassivity. Forster appreciates the inclusiveness of Hinduism but does not accept it.

Lerner, Daniel. "The Influence of Turgenev on Henry James", The Slavonic and East European Review, XX (December, 1941), pp. 328-40.

This essay discusses their humanist aestheticism, and cosmopolitan intelligence; finds their friendship interesting, and suggests Turgenev's interest in the international novel.

McDowell, Frederick P.W. "E.M. Forster: An Annotated Secondary Bibliography", English Literature in Transition, Vol. 13, No. 2, 1970.

This is the most comprehensive and up-to-date annotated secondary bibliography on Forster.

_____. "E.M. Forster: Recent Extended Studies", English Literature in Transition, X, No. 3 (1966), pp. 156-58.

This volume gives an annotated bibliography of works about Forster.

McLean, Hugh. "The Structure of A Passage to India", University of Toronto Quarterly, XXII (January, 1953), pp. 151-71.

This article agrees with McConkey that the way of Godbole is the only possible way, because Godbole absorbs his self within a transcendental frame of reference; valuable for understanding the role of Godbole in cross-cultural conflicts.

Martin, John S. "Mrs. Moore and the Marabar Caves: A Mythological Reading", Modern Fiction Studies, VII (1965), pp. 429-33.

A study of Mrs. Moore and the Marabar Caves as re-enactments of Greek mythological archetypes; scanned, but not very helpful for this thesis.

Muir, Edwin. "Mr. Forster looks at India", Nation, CXIX (8 October, 1924), pp. 379-80.

Important and perceptive review of A Passage to India describes Forster as a man of intelligence of greater force and purity than any of his contemporaries. His graphic rendering of the conditions in India of that time is that of a very unembarrassed and courageous intelligence. The festival sequence in the novel is feeble and unconvincing.

Nelson, S. Harland. "Shonefield and Forster's India", Encounter, No. 6, Vol. XXX (June, 1968), pp. 94-95.

A refutation of Shonefield's view that A Passage to India is a political novel; on the other hand, suggests that it is about cosmic order and the human capacity to comprehend it; rejects Shonefield's view that Forster distorted and simplified the political realities of India at that time.

Nierenberg, Edwin. "The Prophecy of E.M. Forster", Queens Quarterly, LXXI, No. 1 (Summer, 1964), pp. 189-202.

This is one of the best articles that discusses Forster's religious and metaphysical values. Helpful in understanding Forster's use of mores in his international novels.

O'Connor, William V. "Towards a History of the Bloomsbury Group", South West Review, XL (Winter, 1955), pp. 36-52.

This critical essay gives a succinct account of Forster's association with the Bloomsbury Group.

Painter-Downes, M. "Profiles: Kingsman", New Yorker, XXXV (September, 1959), pp. 51-86.

This profile of E.M. Forster gives valuable information on the influence of Cambridge on Forster and his works.

Richards, I.A. "A Passage to Forster", Forum, LXXVIII (December, 1927), pp. 914-29.

This article is valuable for its treatment of Forster's world-view and his fiction.

Shonefield, Andrew. "The Politics of Forster's India", Encounter, Vol. XXX, No. 1 (January, 1968), pp. 62-69.

This article suggests that in A Passage to India the drama of the book revolves around a conflict of political attitudes; describes Godbole as an

inscrutable oriental; is not convinced with Stone's argument that A Passage to India is centred on Hindu thought and feeling; important for understanding political realism in A Passage to India.

Shonefield, Andrew. "Shonefield and Forster's India: A Controversial Exchange", Encounter, XXX (June, 1968), p. 95.

In this article Shonefield discusses A Passage to India as a political novel; Forster deliberately placed Aziz at the centre of the novel; considers Anglo-Indian administrators conscientious.

Shusterman, David. "The Curious Case of Professor Godbole: A Passage to India Re-Examined", PMLA, 76 (1961), pp. 426-35.

This article rejects McConkey and McLean's view that through Godbole Forster suggests mystical reunion of self as a necessity for spiritual growth; believes that Godbole's influence is in the direction of evil; points out Forster's ambiguous approach to his material; not very convincing.

Spender, Stephen. "E.M. Forster (1879-1970)", The New York Review, (July 23, 1970), pp. 3-4.

This brief survey of Forster's writings discusses A Passage to India as a political novel; rejects Nirad Chandhri's assertion that A Passage to India is an essay on Anglo-Indian political relations; helpful for understanding Imperial rule in India.

Tanner, Tony. "Selected Books", London Magazine, VI (August, 1966), pp. 102-09.

In this review of Stone's The Cave and the Mountain Forster's qualities of liberal humanism are emphasized.

Thomson, George H. "Theme and Symbol in Howard's End", Modern Fiction Studies, Vol. 7 (Autumn, 1961), pp. 229-42.

This article suggests that the vegetable world and mother earth are the more congenial sources of life and fertility symbols in Forster's fiction; that Forster believes in the Spirit of Life which informs vegetable nature and human nature; important for understanding Forster's values and use of symbols in his international novels.

Watt, Donald J. "G.E. Moore and the Bloomsbury Group", English Literature in Transition, Vol. 12, No. 3 (1969), p. 127.

This work is helpful in understanding Moore's influence on Forster's theory of art.

White, Gertrude M. "A Passage to India: Analysis and Re-valuation", PMLA, LXVII (September, 1953), pp. 641-57.

Finds in A Passage to India a dialectical pattern by which the author attempts to bind social, psychological and philosophical levels into a harmony and to relate the characters and events in the novel to each other and to the informing idea of the whole. The theme is of separateness and of desired union. A very perceptive analysis.

Wilde, Alan. "The Aesthetic View of Life: Where Angels Fear to Tread", Modern Fiction Studies, Vol. 7 (Autumn, 1961), pp. 207-16.

This article studies Where Angels Fear to Tread as a melodrama; contrasts Italian mores with those of Sawston; important for studying diverse mores in Forster's international novels.

Wilson, Angus. "A Conversation with E.M. Forster", Encounter, XI (November, 1957), pp. 52-54.

In this conversation, Wilson believes that Forster's moral outlook has been influential on his generation; Forster admits the influence on him of Jane Austen and Samuel Butler.

Zabel, Morton D. "E.M. Forster, the Trophies of the Mind", Craft and Character in Modern Fiction. New York: Viking Press, 1957.

This essay examines Forster's values and the world of his novels. Suggests that novels with Italian, English and Indian settings oppose the "prose" of life to its "passion". The prose lies in the falsity, cant and philistinism of middle class prejudices. The passion lies in the life of vital grace and sincerity, of instinctive truth and natural emotions. Useful discussion.

Zwerdling, Alex. "The Novels of E.M. Forster", Twentieth Century Literature, II (January, 1957), pp. 171-81.

This article emphasizes the central note of all Forster's fiction--the emptiness of life without love.

ABSTRACT

The purpose of this thesis is to show how Forster makes functional use of diverse mores, varied settings and multi-national characters to produce the international novel during the age of transition.

During the age of transition (1880-1920), with improvements in communication and transportation, novelists began to look beyond their national boundaries for presumably more satisfying cultures than their own. Their travels abroad brought their victorian bourgeois attitude towards life into conflict with their experiential knowledge of mores, values and attitudes prevalent in other cultures. Some of these novelists expressed these differences in national mentality and morality in the fictional genre called the international novel. They showed that for characters moving from one environment to another, it is imperative that they not only understand the alien mores but accept them and adapt or be destroyed. The significant novelists who contributed most to the growth of this type of novel were Ivan Turgenev in Russia, Henry James in America and Edward Morgan Forster in England.

Because Forster wrote his international novels Where Angels Fear to Tread (1905), A Room With a View (1908) and A Passage to India (1924), during the age of transition, the tendencies of the period, and the major influences which moulded his outlook on life, are examined.

The international novel is defined and its growth and development up to the age of transition is traced to show that prior to Forster, James and Turgenev, novelists did not make functional use of alien settings, mores and multi-national characters. In Forster's three international novels, however, the progression of the narrative is dependent on the interaction of the mores with the settings. National boundaries are transcended and contradictions, inconsistencies and moral ambiguities in human nature are explored.

In Where Angels Fear to Tread Forster makes functional use of Sawston and Monteriano mores and settings and Italian and English characters to show the attitude of the British bourgeois class during the age of transition, which is willing to sacrifice natural emotions for good form.

Through the interaction of British characters with the Italian setting and mores in A Room With a View, Forster shows how the experiential knowledge of alien lands modifies one's pre-suppositions about other people and cultures. In A Passage to India Forster moves out of the western and christian humanist frame to produce this international novel.

India functions realistically and symbolically to reveal how the insularity of the British rulers prevents them from comprehending a culture different from one countenanced by their learned notions.

This thesis, submitted in 1972 to the Department of English Literature in the Faculty of Arts, of the University of Ottawa, in view of obtaining the degree of Doctor of Philosophy, comprises two hundred and forty pages.