

## E.M. Forster's *A Passage to India*: Cultural Traumas and Deformed Interracial Relations

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### Abstract:

The celebrated widely read literary masterpiece, *A Passage to India* by E. M. Foster, offers us the opportunity to realize the pictures of the English brutality, bigotry and racial discrimination perpetrated on the indigenous Indians. The results of the ideological closure of racism are guilt and destruction on the personal and social levels. Forster's *A Passage to India* is a living classic example of how different races and cultures, when forced to intermingle with each other, interracial conflicts and misunderstandings emerge. The ramifications of these clashes have a vehement impact on both the colonized and the colonizer; the ruled and the ruler, the Indians and the Anglo- European expatriates. Through the story of Dr. Aziz, Cyril Fielding, Mrs. Moore and Adela Quested, the excruciating interracial relationship and mutual trust between the two races, the Anglo- Indians and the indigenous native Indians, during the colonial period is noticed. A critical reading of the novel manifests multiple motifs and symbols of divisions, separateness, fences, conflicts and gulfs. The relationship of the colonizers and the colonized creates some bitter differences and big gaps that cannot be bridged. Forster explores the colonizers' racist attitudes, who believes in authority, domination and submission. This research paper, however, is an attempt to explore the deformed interracial relationship as well as cultural clashes between the Anglo- Indians and Indians: the masters and the slaves, the superior and the inferior, the Westerns and the Orientals. It also highlights the problematic relationships between the colonizer and the colonized in a colonial context. Moreover, the paper examines the racist stereotypes with which the second class citizens are depicted. This study critically appreciates and analyzes the dichotomy between two nations of different racial, cultural, linguistic and religious backgrounds. The paper furthermore focuses on the distorted relationships established between the British colonizers and the Indians in the city of Chandapore, it besides highlights the contrast between the Indian and the Western way of thinking. The emphasis is placed upon the major characters in the novel: the Indian physician, Dr. Aziz, and the English educationist, Cyril Fielding, as the actions revolve around their relationships. The paper aims at bringing out racial and interracial conflicts as well as cultural and ethnic traumas between races, between Indians and the English. The racial and ethnical patterns in *A Passage to India* (1924) shall be examined.

**Keywords:** cultural, racial, conflict, India, Anglo- Indians, Forester, relationships, colonizer, colonized.

### Background

*A Passage to India* is inspired mainly from E. M. Forster's own experience as a temporary resident in India and his coming in contact with the Indian people and with the British servants, called Anglo-Indians, "a narrow-minded caste of chauvinistic snobs" (Pirnuta 380). *A Passage to India* was written in 1913 and not published until 1924, and according to Boris Ford: 'Forster, representing the finest and most human in the liberal spirit, began in "A Passage to India" the tradition of using Indian life as an image of personal experiences' (319).

Although *A Passage to India* is a highly symbolic and mystical novel, it aims to be a realistic documentation of the racist attitudes of British colonial officials in India, primarily in Chandapore, a city along the Ganges River, notable only for the nearby Marbar caves.

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In the novel, Forster reflects on his personal experiences during his double visits to the British Raj, colonial India. J. B. Priestley remarks, “A Passage to India, which adds racial relationships to the intricate pattern, is even more elaborate: a novel that requires several readings to be appreciated to the full, undoubtedly Forster’s masterpiece” (355).

Forster differs from the authors of his time, while their writings were going out of the literary fashion, his was coming into it, Priestley sates that:

He rejected from the first any idea of being a solid chronicler of a society, of filling with realistic detail a broad of canvas, of making his narrative acceptable and convincing by accumulating representative characters and events. He works in brilliant flashes, sudden revelations of character, glimpses of heights and depths, action that is not realistic and typical but symbolic. Loading everything in a scene with meaning, this evocative method, closer to poetic creation than to ordinary prose narrative, makes unusual demands upon a novelist. (355)

Rajni Devi, in his research paper entitled “Cultural Conflicts and Distorted Relationship in E.M. Forster’ *A Passage to India*”, argues that Forster expresses how these frequent misunderstandings become hardened into cultural stereotypes and are often used to justify the uselessness of attempts to bridge the cultural gulf. These conflicts have resulted from the cultural and social differences which cause tension between the Indian and the British characters. For these variations, the Indians fail to enjoy an everlasting union, and they are finally divided into two parts on the basis of racial belief. Adela also shows her ignorance of Indian customs when she asks Dr Aziz how many wives he has. The Turton set a party to bridge the gulf between East and West but this event emphasizes the tension that exists between the two cultures. Mrs Moore observes that India is full of “mystery and muddle” that westerners cannot understand (Forster224). At the time of Aziz’s arrest, Turton tells Fielding, “I have had twenty-five years’ experience of this country... I have never known anything but disaster result when English people and Indians attempt to be intimate socially” (Forster86).

When Aziz accompanies Adela Quested to the Marabar Caves, Adela charges him of attempting to rape and assault her. Aziz’s trial brings all the racial tensions, bigotries and partialities between the colonized and the colonizer, the Indians and the British colonialists who rule over India. The interracial relationships between the Indians and the British and their continuously growing conflict resulting from misunderstanding and differences in terms of race, culture, and religion are presented in the three parts of the novel— Mosque, Caves, and Temple (Devi 223).

In “Images of the Other: Race, Gender, and the Imperial Relationship in *Heart of Darkness, A Passage to India, and Burmese Days*”, Samantha A. Mason argues that *A Passage to India* brings the voices of Dr. Aziz and the other Indians to the forefront. The first character the readers encounter is Aziz, a Muslim Indian surgeon, quickly followed by his friends Hamidullah and Mahmoud Ali. It is in this scene that they introduce the main question of the novel: whether an Indian man can befriend a British man. The three parts of the novel each add a new perspective on this theme. The first part, “Mosque,” establishes the friendships between Aziz and the English; the second part, “Caves,” breaks these relationships; the final part, “Temple,” implies the hope of reconnection once the British leave India (Lan 493). Though the main focus of the novel is the friendship between Aziz and Cyril Fielding, English women instigate and complicate each part of the novel (Mason 31).

The writer characterizes different typical racist attitudes and typical stereotypes the English rulers hold toward the ruled and controlled Indians. Forster’s satire is harsh on Englishwomen, whom Forster depicts as overwhelmingly racist, self-righteous, and viciously condescending to the native population (Pirnuta 380). Some of the Englishmen, such as Major Callendar, Mr. Turton, Mr. McBryde, and Ronny Heaslop, in the novel are as nasty as the women; however, Forster more often identifies Englishmen as men who, though condescending and unable to relate to Indians on an individual level, are largely well-meaning and invested in their jobs (Pirnuta 380). Overall, the English rulers, men and women, treat the Indians with lack of respect and, the Indians seem to expect it.

Despite Forster’s harsh criticism and biting satire towards the British rulers ruled over the marginalized Indians, he does not appear to question the right of the British Empire to rule India. He suggests that the British would be well served by becoming kinder and more sympathetic to the Indians with which they live.

*A Passage to India* is an exploration of Anglo-Indian deformed established relationships and friendship. Forster pays a great attention to the clinical depiction of the two extremely different societies; the native Indians, and the Anglo- Indians. The novel thoroughly explores the barriers of inter-racial friendship and relationships in a colonial

context. *A Passage to India* is a living classic example of how different cultures and races when forced to intermix, misunderstand each other. The consequences resulted from the misunderstandings between the English and Indians characters, i.e. between Dr. Aziz and Fielding, are detrimental. Forster's novel deals with the failure of humans being able to communicate satisfactorily and their failure to eliminate prejudice and to establish relationships (Pirnuta 381).

Cultural misunderstanding is turned into a major theme in the novel. Differing cultural ideas and expectations regarding hospitality, social properties and the role of religion in daily life are responsible for misunderstandings between the English and the Indians, the English and the Hindu Indians, and between the Muslims and the Hindus.

Aziz tells Fielding at the end of the novel, 'It is useless discussing Hindus with me. Living with them teaches me no more. When I think I annoy them, I do not. When I think I don't annoy them, I do' (315). Forster demonstrates how these repeated cultural misunderstandings become hardened into cultural stereotypes and are often used to justify the uselessness of attempts to bridge the cultural gulfs. When Aziz offers his collar stud to Fielding in an effusive act of friendship, Heaslop later misinterprets Aziz's missing stud as an oversight and extends it as a general example (Pirnuta 381).

Indians are religious oriented people, they are religious minded. Religion is one of the most decisive factor in the way Indians lead their lives, particularly if they practice Hinduism and this is why the clash between Hinduism and Christianity in the novel parallels the conflict between the Indians and the British. Hinduism is best represented in the novel by professor Godbole, and Christianity is epitomized in Mrs. Moore who comes to India with kindness and understanding heart of a devout Christian but leaves morose and peevish. Perhaps she is haunted into this state by professor Godbole's strange song. It is this song that forces Mrs. Moore and Adela Quested into emotional cocoons from which they only escape to meet horrible circumstances: Mrs. Moore is terrorized to the point of apathy and Mrs. Quested meets horror in caves.

### Discussion

*A Passage to India* (1924) by E.M. Forster depicts racial and inter-racial intolerance, tension, and culture clashes between two different communities which are culturally and intellectually different from each other. The novel includes the main tenets of racial and cultural traumas between two different cultures and races. It also includes colonial impact over local Indians and their oppression by the colonialist English community. The novel delineates racial and culture barriers which tear them apart, as Priestly said: "A Passage to India, which adds racial relationships (though these are not its subject) to the intricate pattern, is even more elaborate: a novel that requires several readings to be appreciated to the full, undoubtedly Forster's masterpiece" (355).

The cultural misconceptions and racial barriers are key themes of the novel, and the complete novel is full of multifarious differences regarding racial vituperation and cultural misunderstanding. E.M. Forster ends his magnum opus novel *A Passage to India* by posing the question that whether it is possible for an English man to be a friend with native Indians. According to E.M. Forster, with love and good will, sagacity, and esteem, all the persons of the world can connect themselves to each other.

*A Passage to India* focuses on the problem of integration between the colonialists and the locals, it also sheds light on racism, racialism and racial discrimination manifested by the colonialists towards the Indians. It shows misunderstandings and misinterpretations between the colonialists and locals, the division between East and West. Clashes occur when the racist English colonialists and the local Indians do not see eye to eye (Ashcroft 19). There are numerous misunderstandings take place in the novel, for example Mrs Bhattacharya's invitation; Aziz's collar stud; the organization of the bridge party; the choice of the woman Fielding marries; and, most importantly, what happens in the Marabar Caves (Childs 349).

The visit to the Marabar Caves is an attempt to show the two English ladies real India. However, the misunderstanding of the expedition has tragic consequences due to cultural clashes and differences between the two nationals, which bring about uncontrollable anger and detrimental repercussions between the Anglo- Indians and Indians. The incident brings out all the racial tensions and prejudices between the Indians and the British colonialists who ruled over India:

The English always stick together! That was the criticism. Nor was it unjust. Fielding shared it himself, and knew that if some misunderstanding occurred, and an attack was made on the girl by his allies, he would be obliged to die in her defence. He didn't want to die in her defence. He didn't want to die for her; he wanted to be rejoicing with Aziz. (Forster 235)

By taking Aziz's side, Fielding transgresses the boundaries of his race, and he steps over this line. This is because an Englishman should never take the side of an Indian, irrelevant of whether he is guilty or not. He is advised to stick with his own kind. In stepping out of the line, he not only loses his own self, but he puts his fellow Englishmen at risk (Halmstad 12). Through the victory of Dr. Aziz and the Indian locals after the trial, the English are proved not to be always superior and the other races are inferior; the Indians finally get some power.

In E.M. Forster's *A Passage to India*, the novelist's concept of transgressing the boundaries of race and the interracial relationships between the English expatriates and the indigenous Indian characters in racist and turbulent British India is explored. Furthermore, the plague of racism and its ideologies and racial discrimination inflicted on Indians under the British rule is excoriated.

East and West meet in harmony in the personality of Professor Narayan Godbole, the truly prophetic character in the novel. He provides an answer to the racial tension and intolerance presented in the novel. The festival of Lord Krishna's birth at the last part of the book, the Temple part, symbolizes renewal and regeneration, and Godbole's attempt to embrace everything, to transcend the chaos and nullity and to reach out to the unity and affirmation which lie beyond the transitory disorder, is a spiritual quest towards peace and salvation. His search for the spiritual is limited neither by place nor by time but is beyond them. He attempts to reach the absolute through a complete surrender of the self and extinction of his consciousness. And his valuation of life approximates to Forster's values, and therefore Godbole seems to be a prophetic character in *A Passage to India*. Even the redemptive power of Mrs. Moore is partly derived from her spiritual link with Professor Godbole. In other words, the Hindu mysticism and mystical views presented by the Hindu philosopher, Godbole, oversimplify and lessen the racial tension in the novel and open the ideological closure of racism.

Race is one of the biggest obstacles which can obstruct any possible interracial affair between the indigenous Indians and the ruling British community. Transgressing the boundaries of race in British India is considered as a taboo and an abnormal action which might bring the rage of the society on the transgressor. Cyril Fielding transgresses the boundaries of his race and becomes a true and supportive friend of Dr. Aziz; however, this transgression fails when both Fielding and Aziz set apart, they give up to the grisly will of racism and decide to end their friendship, they swerve apart due to the strangling and racist milieu which surrounds them.

Why can't we be friends now? Said the other, holding him affectionately. 'It's what I want. It's what you want.' But the horses didn't want it- they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single-file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, 'No, not yet, ' and the sky said, 'No, not there. (315-316)

Critical theories such as the Postcolonial theory have tried to give explanations for attitudes that have shown biases and divisive tendencies on people. Race is one of the most significant parameters of Postcolonial theory and can provide an effective tool to examine fiction, and therefore human behavior and tendency. This paper is an attempt to bring out racial and inter-racial conflicts as well as cultural and ethnic trauma between races, between Indians and the English. The novel examines the racial and ethnical patterns. As Boris Ford said, "Forster, representing the finest and most human in the liberal spirit, began in *A passage to India* the tradition of using Indian life as an image of personal experiences" (319).

Forster's satire is severe on the English female characters whom the author depicts as overwhelmingly racist, self-righteous, and maliciously conservative to native Indians. Cyril Fielding calls Adella Quested priggish, as she seems to him a pathetic product of the Western Civilization. Throughout the whole novel, the barriers of racial and inter-racial friendship on a colonial context are colored completely. *A Passage to India* is a vibrant example of how various races, cultures and ethnicities, when forced to intermingle, misunderstand each other. For instance, Dr. Aziz and Mrs. Moore feel sensitive with one another and interact heartily and cordially, while their racial boundaries and inter-racial intolerance trammel them to meet together. It is their racial backgrounds that hinder any possible understanding and openness of the ideological closure of racism.

*A Passage to India* begins and ends by exposing the question of racial traumas and conflicts between two different cultures and races. The author constantly questions a very controversial question, whether it is possible for an Englishman to befriend an Indian man, and vice versa. At the end of the novel, we find that Miss Quested is filled with deep sense of guilt and anguish due to the destruction she has done to Dr. Aziz as well as to the other Indian characters in the novel.

Suddenly, Adela Quested feels melancholic and chagrined, unable to communicate her anguish and anxiety; the guilt she has done to Aziz. She wants to sustain and suffer this guilt selflessly as trial begins and she withdraws her case against Aziz. This incident shows that love and mutual understanding can conquer anything in the world despite of the racial, cultural and ethnic variations. There is something beyond race, caste, creed and culture; it is universal love, understanding and pure emotions that can bring people together irrespective of their racial or cultural backgrounds. Henceforth, Adela becomes a conqueror and she begins her life odyssey, from intellectuality to spirituality. Fielding sees her as a valiant lady rather than a stigma to her race. This novel is a tragedy of racial and inter-racial consternation.

The racial and inter-racial traumas are clear throughout the whole novel. E.M. Forster displays the racial turbulence and class intolerance between two races very meticulously and deliberately. The word 'Race' is seen as a division of human beings into physically, biologically and radically distinct groups. The human world has always found ways of dividing itself into small and large groups. People divide themselves for varied considerations such as nationality, skin color, language, religion, race and so on. The novel contains an accurate and realistic picture of the human world, and how efforts to divide people on some grounds resulted in various cultural and social patterns that have gone deep into human psyche.

As India is full of mystery, muddle and mysticism, Forster clinically presents both the British and Indian races in his novel, *A Passage to India*. He delineates two different cultures, races, and classes, which are forced to intermingle but delusion, doubt, suspicion and misunderstanding takes place. If we talk at the ground level, the English have dual faces regarding their characters. The first is that they come to a country like India to become powerful sahibs and enjoy this country as an experience of tourism.

The novel exhibits a major fact about human nature. *A Passage to India* shows some English individuals such as Mrs. Moore, Miss Adela Quested, Cyril Fielding, Ralph and Stella who are actually interested in being liberal and genuine to a country and to friend them as they friend their own countrymen. What Forster has shown, then, is the fact that the world is peopled by both kinds of human beings; the good and evil, the biased and unbiased, the racist and the liberal, the beautiful and the ugly. E.M. Forster sees nothing staggering and surprising in India except some tropical places, this depicts racial hubbub and class trauma between the two races:

Except for the Marabar caves- and they are twenty miles off- the city of Chandrapore presents nothing extraordinary. Edged rather than washed by the river Ganges, it trails for a couple of miles along the bank, scarcely distinguishable from the rubbish it deposits so freely. There are no bathing-steps on the river front, as Ganges happens not to be holy here; indeed there is no river front, and bazaars shut out the wide and shifting panorama of the stream, the streets are mean, the temple ineffective. (1)

Forster once remarked that in *A Passage to India* he had tried to indicate the human predicament in a universe which is not, so far, comprehensible to our minds. The novel explicitly is concerned with representing India under the control of the British rule. Forster simply expresses his impatience with some of the glaringly racist English individuals he met in India during his visit to India.

Adela Quested, an inconvenient English lady arrives to India and accompanied by Mrs. Moore, an experienced lady. As we know that Adela Quested wants to see real India: "I want to see the real India" (21).

The novel examines racial and inter-racial issues, it also examines class boundaries that aggravate racial intolerance and racial vituperation. In fact *A Passage to India* is a novel of hidden questions; it reflects that the two nations cannot be friends with each other because of their different races and ethnic backgrounds.

Dr. Aziz, a widower, and by profession is a Muslim doctor in Chandrapore city; he is a well-learned surgeon and fond of reading medicine books; however, he is totally avoided and discarded by his senior British doctor, Major Callendar who creates racial prejudices and ethnic grudge against Aziz. Aziz tries to console his anxiety and frustration by visiting a nearby mosque, where he meets a British lady Mrs. Moore, an elderly woman who wants to see real India not official India.

Aziz's meeting with Mrs. Moore at the mosque is relevant to him because of the bond of sympathy that is emotionally established between them, "Madam, this is a mosque, you have no right here at all; you should have taken off your shoes; this is a holy place for Muslims" (17).

During the brief meeting between Aziz and Mrs. Moore, they become close friends and they reveal their souls to one another; however, it is their inter-racial trauma which tears them apart. Although, Aziz is happy that she feels for him being humiliated by her race followers, his major rejoice moves from the fact that they feel for each other irrespective of their racial backgrounds. Mrs. Moore is very close to the locals, she is a very sincere Christian and she sees the entire world as a stage. For her, there is no boundary of race and culture, and all human beings are brothers I humanity. However, this concept is not possible in reality for we are racially different on the basis of skin colour, class, religion, language, gender and race.

The complete novel is pregnant with racial and inter-racial conflicts between two races which are supposed to be racially and culturally different from each other. The English rulers have come to India for the advantage of status, and to impose their authority over India. Aziz is overwhelmed with happiness, as Forster says that he wants to show his country to Mrs. Moore and Miss Adela, who wish to see real India rather than official India. We find that Aziz is caught as much as anyone else, "As he entered (the) arid tidiness (of the civil lines), depression suddenly seized him. The roads, named after victorious generals and intersecting at right angles were symbolic of the not great Britain had thrown over India" (Forster 39).

Adela Quested has a profound yearning and quest to see real India. Actually, she is eager to comprehend and realize as well as feel real India socially and culturally through the British perspective. According to her, there should be no religious and racial boundaries which prevents us from meeting together: "There will have to be something universal in this country- I do not say religion, for I am not religious, but something, or how else are barriers to be broken down" (Forster 23).

This racial intolerance and cultural turmoil are very explicit in these lines of Adela Quested: "I have scarcely spoken to an Indian since landing" (18). In these lines, Adela Quested reveals racial prejudices and inter-racial conflicts that two nations cannot be a good friends because racial anxiety and trauma make them psychologically inferior. The English rulers think that Indians are racially unsophisticated and savage on the ground of skin colour and race. Language and culture play a major role in the aggrandizement of a country. The events of Marabar Caves suggest Adela's infatuation towards Aziz. This racial and inter-racial impediment reveals that black races are sexually attracted to white races as Adela unconsciously compares Aziz's manliness to RonyHeaslop, and she thinks that he would be attractive and handsome for their race. "She guessed he might attract women of his own race and rank" (131).

Racial misunderstanding is turned into a major theme in the novel. After all, it shows that all the characters suffer from a racial disease. In *A passage to India*, Cyril Fielding is close to Forster himself. Fielding is very liberal and humane compared with the other Englishmen in Chandrapore, and he is the most successful in establishing healthy relationships with native Indians. Unlike the other English characters, he does not discriminate on the basis of racial and inter-racial prejudices. Instead of avoiding the locals, he discusses with them on an individual basis. He treats all Indians as group of native individuals who can interact through mutual esteem, generosity and wisdom, and prudence, and he manages as a successful bridge between the English and Indians.

Fielding is a mouthpiece of E.M. Forster, he becomes successful as a friend of native Indians. He has always been a good compatriot of Dr. Aziz, but it is their cultural and racial background which tear them apart. Aziz and Fielding are very close friends, they share their feelings and emotions without any racial or cultural prejudices. But it is their racial un-commonalities and inter-racial traumas trammel them to intermingle together. Here, Fielding's perception concerning race and culture is quite similar to Forster's opinions. He says in his Essay "What I believe":

I believe in... an aristocracy of the sensitive, the considerate and the plucky. Its members are to be found in all nations and classes, and all through the ages, and there is a secret understanding between them when they meet. They represent the true human tradition, the one permanent victory of our queer race over cruelty and chaos ...their temple ...is the holiness of the heart's Affections, and their kingdom, though they never possess it, is the wide-opened word. (20)

Cyril Fielding is a key character in *A Passage to India*. In the beginning of the novel, he becomes a friend with Dr. Aziz, and he crosses the racial boundary and ethnic intolerance. In the end of the novel, Fielding remains on Aziz's side even though he is totally rejected by the entire British community at Chandrapore.

In *Howard End*, the novel earlier to *A Passage to India*, E.M. Forster says: We are not concerned with the very poor. However, *A Passage to India* is a masterpiece where we notice Forster's development as a novelist and humanist; he steps out of his traditionally middle-class aura and observes the very poor people who belong to downtrodden and unsophisticated society, and socially consider to be lean and thin.

*A Passage to India* describes the despicable and ignoble condition of marginalized and socially downtrodden and unsophisticated class. Forster wants to show that ultimately the crucial intolerance and the problem of racial discrimination which divides human experience are of no result. According to E.M. Forster the racial trauma and class-distinction are both absurd and inapplicable.

Although the main question of E. M. Forster's novel is the possibility of friendship between an English man and an Indian man, this question is intensely influenced by the intervention of two important factors: women and the existence of British Empire. The English women become a stronger representation of empire than their husbands: they insist on bigotry, separation and segregation, and they demand their husbands ignore Indians in favor of spending time with them in the club. The two exceptions in the novel are Mrs. Moore, who is too old to feel the sexual anxiety of younger women, and Adela Quested, who embodies the curious spirit of an outsider in India. These two women shape the relationship between Aziz and Fielding; Mrs. Moore initiates it, Adela decidedly ends it. However, the women, Adela especially, are merely stand-ins for the greater injustice of the British Empire, an empire with which Fielding ultimately allies himself by marrying an English woman (Mason 53).

After the suffering Aziz has suffered at the hands of the British, he simply cannot accept that they will stay, and India itself echoes his sentiments. For the novel's condemnation of friendship born in imperialism comes not from the doctor:

Why can't we be friends now?" said the other, holding him affectionately. "It's what I want. It's what you want." But the horses didn't want it—they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, "Not, not yet," and the sky said, "No, not there." (326)

While Aziz puts a moratorium on his friendship with Fielding for as long as the British are in India, the sky and the cosmos beyond condemn it forever (Mason 54). According to Alison Sainsbury, "'not there,' referring to that which escapes history's imprint, both contradicts 'not yet' and in the end overwhelms it," since the two statements are given equal weight (Sainsbury 61). True friendship cannot be made or sustained within the power-structures of colonialism and imperialism, no matter how accommodating the colonizer.

## Conclusion

Forster wrote *A Passage to India* when India was going through a turbulent racial conflict and tension. Forster is an individualist, a moralist and a humanistic writer who believes in interracial love, peace, tolerance, sympathy, mutual understanding and harmony between races.

Such humanistic values and virtues are ineffective in India, a country which is divided externally and internally due to the multiplicity of religions, languages, and cultures, it is subject of religious and racial discrimination. Cultural misunderstanding, therefore, is turned into a major theme in the novel. Different cultural ideas and expectations regarding hospitality, social properties, and the role of religion in daily life are responsible for many misunderstandings between the English masters and the local Indians. Forster suggests that relationships between the two different races, the English and the Orientals, cannot work smoothly in colonial India. The English rulers and the ruled Indians are divided due to the problems of power, hegemony, status, class, and so on. The English feel that they are superior to the Indians, they also instilled feelings of inferiority into the minds of the locals.

*A Passage to India* describes the despicable and ignoble condition of marginalized and socially downtrodden and unsophisticated class. Forster wants to show that ultimately, the crucial intolerance and the problem of racial discrimination which divides human experience are of no result. According to E.M. Forster, the racial trauma and class-distinction are both absurd and inapplicable. The Hindu mysticism and mystical views presented by the Hindu philosopher, Godbole, oversimplify and lessen the racial tension in the novel and open the ideological closure of racism. Love and mutual understanding can conquer anything in the world despite of the racial, cultural and ethnic variations. There is something beyond race, caste, creed and culture; it is universal love, understanding and pure emotions that can bring people together irrespective of their racial or cultural backgrounds.

Forster delineates two different cultures, races, and classes, which are forced to intermingle but delusion, doubt, suspicion and misunderstanding takes place.

*A Passage to India*, which adds racial relationships to the intricate pattern, is even more elaborate: a novel that requires several readings to be appreciated to the full, undoubtedly Forster's masterpiece' (Priestley 355). Forster ends his novel *A Passage to India* with the reconciliation of Aziz and Fielding. The final message of the novel is that though Aziz and Fielding want to be friends, historical, cultural, and political circumstances prevent their friendship. Even if the final lines of the novel are pessimistic, Forster does leave open the possibility of a cross-cultural friendship between Fielding and Aziz at a certain moment in the future. Forster's message has changed throughout the course of the novel. At the beginning of the novel, characters such as Fielding and Aziz are evidence of Forster's belief that with goodwill, intelligence and respect, all individuals can connect. But, in the final scenes, the natural landscape of India itself seems to rise up and divide Aziz and Fielding from each other. Forster suggests that though men may be well-intentioned, outside circumstances such as cultural difference and the interference of others can conspire to prevent their union.

The conflict between the Anglo- Indians and the Indians appears to be a racial one. The friendship between the colonizer and the colonized is obstructed by many factors, there are multiple barriers which prevent the two extreme parties to come closer and get along with each other, such barriers include cultural, religious, linguistic and racial differences. Personal misunderstanding also separate the locals and the rulers. Dr. Aziz informs Cyril Fielding that the Indians and the English cannot be friends unless otherwise India obtains independence. Aziz also tells his English friend the reason why Indians tolerate the British, for political reasons only. Aziz states that:

Clear out, clear out, I say. Why are we put to so much suffering? We used to blame you, now we blame ourselves, we grow wiser. Until England is in difficulties we keep silent, but in the next European war aha, aha! Then it is our time.... we may hate one another, but we hate you most. If I don't make you go, Ahmed will, Karim will, if it's fifty or five hundred years we shall get rid of you, yes, we shall drive every blasted Englishman into the sea. (315,316)

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