Chapter-2

E.M. Forster: Life and Art
2.1 E.M. Forster’s Life

Edward Morgan Forster was born at 8, Melcombe Place, Dorset square, London on January 1, 1879. His great grandfather, Henry Thornton, was a leading banker and a member of parliament. His father was an architect, who died young, and the boy Forster was left to the care of his mother and the benevolence of his great aunt, Marianne Thornton. His mother belonged to the family of Whichloes, who were known for their love of art and beauty.

Young Forster became a day boy at Tonbridge School, which he detested. His unpleasant experiences of school life threw its shadow on his writings. *The Longest Journey* (1907), for example, depicts the working of Swaston school and voices Forster’s adverse reaction to the whole system of the British public school. Forster disapproved of the professions and practices of the public school because, according to Shahane (1975: 16), “they produce able-bodied empire makers who are Philistines – to use a phrase of Matthew Arnold – and who are insensitive to the reverberations of the heart and the promptings of the soul”.

Forster entered king’s college, Cambridge, in 1897 and was surprised by the intellectual atmosphere of that institution. Forster’s view of Cambridge, especially King’s, expresses his deep personal involvement and his total identification with it.
Cambridge, for Forster, was the place where he found himself, or at least began this process. It was not simply an ancient university, but the symbol of the good life. It opened numerous vistas for his individual growth and understanding of the world. According to Furbank (1979):

It [Cambridge] always had a precise significance for him [Forster]; it was the place where things were valued for what they were, not for what use you could make of them.

(Furbank, 1979: 49)

The influence of Cambridge on Forster's writings is very much observed in all his novels. John Colmer (1975) highlights this significant point:

Cambridge, it is clear, became the symbol of the undivided life, and all Forster's novels explore the possibility of men and women achieving such a harmony. In three of the novels, the task of achieving it is complicated by difference of national temperament; in Where Angels Fear to Tread (1905) and A Room With a View (1908), the difference is between English and Italians, in A Passage to India the contrast is between English and Indians, between Muslims and Hindus. The main clash in the Longest Journey is between the characters that represent convention and those that represent private integrity; in Howards End it is between the representatives of commercialism and of spiritual values, while in Maurice it is between those who remain faithful to the wisdom of the body and those who do not.

(Colmer, 1975:9)
Forster always considered himself lucky. Part of his explanation of being lucky lied in his feeling and association with Cambridge. His mother died and soon after the war he had to leave his Surrey home – his special “Howards End”, and then Cambridge bestowed on him Honorary fellowship, an honour which he deeply valued. Forster then came to stay at Cambridge and lived in that charming place until his death in 1970.

2.2. E.M. Forster's Art

2.2.a E.M Forster as a novelist

E.M. Forster as a creative novelist has achieved a rare distinction among twentieth century British writers. He is almost extra ordinary among his contemporaries because, as a novelist and short story writer, he is individualistic and his achievement is marked by many distinctive features. Shahane (1975) rightly states:

He [E.M. Forster] is very much part of a tradition, and yet apart. The charm of his writing and the fascination of his personality are both rare and special. Almost all critics, favorable and not so favourable, tend to recognize the extraordinary quality of Forster as a man and writer, though it is not easy to pin it down precisely.

(Shahane, 1975:13).

Forster’s long literary career which began in 1905 with “Where Angels Fear to Tread” and ended in (1956) with Marianne Thornton, and a number of long articles and critical works on his novels testify to his position as a star in the world of 20th century literature. But despite his wide literary contributions, we find that
he is known to the reading public and critics as a novelist, and that
his reputation is planted on his six novels (see the appendix for
summery and interpretation of Forster’s six novels). Considering
the rather limited quantum of Forster’s work, this extraordinary
spurt in his literary reputation seems initially disproportionate, but
in fact it is not so. In this context Arnold Bennett’s remark made
in 1911 are almost prophetic:

Mr. Forster is a young man... If he continues to write
one book a year, he will be the most fashionable
novelist in England. If he writes solely to please
himself, forgetting the existence of the elite, he may
produce some first class literature.

(Quoted in Shahane, 1975: 24)

Between 1918 and 1922 Forster’s work was touched on in a
number of surveys of the modern English novel (for example, E.L.
George’s a novelist on novel, 1918). More important is the
testimonial passed on by Florence Hardy, who said in a letter
written to Forster in January, 1924 that her husband Thomas Hardy
had “the greatest admiration for his work” (Quoted in Prakash,
1987:35). Among these important figures who came to admire and
appreciate Forster’s art was D.H. Lawrence. He wrote in August,
1924, to the Italian critic Carlolinati drawing his attention to
Forster, whom he called “about the best of my contemporaries in
England” (Quoted in Gardner, 1973:17). These compliments seem
to be very significant so far as Forster the novelist is concerned,
though some critics believe that there was an uneasy relationship
between the two prominent figures who were so alike and yet so
different. But it appears quite unreasonable that a novelist of large caliber like D.H. Lawrence could have used these words merely to flatter Forster. Rather, it was his belief and recognition of Forster both as a man and writer. The words of an artist about an artist are seldom used without significance; they carry weight and meanings.

Forster is regarded as a difficult and ambiguous writer, who has often made his critics uneasy and caused them to feel how strangely elusive his work is. His observation of his materials and his way of making his structures usually involve two tones that come into perplexing relationship. According to Prakash (1987), in Forster’s work:

> There is the instinct towards “poetry”, which goes with the view of art as a symbolist unity, and there is the comedy and the irony, the belittling aspect of his tone, which brings in the problems and difficulties of the contingent world. Because of this it is often possible simultaneously to interpret his work positively and negatively, depending on the kind of critical attentiveness one gives.

(Prakash, 1987: 46)

In his well known book, *two cheers for democracy* (1954), Forster believes that a work of art is anonymous. The artist has two personalities. There is the ‘upper’ personality of everyday life and there is the ‘lower’ personality, i.e. “in the obscure recesses of our being, down into which the artist dips the bucket, and out of which he creates a work of art” (Quoted in Prakash, 1987:46). According to Forster, art exists for its own sake and no other. He declares himself the kind of artist who conceives of his work as a
mediator between art's rightful superiority to use and the humanity that does not care about art at all. He is an artist who recognizes the claims of society, a strong believer in liberty who knows that liberty must be responsible if it is to escape anarchism, and a liberal who admits the law of necessity, "we live in freedom by necessity" (Quoted in ibid :46).

Forster was a young man of twenty-six when his first novel, Where Angels Fear to Tread was published in 1905. Many reviewers and critics see the novel as social comedy. This novel, according to C.F.G. Masterman (1973 [1905]), is:

A remarkable book. Not often has the reviewer to welcome a new writer and a new novel so directly conveying the impression of power and an easy mastery of material. Here there are qualities of style and thought, which awaken a sense of satisfaction and delight; a taste in the selection of words; a keen insight into the humour (and not merely the humors) of life; and a challenge to its accepted courses.


Thus, with this novel Forster managed to introduce himself as a convincing novelist to both readers and critics. It was really a successful and significant beginning that paved the road to his coming novels.

Forster's second novel was published in 1907 as The Longest Journey. This novel was more widely read than its predecessor. It is longer and more complicated than the Italian novel, Where

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1 Forster had earlier begun work on what was later became a Room with a View. But then he laid it a side to write where Angels Fear to tread (1905) and the longest journey (1907).
Angels Fear to Tread. Since it is wholly set in England, it renders more fully the forces in English society that make it particularly difficult for anyone to be both cultured and natural at the same time. Many critics agree that this novel has a touch of genius. The outlook, the ideas and similes, the dialogue, and the development are original and yet not eccentric.

In 1908 Forster's third novel was published as A Room With A View. This novel was not only much the best of the three he had written, but also it admitted him to the limited class of the best modern writers. The whole action in this novel takes place in Italy and centers on the residents of the Pension Bertolini. The characters are too close to their real life counterparts. One of the most significant benefits Forster gained from this novel was that, he could convince the readers and the critics that he had a gift for dialogue, which would have stood him in an excellent stead, if he had ever turned his attention to the stage. The novel is an expression of Forster's comic and romantic vision. It fits into the pattern of new comedy. As outlined by Northrop Frye in the Argument of comedy, "In all good comedy", he writes, "there is a social as well as individual theme which must be sought in the general atmosphere of reconciliation that makes the final marriage possible".² (Frye, 1962:238).

Two years later, his fourth novel was published as Howards End. This novel was regarded as the best novel of the year in England when it was published in 1910. For many, the novels had

² The marriage of Lucy and George.
an essential solidity and coherent which had been lacking in the first three novels. The plot of the novel is entirely concerned with the relation of two middle class families, the Schlegels and the Wilcoxes, who the more they fall out the closer they are drawn together (see the appendix for more explanation of the novel). With the publication of this novel, Forster’s reputation was consolidated and given clearer definition than before. It was the first time the word “Forsterian” was used in connection with it. One of the most significant comments made on this novel is:

The novel rises like a piece of architecture full-grown before us. It is all bricks and timber, but it is mystery, idealism, a far reaching symbol... there is life, imagination, and the very flame of action giving quality to this novel over and above the technique with which it is built up and the wisdom with which it is informed.

(R.A. Scott, 1973[1910]: 135)

In 1924 A Passage to India was published. The novel is regarded as Forster’s masterpiece. Forster visited India in 1912-1913, and again in 1921, when he acted as a private secretary to the Maharajah of Dewas Senior. These three visits provided the material for his best-known novel, A Passage to India. The novel is not only the climax of Forster’s career as a novelist but can also be seen as one of the high watermarks of the 20th century fiction. On the surface level, it appears an easy novel to read. Yet the more one reads it, the more one realizes that it can be enjoyed on many different levels, and that far from being purely traditional kind of novel, it is a highly original amalgam of various aspects. It is a very good example of story telling, which maintains our
interest from beginning to end in the mere surface actions. But at the same time, it allows the writer to say much that is profound about friendship, about the future of a nation, and about religious belief. *A Passage to India* was published after fourteen years gap, since the publication of *Howard End* (1910). Many critics consider the book as a revolution in the world of 20th century fiction. Bhupal Singh (1954), for example, states:

Mr. Forster's *A Passage to India* is an oasis in the desert of Anglo India fiction. It is a refreshing book, refreshing in its candour, sincerity, fairness, and art and is worth more than the whole of the trash that passes by the name of Anglo-Indian fiction, a few writers expected. It is a clever picture English men in India a subtle portraiture of the Indian especially the Muslim mind, and a fascinating study of the problems arising out of the contact of India with the west.

(Quoted in Gardner, 1973: 293)

Similarly, in his review of the novel, Edwin Muir (1924) says:

*A Passage to India* is a very accomplished novel. It is the kind of novel, which could be written only by a very cultivated man, but it shows Mr. Forster cultivation than that it does his intuition.

(Quoted in ibid: 279)

What is unique about the novel is that it is so rich in implication as well as in statement, that each reader can draw his own conclusion from it, just as each of us draws a different conclusion from what he experiences of life. The novel really deserves to be the masterpiece of E.M. Forster and his best contribution to the world of 20th century fiction.
Forster's homosexuality almost certainly exercised a profound influence on his fiction. His one novel, *Maurice*, deals directly with homosexuality. It was written in 1913-1914, between the publications of *Howards End* and *A Passage to India*, but it was posthumously published in 1971. The novel aroused sharp controversy and even adverse and unsavory comment on Forster's private life, as it attempts to portray homosexual relation between Maurice and Clive, two Cambridge undergraduates.

*Maurice* is regarded the least in literary value of all Forster's novels. David Lodge (1973) comments on the novel by saying:

> Maurice is not a very good novel, but even if it were a very bad novel (which it is not) its publication would still be a major literary event. Most judges, after all, would rank E.M. Forster second or third among native English novelists of this century - below Lawrence, though not necessarily below Virginia Woolf - but his reputation has rested on only five published novels.

(Quoted in Gardner, 1973: 473)

Structurally, *Maurice* is less complex than any of Forster's other novels. Forster himself recognized the weakness of his novel. On the cover of the 1960 transcript, Mr. Furbank tells us, Forster wrote, "Publishable but Worth It"? (Quoted in ibid: 473). Whatever be the case about *Maurice*, however, it will not cause any one to change his opinion about Forster as a man or about his stature as a novelist.

In addition to his six novels, E.M. Forster has written a number of short stories. There are four collections of short stories:
the *Celestial Omnibus* (1911), *the Eternal Moment* (1928), collected short stories (1947)—combining the earlier two collections— and the posthumous, *the life to come, and other stories* (1972).

**2.2.b E.M. Forster's Characters**

E.M. Forster is always concerned with the problem of connectedness in human relations. His characters desire to understand each other and to connect in true and honest friendship, yet they never feel totally fulfilled or totally successful in their relationships. The sensitiveness to character and personality leads naturally to a strong emphasis on personal relationships, a creed with Forster, as Prakash (1987) puts it:

> The real tragedies in Forster's novels are not the sudden deaths, but the failures in human relationships, the betrayals, the hates, [and] the inability to understand.

(Prakash, 1987:47)

Forster believes that to lead the good life a man must learn to establish personal relations and seek connection with others. He creates his characters in such a way that they depict their real counterparts of the English middle class, who as Forster recognizes, cannot connect. The Phrase "Only Connect", used as an epigraph to *Howards End*, sums up his ideal of harmony. His novels are dramas in which the characters always attempt to build stable social relations, but they fail considerably due to social inequality of class, power, and race. This failure should not,
however, be interpreted that Forster is a pessimistic novelist; Colmer (1975) illustrates this:

Although none of the characters [of E.M. Forster] achieves full harmony with others, with nature, or within the self, the final effect of Forster's fiction is not pessimistic, because the struggle to achieve harmony releases heroic energies and because the radiant promise is never entirely withdrawn, as the characters look beyond 'the flaming ramparts of the world', towards their cherished ideal of harmony.

(Colmer, 1975:222)

All Forster's main characters, it has been noticed, always attempt to fuse their natural and social selves and to find their part in a universe that simultaneously diminishes and confirms their human stature. Despite such attempts, the characters fail to achieve full harmony and connection with each other. This failure, according to Colmer, is "in part a reflection of Forster's own failure to connect 'the monk and the beast in man'". (ibid: 22)

One of the most effective literary devices that a novelist uses to express the idea of social and personal relations among his characters is the intensive use of dialogues. E.M. Forster, it is argued, has the mastery of dialogue. Form the first novel to the last, dialogue brings the characters to life and releases the major themes. Forster's dialogue has the virtue of good stage dialogue. It possesses economy, naturalness, pattern, and point. Forster's novels show what care goes into deciding whether dialogue, narrative, or commentary is most suitable at any one point for achieving maximum economy and expressive power. His authorian
voice harmonizes with the voice of his characters in the dialogue to produce a unity of tone. Through dialogue, Forster makes his characters ask us to share something deeper than their experiences. They convey to us a sensation that is partially physical—the sensation through which we can see our experience floating far above us, tiny, remote, yet ours. The naturalness of his dialogues deserves a special attention, because it enables the analyst to investigate and examine the utterances taking place in the dialogue from linguistic perspectives. Since the study in hand is mainly concerned with “character talk”, it is inevitable to consider dialogues as the primary data of our stylistic analysis.

2.2. c. E.M. Forster as a critic:

E.M. Forster is not only known for writing novels, but also for being a brilliant literary critic. Literary criticism is a field in which Forster has some place of eminence. His reputation as a literary critic is largely based on the Clark lectures at Cambridge in 1927, published under the title “Aspects of the novel”.

In this book Forster introduces seven formal properties of the novel, which he calls “aspects”. They are the story, people, plot, fantasy, prophecy, pattern, and rhythm. The book shows that the novel does adhere to these aspects, and that the novelist is freer to order his art in the way he wants than the dramatist, the poet or the short story writer. Forster believes that this freedom can enable the novelist to elevate the art of fiction from its traditional commitment to social representation towards something like the spiritual revelation achieved by music.
According to Forster, “the basis of a novel is a story and a story is a narrative of events arranged in time sequence. (Forster, 1954:51). A story moves monotonously forward like the regular pulsation of time to an ‘and then’ ‘and then’ beat – as opposed to ‘rhythm’, which pleases because it is irregular and unexpected. It merely shows “what happens next” in time without pausing to reflect upon the significance of what happens. It can be understood as separate from everything else within the novel if “it is recognized that its appeal is merely to an unintelligent and brutish curiosity and not to the rational or reflective or emotional self” (Advani, 1985: 133). Forster gives high importance to the aspect of story because he feels that if the novel tries to do away with it, an essential element of form would be lost and “the novel that would express values becomes unintelligible and valueless” (Forster, 1954: 83).

As far as the second aspect ‘people’ is concerned, Forster allots two chapters to it. It is a clear indication of the importance he attributes to character in fiction. In the first chapter on “people”, he draws attention to how our lives actually get into fiction. He gives five main facts of life: birth, food, sleep, love and death. These facts, according to Colmer (1975:177), are “products of a mind that has brooded long over the contrast between ‘Art’ and “Life”, that has seen that the novelist’s function is to reveal the hidden life at its source”. In the second of chapters on ‘people’, Forster draws a distinction between ‘flat’ and ‘round’ characters. Flat characters, in Forster’s terms, are “constructed
round a single ideas or quality” (Forster, 1954: 103-104). These have the advantages that they are easily recognized and easily remembered. By the second, “round” characters, he means the characters that “cannot be summed up in a single phrase” (ibid: 107). This is because, Shahane (1975:178) explains, they are “multidimensional.” Round characters, Forster adds, also have “the capacity to perform tragically for any length of time and can move us to any feelings except humour and appropriateness” (Forster, 1954: 112). In this sense, all Forster’s main characters are round characters, except perhaps Lucy in “A Room With a View”.

The third aspect is “plot”. According to Forster, the plot is “the novel in its logical intellectual aspect” (ibid: 144). The plot of the novel, Forster argues, cannot be conceived without “intelligence” and “memory”. The reader must observe each fictional event in two ways “isolated, and related to the other facts that he has read on previous pages” (ibid: 131-132). Memory, according to Forster, locates each event in time, ranging back and forth to rearrange and reconsider each event and its cause, whereas intelligence perceives a network of cross-correspondences and significant relationships between events. Most of the readers of aspects of the novel probably find Forster’s definition of “plot” as distinct from “story” convincing. “The king died and then the queen died” is a story; but “the king died, and then the queen died of grief” is a plot, “the time sequence is preserved”, Forster remarks, but “the sense of casualty overshadows it” (ibid:130)
The aspect of fantasy, on the other hand, is very important for the novelist to create his own fictional world. The novelist abandons the logic of conscious life and presents a fictional universe, which could not exist in reality. Fantasists are divided into two categories, the comic and the satiric. Forster prefers comic fantasists because he feels fantasy is only suited to charm and gaiety. Fantasy reorders the real world into a new imaginative synthesis, and is thus a movement away from the logic and division of social existence. In contrast, satire relates to specific social problems in the real world. A comic fantasy can only be appreciated if one ceases to ask logical questions, but satire is precisely an appeal to recognize the truth about reality. Satiric fantasy is thus a contradiction in terms, because the element of satire prevents any thorough immersion of the reader into the illogical world of fantasy.

The fifth aspect of the novel is the aspect of prophecy. By introducing this term, Forster rises to the height of his powers as a critic. Prophecy denotes the existence of spiritual intensity within a novel. According to Forster, “it [Prophecy] demands humility and the absence of the sense of humour.” (ibid: 197). The novelist is a prophet when his work becomes a sensible embodiment of the unseen. The prophet, in Forster’s terms, is the novelist as mystic, whose work reveals the underlying spiritual unity of all creation.3

With respect to pattern, Forster’s view of this aspect is ultimately ambivalent. He connects pattern with atmosphere and

3 For more details, see Forster (1954:181-212)
values its appeal to the aesthetic sensibility, but cannot sufficiently distance it from the idea of extremely imposed order and a theoretical concern with form. According to Forster, "...the sensation from a pattern is not intense enough to justify the sacrifices that made it...." (ibid: 134). Pattern, in Forster's terms, is something mechanical and external that determines the shape of the novel.

Finally, Forster discusses rhythm. The word rhythm, as Forster uses it in aspects of the novel, is synonymous with the notion of music. When fiction is rhythmically structured, it approximates towards the sublime form of a symphony. Forster says that rhythm in fiction is noticed in two ways — as a separate, self-contained theme or a "little phrase (which) has a life of its own" (ibid: 239), within the larger flow of the novel, and also as a larger indefinable entity, which is recognized after the novel is over. In the first case, rhythm denotes the sporadically recurring images, which make the novel a musically cohesive structure. It gives the reader the impression that the work hangs together because "it is stitched internally" (ibid: 236). The beauty of rhythm, Forster argues, is precisely:

Not to be there all the time like a pattern, but by its lovely waxing and waning to fill us with surprise and freshness and hope

(ibid: 239)

Rhythm of the second sort, Forster says, is something unheard and yet apprehended when the novel is over. It cannot be pinned down or defined as anything specific within a novel, for it
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is a sort of revelation of the novel as spiritual unity. It is the highest kind of beauty that a novelist can achieve.

Form the above perspective, it can be argued that Aspects of the Novel by E.M. Forster is a scholarly work of permanent importance, in which Forster proves his talent as a successful and brilliant literary critic. I completely agree with John Colmer, who once said:

Aspects of the novel has survived remarkably well and continues to be read when more scholarly discourses on the novel gather dust on the shelves. The reasons are not difficult to discover. It is alive on every page; it communicates the author’s own enthusiasms; it whets the reader’s appetite through apt quotations and skillful commentary, while never doing the reader’s work for him, the usual fault of popular literary handbooks.

(Colmer, 1975:180)

2.2.d E.M. Forster’s language

According to Prakash (1987: 104), “his [E.M. Forster’s] language is easy and poetical.” It is this easy language that makes his work enjoyable to all readers, especially the common readers who do not have enough literary background. For Forster, every word is meaningful according to its use and significance. As a matter of fact, it is the unique use of language that serves the basis for his artistic writings. Although his language is easy and poetical, in his simple conversational and pithy sentences he gives deeper meanings. The way he handles the conversation linguistically is particularly impressive. He makes the language of his fiction charming, interesting and thought provoking. It is this
quality, which makes Forster distinct from other writers and his work universal. Forster associates between the poetic and the musical use of words. In this respect, Prakash says:

His [Forster's] words and phrases ring in our ears like musical sounds. The Lyrical descriptions of landscapes and the musical symphonies in his novels reflect this feature of his prose fiction. In fact, Forster sees the two worlds of literature and music, of written words and musical sound fused into one.

(Prakash, 1987: 105)

Forster is no doubt the master of symbolism. This distinctive feature can only be achieved by the symbolic use of language. In order to make his language symbolic, Forster used all the devices of suggestions. Images, allusions, hints, changes of rhythm, broken conversation, and other hints often occur in his novels. Features, such as indirection, suggestion and allusion are the keywords which can be used as positive criteria in the literary appraisal of the art of his symbolism. In A Passage to India, for example, we notice the reference to “echoing walls”. The idea is made fact when the party visits the caves. Words like ‘muddle’, “real”, “oriental” recur in his novels with symbolic significance. The word muddle is symbolic of the Hindu religion with all its varieties. The word muddle also suggests the mystery of human life. The word “real” in its frequent recurrence in The longest Journey refers to the theme of the novel. Thus, these devices strike the keynote in the framework of his symbolism.⁴

⁴For more details, see Prakash (1987:105)
Not only readers who appreciate Forster’s language, but also critics and great novelists. Admiring his language gift, Virginia Woolf writes:

....Mr. Forster has the art of saying things which sink airily enough into the mind to stay there and unfurl like those Japanese flowers which open up in the depths of the water.

(Virginia Woolf 1973[1927]:333)

A statement like this by a great novelist like Virginia Woolf cannot be made arbitrarily. Rather, it is recognition of Forster’s skillful use of language, a merit that singles him out from other writers.

2.2.e. Similar Linguistic Studies done on E.M. Forster

The only previous studies reported are three short articles written by Buck and Austin (1995), Buck (1996), and Buck (1997).

Buck and Austin (1995) select a dialogue from Forster’s Howards End that takes place between Margaret and Mr. Wilcox (Henry). The analysis shows how the speakers (Henry and Margaret) use different strategies, such as interrupting, raising threatening questions, ignoring each other positive and negative face wants etc. to gain ground in the conversation. Buck and Austin conclude that the dialogue selected can be treated as if it were a spontaneous conversation. Forster’s characters, they argue, are seeking continuously to negotiate their power through the language they use. They finally state that:

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5 There might be other linguistic studies done on E.M. Forster, but I am particularly concerned with these studies that are, to some extent, similar to the present study.
In Forster's dialogue in short as in all socially contextualized speech, power is not given; it is something that must be continually negotiated for, something that is lost and regained with each shift and turn of conversation.

(Buck and Austin, 1995: 71, 72)

Another linguistic study is done by Buck (1996). This time, Buck draws attention to the invitational rituals manifested in Forster's posthumously published novel, *Maurice*. The study is based on sequence of inter dialogues occurring between Maurice and Clive. The analysis of the dialogues reveals, according to Buck, the important discourse function of the invitation and how Forster stylistically exploits that function. The study also shows that a discourse analysis not only reveals the variety of stylistic effects that form an integral part of the dialogue's texture; but also explains the process of contextual delimitation that emerges through our reading as we negotiate the linguistic form with our linguistic presumptions and with the always changing context of the local discourse situation. The main finding of this study is identical with the one found in the previous study done by Buck and Austin (1995), that the social power in Forster's dialogue, is not a given. It is something that one needs to maintain, protect, defend, sometimes lose, and sometimes regain with each new turn of discourse.

The third study is also done by Buck (1997). In her analysis of selected dialogue between non-intimate characters of unequal power relation (Aziz and Fielding) in E.M. Forster's *A Passage to India*, Buck explains how linguistic utterances cohere in large
units of extended discourse. The finding of the study, Buck confirms, is consistent with excerpts she has studied from Howards End and Maurice.

However, the present study is new and different in the sense that it investigates concepts, which has not yet been explored in E.M. Forster's novels. It may not be the first time that style-shifting is studied in literary texts, but it is undoubtedly the first time this concept is explored in Forster's novels. Regarding Lexical colouring, I can confidently say that it is the first time this concept is studied, not only in Forster's text, but maybe in all literary texts.