Appendix 1
APPENDIX – I

FORSTER’S ORIENTAL DICTION: A GLOSSARY

‘Oriental’ in the context of the present chapter indicates a religio-cultural concept rather than a purely geographical one and denotes Islamic culture and traditions prevailing in Forster’s time.

‘Diction’ is used in the very general sense of Forster’s choice and employment of Arabic, Persian and Turkish words which is considered as his Oriental vocabulary. Words of direct Oriental origin naturalized into English have also been included where these are inextricably associated with the Oriental life, as for example, Mosque, Bazaar, Moslem and Mohammedans etc.

Forster’s use of Oriental expression is owing partly to his first-hand, acute observation of Oriental life and partly owing to his extensive reading of works on the Orient. He has used the Oriental expressions accurately despite the lack of his mastery over any of the Oriental languages.

Forster writes with lucidity and graceful ease. The drifting currents of the Orient move through the book,
languidly at times, swiftly and surcharged with meaning. The evasive, baffling charm of the Indian life is suggested, with its regard for formulas, symbols and spiritual significance. Forster's friendship with Syed Masood provided a solid basis for identifying locations, characters, incidents, customs, traditions and languages as well as culture of Indian people. He acquired knowledge of Islamic thought and literature, particularly of Persian and Urdu under the influence of philosophy of poets-Mohammad Iqbal and Ghalib. He was attracted towards Islam because he was influenced by Iqbal's thought that Islam, freed from the shackles of theological thought of the previous ages, was capable of giving a better deal to man by emphasizing its doctrine of equality and regard for human dignity. He had comprehended the essential meaning of Islam and that was the reason he looked at it with greater sympathy. Also in company of his Muslim friends, he found the sense of calm in the simplicity of Islamic design and architecture. Forster felt easier among the society of Muslim friends. Their personalities and religion were more intelligible. One finds in his novels number of Oriental words which he picked up among his Muslim friends. It is likely that his
high degree of appreciation of Masood's character that influenced his general outlook on Muslims and Islam.

Forster's style is free from the diction which is employed for the purpose of pleasing the readers with sweet, symphonic, harmonious sounds. In his novel A Passage to India, he used mixed diction of Persian, Urdu and Hindi words to convey his thoughts and views about the Oriental way of life and its modern, social, political and economic life. Forster had a way of simplifying the issue and putting them in words of one syllable. Here is the list of the Oriental words used by Forster in his novel A Passage to India (The numbers in brackets refer to the chapter and page number:)

1) Babu (VII:65)
   It is a Hindi word used for Hindu gentleman or a Hindu title of address equivalent to Sir, Mr. or a native Indian clerk.

   Forster found much babuism in the Indian life during the British rule. In the novel however, he found no signs of babuism ascribed to the Indian natives at the club where they handled a foreign language with liveliness and enthusiasm.
2) Badmash (IX:113)

An Urdu word which means an evil character following an evil course of action.

'Badmash' is symbolically used in the novel for Englishman holding India for selfish motives, as this expression occurs during the conversation of Aziz and Fielding.

3) Band-Garhi (XXVI:246)

A vehicle enclosed on all sides or a covered carriage. 'Band' is a Persian word meaning closed and 'ghari' a Hindi word which means a carriage. Band-ghari is meant for carrying purdah-observing i.e. veiled women. This band ghari is driven by bullock or by horses. In the novel, we find Band ghari used for safety purposes for civil servants at that time.


A Persian word 'bazar' is used for market, an Oriental market place or range of shops.

The description of 'bazaar' recurs throughout the novel at different instances for varied purposes and
functions. Since the beginning of the novel, with the depiction of Chandrapore city, its bazaar and location of Aziz’s bungalow near it are well described.

Several incidents occurred in bazaar, as the police escorting Aziz while he was passing through the bazaar during his trial in court and it was on Collector’s insistence that the troops cleared the bazaar owing to the riots taking place at Chandrapore and for that purpose special arrangements were made by Fielding to rescue Adela during her exit from court, as the main road through the bazaar was blocked.

Bazaar is market place to buy things and it was in the bazaar that Aziz saw the Mohurram procession. Similarly bazaar proves a rescue place for Dr. Panna Lal escaping into it from the public wrath while giving witness for the prosecution.

For Adela, the indescribable smell of the bazaars was sweeter than a London slum. Therefore, bazaar’s importance is worth mentioning for several important incidents that took place there.

5) Begum (II, VIII, XIV, XXX: 13, 20, 92, 139, 271),

A Moslem princess or woman of high rank known in Urdu as Begam. It is applied to Muslim ladies.
Forster during his visit to India and among his Muslim friends, noticed that Muslims of high rank addressed their wives as Begum, a word of honour for their ladies. The whole of India was full of Maharani, Ranis and Begams, Forster refers to Aziz as well as Hamidullah addressing their wives as Begam, denoting respect and honour.

6) Bulbul (XXXIV, XXX: 267, 293)

A Persian word for Nightingale. Its attachment to rose is ‘a well known fable’. Forster’s interest in Persian and Urdu poetry is highlighted in the novel by mentioning words like Bulbul through a Muslim character Dr. Aziz in whose poems bulbul and roses recur.

7) Caaba (XXXVI: 320)

An Arabic word’ Kaba is the House of God in Mecca, Saudi Arabia enclosing a sacred black stone given to Abraham by angel Gabriel, towards which Muslims face when praying. Forster had come to discover much about Islam and its principles in the company of his Muslim friends. Thus he learnt about this holiest shrine of Muslims and it is mentioned in the last chapter of the novel where Aziz is shown to have written a poem about Mecca-the
Caaba of union where pilgrims die offering their prayers before they had seen the friend.

8) Chukker (VI: 58)

Chukkar in Urdu refers to rounds or one of the periods into which a game of polo is divided. In the novel, we find that Aziz while riding asked one of the training youths to have another chukkar.

9) Chuprassi (II, XXIV: 15, 217, 219)

In Urdu chaprassi, is used for an office messenger or henchman. Forster has observed the servants working as chuprassies in offices as well as personal attendants of some notable persons. As we find in the novel, a chuprassi of the civil surgeon handing over to Aziz a note of Major Callender. During Aziz's trial, chuprassies are shown making all the arrangements for the Englishmen in the court for it was important that they should look dignified. As the trial proceeded, Mr. Das wanted to accommodate Miss Quested with a chair in view of her health so the chuprassies passed up not one but several chairs.

10) Dilkusha (IV, XXV, XXVI, XXXI: 36, 237, 248, 249, 280)
A compound word, of which both are Persian words: “Dil” is the heart while “Kusha” (from Kashudan), means to open so ‘dilkusha’ means something that is pleasing, fascinating or beautiful.

Forster took the idea of providing bungalows with some Urdu or Persian name, following the example of Dr. Ansari’s residence which bore the name ‘Dar-us-Salam’.

In A Passage to India Forster has given a name to Dr. Aziz’s bungalow as ‘Dilkusha’ where all important meetings, gatherings and victory dinners were held and important matters such as what sum Miss. Quested should pay as compensation were discussed.

11) Ghalib (IX, XI: 105, 122)

(Ghalib 1796–1869) was a well known poet of Urdu and Persian. Forster was keen to know about India’s art, religion, culture and literature. He had studied Urdu poets such as Ghalib, Iqbal, Hali and was deeply impressed by them. Accordingly he mentions these poets in his novel. We come across the verses of Ghalib being recited by Aziz as he wanted his religion and language as well as renowned persons being praised among his friends. That
is why he mentions Ghalib’s name in his conversation as well as in his poetry.

12) Gully (XVI, XXIV: 159, 223)

An Urdu word, which refers to a narrow passage. Forster had noticed such narrow passages during his visit hence its mention in the novel. We find the description of such narrow passages as gully on the expedition to the Marabar Caves. It was partly a zigzag path, full of grooves, caves behind caves or fabricate in pairs at the entrance of gully or rather a crease showed among the rocks scurfy with cactuses.

13) Hafiz (II: 18)

A Persian poet, whose poems were translated into English, Forster was much influenced by his poetry. We find Aziz mentioning about his poetry in A Passage to India, while conversing with his friends. Also a title of respect for a Muslim who knows the Quran by heart.


Chapter II gives us glimpses of great writers of Urdu read by Forster. Aziz in taking to his friends mentions the names of poets, Hafiz and Hali while quoting Persian, Urdu and Arabic poetry.
15) Hakim (XXV: 236)

In Arabic, Hakim is a wise, learned man, physician or a governor. Forster has used it of Dr. Panna Lal who as physician prescribed Aziz milk when he was ill.

16) Hammam (VII: 71)

The Arabic word ‘Hammam’ is a public place where people take bath. During Forster’s visit, people of India mostly of noble families used hammams for bath where all bath facilities were provided.

Such historical description of hammam i.e. bathroom is seen in the novel as Aziz was trying to locate the luxurious bathroom used at the time of the Moghul emperors- who loved water fountains, gardens and such hammams as for their entertainment.

17) Hookah (II: 10, 11)

An Arabic work ‘Huqqah’ is a pipe for smoking. ‘Huqqa’ in Persian means a metallic or earthen vessel through which fumes pass when smoking tobacco. In India and Iran, a form of tobacco pipe by which smoke is drawn through water.

Forster had noticed that Muslims at that time used hookah for smoking, which they enjoyed in the company of
their friends. We come across this word with reference to Aziz and his friends Hamidullah, Mahmoud Ali who, while smoking hookah, were discussing their relations with the Englishmen.

18) Huzoor (II, IX, XXXI: 18, 102, 279)

This is an Arabic word for addressing honourably an exalted personage or master used by natives as a respectful term of address. Forster observed such words of honour being used for the dignified persons. Huzoor, a word of honour to the persons of notable personalities was employed by the servants and we find this being used of Major Callender and Dr. Aziz by their servants in the novel.

19) Islam (II, XXX, XXXV: 19, 268, 296)

In Arabic Islam means 'submission to God'. It is the religious faith of Muslims based upon words and religious teachings of the Quran. Forster was highly impressed by the simplicity and purity of the principles of Islam. That is why we find his inclination more towards Islamic culture and Muslim community. He was highly influenced by the teachings and tenents of Islam. Such thoughts on Islam are found originating in Aziz's mind that Islam is more
than a faith, more than a battle cry, an attitude towards life. However, later on Islam grew idolatrous and Aziz longed to purify it. We find that the main theme of Aziz's poems was about the decay of Islam.

20) Iqbal (II: 14)

(1877-1938) A well known poet of Urdu who also wrote in Persian. Iqbal's poetry had always been a source of admiration, inspiration and interest for Forster. We find him quoting his verses in his articles. Also mention is made of him in chapter II when Aziz includes Iqbal among his favourite poets.

21) Izzat (III: 33, 34)

It is an Arabic word denoting honour, dignity, respect and glory. In the novel A Passage to India 'izzat' or prestige is used with reference to Aziz whose honour is attacked by an Englishman i.e. Ronny.

22) Kerbala (XXI: 192)

It is the name of field in Iraq on the bank of the Euphrates where a battle between Yazid's forces and Imam Hussain, grandson of Prophet Mohammad was fought in 680 A.D. Forster while witnessing Mohurram festival learned about the commemoration of the sacrifices
made by grandson of Prophet Mohammad and his family members. In the description of "tazia", the whole episode at Kerbala is mentioned in the novel.

23) Koran (IV, XIV: 36, 145)

In Arabic known as the 'Quran' the word of God revealed to the Prophet of Islam. It is a sacred text of Islam divided into 114 suras, dictated to Mohammad by Gabriel and regarded by Muslims as the foundation of law, religion, culture and politics. Forster had noticed the importance of Quran for Muslims and the Oriental life, hence his reference to the Quran during the conversation about the Moghuls that Akbar though a wonderful man was half-Hindu and he never repented new religion, which he founded in place of the Koran.

24) Mecca (VI, XXXVI, XXXVII: 58, 320)

An Arabic word, a city and capital of Hejaz in Saudi Arabia, birth place of Prophet Mohammad and also the spiritual centre of Islam to which Muslims turn in prayers.

Forster's knowledge of Islam made him mention Mecca, a place so closely associated with Muslims' strong feelings and faith. We find in the novel, Aziz co-religionists praying after sunset with their faces towards Mecca.
25) Mem-Sahibs (III: 24)

A hybrid English-Urdu word, is the respectful designation of a European married lady. Forster observed Indians calling the English ladies as mem-sahibs as a mark of respect. That is why we find in the novel English ladies being addressed by their servants as mem-sahibs.


Mohammedan is a follower of Prophet Mohammad. Forster had close contact with Mohammedans because most of his friends were Muslims and thus the novel revolves mainly around them. Throughout the novel, we witness the partisan attitude of English towards the Mohammedans and Hindus in that except a few, none of them was allowed at the English club. Also we notice the underlying unity and strength among Muslims in the vow of Mohammedan ladies not to take food until Aziz was acquitted and the pledge of all local Mohammedans of not taking part in the preparations of Mohurram procession.

Aziz is shown as a strong nationalist who would like to see more of Indians and not merely Mohammedans and
later in the novel, we see such nationalist feelings when the shrine at Mau was visited by both Hindus and Muslims. Adela guessed that Aziz might have several wives because Mohammedans practise polygamy and from here the novel took a different turn, resulting in a hallucination of Adela.


The Arabic word ‘Muslim’ stands for a follower of Islam submitting himself to God’s will. Forster was much happier in the company of his Muslim friends, he learnt much about them, their devotion to faith, firmness in their religion and their true belief in God. He was much impressed with this particular community and their religion. That is why he has highlighted this faith group in the novel. Forster had the opinion about the Muslim that when his faith is pure, he behaves in the sacred enclosure as tradition and prosperity enjoin, attaches no sanctity to it beyond what is conferred by the presence of the devout. We find this word in different contexts and in varied form in the novel because the novel revolves around the main
Muslim character of Dr. Aziz. For Moslems, Aziz had always been a source of inspiration to act and think independently, but unless Moslems get rid of the superstition, India would never advance. He was proud of being a Moslem, had a strong faith in his religion-Islam, a true devotee and thus seek service in some Moslem states as Hyderabad, Bhopal and was sure that India shall be a nation with no foreigners of any sort, only Hindu, Moslems and Sikhs all together. He even criticized Akbar for not being a true Moslem. Aziz, though being a true and staunch Muslim, equally loved his country.

27) Mohurram (V, VIII, XX, XI, XXI, XXII, XXV: 41, 84, 96, 117, 181, 192, 196, 199, 201, 234)

It is the Arabic name of the first month of Muslim lunar calendar. In India it is applied to the period of fasting and public mourning. Forster had witnessed the Mohurram procession during his visits to India, hence his description is both rich and faithful. The importance of Mohurram procession in the novel is to show that the riots that took place during the period of Aziz’s imprisonment, although precautions were being taken as conciliation committees and official parties as well as councils of
notables were set up for safety purposes. Since the beginning of the novel, one notes the preparation of Mohurram procession in the form of building paper towers of a size too large to pass under the branches of a certain peupl tree. Later on Moharram procession resulted in the form of Hindu-Muslim riots.


It is the Muslim place of worship, being centre of religious and community activities. Forster had often visited mosque along with his friend, Masood and thus knew the importance of this place for Muslim who do not have any hierarchy of priests.

For Forster mosque had always been a source of solace and in the novel in laying bare Aziz's thoughts, he expresses his own feelings that the mosque by winning his approval let loose his imagination and that some day he too would build a mosque. The importance of the mosque lies in the novel that it was here that Aziz met Mrs. Moore for the first time and the love and friendship welled up and
in the mosque only towards the end of the novel, he realized that he should be never friendly with English after having undergone so much sufferings. Aziz would always like to talk about some Mohammedan objects as mosque and his attachment to this place is inherited by his children who also visited mosque frequently.

29) Moghul (VII, XIV, XVI, XXXI, XXVII: 66, 73, 136, 144, 159, 253, 276)

The Persian word 'Mughal' literally means a Mongolian, It, however, signifies Mughal Empire in India from sixteenth century to nineteenth century. Forster had read the history of India and was particularly interested in Mughal administration and their achievements, bravery and great personalities, palaces, forts, tombs and gardens. In the novel, the word 'Moghul' points to the importance of Mughal administration in India in comparison to the English rule in the sense that had there been Moghul empire at its height, India would have been more beautiful with Alamgir reigning in Delhi on the Peacock Throne. During the trip to the Marabar Caves, we find Aziz and Adela talking about the Moghuls, their achievements as well as failures. We also find Fielding
appealing to Aziz to treat Adela graciously and act as Moghul emperors who showed mercy.

30) Nawab (IV, VIII: 94, 97)

It is an Urdu word, rather a title of nobility conferred upon Muslims of distinction and a word of honour. In the novel, we find the word ‘Nawab’ added to Nawab Bahadur as a token of respect as he was the lieutenant governor.

31) Nullah (VIII, XIV, XVI, XXIV: 40, 89, 135, 159, 228)

Nullah is used in both Urdu and Hindi as a dry river bed or ravine in India. Forster had come across it while travelling across the different places of India. Its description in the novel is found during journeying to the Marabar Caves that there was a ledge half-way up the hill or broken ground rather with caves scattered near the beginning of a nullah and the crease continued as a nullah across the plain, the water drawing off towards the Ganges. Also Hyenas were found often prowling in nullahs.

32) Pan (II: 15)

In Hindi, a betel leaf, enclosing lime and areca mint chewed in India. Forster has written at length on this custom in Abinger Harvest. He observed that most people
in India preferred to have pan after dinner. He had tried to study the habits of Indians, particularly of Muslims. We observe in the novel the same habit being practised by Aziz, when Hamidullah directs him to clean his teeth after having pan, but Aziz refused to do so.

33) Pathan (V, XX, XXVI: 39, 50, 51, 184, 242)

Pathan is an Afghan, of Indo-Iranian stock and Moslem religion, who were settled in India, particularly on its North-West frontier. Forster while studying Indian culture observed that it was divided into castes and sub-castes and Pathans formed a sub-caste of Muslim community. Ronny was found talking about the Pathans at a Bridge party organized by Turtons. He criticized Indians who are seditious at heart. Aziz is shown a true patriot and as far his loyalty is concerned he wanted native troops for the country comprising Gurkhas, Punjabi, Bhils, Marathas and Pathan in place of Englishmen.

34) Pukka (III, XV, XX: 28, 154, 180)

A Hindi word meaning something made of good material, permanent, substantial, genuine, superior, also mature and of a sound character. Forster used this word in more than one sense—of relationship and the other in the
context of material. We see in the novel that Mrs. Turton remarked at the Bridge Party that Fielding was not a pukka Englishman and should better marry Miss. Quested for she also was not a pukka Englishwoman. Again we find when Aziz was near Kawa Dol, he heard the noise of a motor-car, but could not get a good view of it. No doubt it would stop almost exactly beneath them, at the place where the pukka road degenerated into a path.

35) Punkah (IX, XVI, XXVII: 110, 162, 217, 228, 231)

In Hindi it means a fan especially a large swinging screen like fan hung from ceiling and kept in motion by a servant or by machinery. Forster had seen such punkahs as electricity was not introduced during the time of his visit. We find such punkahs being pulled by some persons. Forster has shown the importance and use of it at several places in the novel. The importance of punkah is seen in one of the scenes when the doctor, Fielding and others came to enquire of Aziz's health. He pointed to his room, full of squalor the floor strewn with fragments of cane and nuts and spotted with ink, the pictures upon the dirty walls and no punkah. Even in the court, we note the victory of Aziz's side, however, unaware that anything unusual had
occurred, the man continued to pull the cord of his punkah, to gaze at the empty dais and rhythmically to agitate the clouds of descending dust. We also notice a punkah in collector's room when Fielding was called by him after Aziz's arrest.


A Perian word, veil, also a curtain, screen a piece of cloth to cover the face as is the practice among the Muslims and also the state of seclusion. It signifies the screening off woman's quarters in a house.

Forster noticed that the status of women in Indian society was not high. Many customs as dowry, purdah and divorce were common, particularly Muslim women observed purdah and were not treated on equal footing with men. Purdah system was a common practice in those days, especially in women of high ranks. In order to highlight Muslim customs and traditions, Forster harps at the practice of purdah Even at the parties organized by Englishmen, group of Indian ladies participated in purdah and were ridiculed by English ladies. It is also shown in the novel that efforts were on for giving up purdah. Aziz's
wife made her efforts to educate herself against the lifting of the purdah. Hamidullah also discusses about the Indian ladies that they pretended at the time of his trial to give up purdah and now it ended in humbug. Even during the Gokul Ashtami festival, there was an atmosphere of joy, laughter, some jumped in the air, others flung prone and the women behind the purdah shrieked.


An Urdu word used for master and lord in India by natives in speaking of or addressing Europeans or people of high rank. This word of honour or respect is used by Major Callendar’s servant. Ronny was addressed thus by Nawab Bahadur while they were travelling in the car.

38) Salam (V, VI, XIII, XXXV: 44, 57, 129, 300)

The Oriental salutation with the palm of right hand being held to forehead also a respectful or ceremonious verbal greeting. Arabic expression ‘Salaam’ means to salute someone. Forster had observed that it was customary among Muslims to greet one another in the form of salaam. Therefore he has shown in several instances in the novel that Muslims do not like to shake
hands but prefer to say Salam. For example, Mohammad Latif, Aziz's cousin who like an Indian of the old fashioned sort did salaam. Also we find ladies salaaming before they had left the club to Mrs. Bhattacharya, Mrs. Turton and Mrs. Moore.

39) Sais (II, XXV, XXXI: 29, 232, 279)

This Urdu word means an employee who looks after horses. Forster loved riding and therefore he talks about the Sais.

40) Shikar (XIV: 139)

It is Urdu word meaning a game. Shikar was considered as a means of entertainment among the elite. Forster himself was one of the participants in one of the hunting games with Masood.

While visiting the caves, Aziz instructed Mrs. Moore and Adela how to mount the elephant. As the elephant had knelt, they climbed up the ladder and he mounted in shikar fashion treading on the sharp edges and then looked up the tail.

41) Tazia (IX, XXI: 17, 192)

The replica of a dome/minaret. To commemorate or remember the martyrdom of the tragedy which occurred in
Iraq. A representation of the shrine of Imam Hussain, son of Fatima, the daughter of Prophet Muhammad.

Forster had himself seen the Mohurram procession in which “Tazia” were carried, representing mourning. He had seen the tazias built too large, being taken out in the procession as a sign of mourning the death of Prophet’s grandson and his family members. Also in the novel, we find that when the Mohurram procession was on its way, Ronny being the District Magistrate was invited to inspect Tazias.

42) Tonga (II, XIV: 17, 18, 140)

It is a light two wheeled cart pulled by the horse for four persons is used in many districts of India. Tonga is a Hindustani word. It was the main source of conveyance in Forster’s days. During the expedition to the Marabar Caves, Mrs. Moore and Adela mounted on the elephant and the servants placed crockery into the tongas.

43) Topi (V, XVI, XXXV: 39, 155, 299, 300)

Topi a Hindi word is a hat or helmet especially a light helmet. Muslims preferred to have topies on head while offering prayers. Forster has used ‘topi’ as a metaphor in the novel i.e. ‘Aryan Brother in a topi and spats’ pointing
to Miss. Quested in the Bridge Party. Later it was the topi that helped Aziz to find out Fielding when Adela went missing, he started back towards his camp down in the plain, he heard the car starting, so he scrambled down the valley facing off the hill towards Mrs. Moore and in the midst of it he saw an Englishman's topi, not Heaslop but Fielding.

Lastly, Fielding when met Aziz after a long duration were having talks, one of his companion who was new to the country, cried as the rain drops drowned on his topi, thinking that the bees were renewing their attack.

44) Vakil (II: 12)

An Arabic word meaning a lawyer. Aziz is shown talking with Vakil Mahmoud Ali about the English.

45) Wallah (II, XXIV: 17, 217)

A man, fellow used a suffix with such words as punkah and tonga. In chapter II we see English ladies hiring a tonga -wallah to the club. Also we find a punkah wallah pulling the cord of punkah in court during Aziz's trial.

Thus we see that Forster's use of Oriental words of Arabic, Persian, Urdu as well as Hindi origin has been successful in lending to his novel an Oriental colouring
gained through his personal experience and his contact with Indians during his two visits. And the most remarkable thing about Forster's use of Oriental words is that despite the lack of any mastery over these languages, his handling of the Oriental diction is marked by appropriateness and accuracy.

The next chapter is on Forster's Annotations with references to the Everyman Edition. The study seeks to examine critically the notes and glossary of this important Edition. It is an effort to correct the mistakes in annotations.
Appendix II
APPENDIX – II
FORSTER’S ANNOTATIONS WITH REFERENCE TO THE EVERYMAN EDITION

Annotations are necessary for providing valuable information and clarification to the readers regarding the text. By definition these should provide correct information and meanings. Usually we find such notes at the end of the book or chapter. Annotations are important because they clarify and amplify the text, contributing to its better appreciation. However, the annotations may be incorrect, inaccurate, incomplete or superfluous.

The importance of the Everyman Edition of A Passage to India consists in the point that it includes a number of Author’s Notes. This is the last edition of the book that appeared in the lifetime of the author i.e. in 1957. It shows that Forster felt the need for a glossary of Oriental words and allusions.

This chapter critically evaluates these notes and glossary in the Everyman Edition of A Passage to India. Though these notes provide valuable information to the readers regarding Forster’s actual experiences, these are marked by some misconceptions regarding Oriental
expressions and material, with insufficient incomplete meaning of some Oriental words. An attempt has been made at a critical estimate of the Oriental annotations of the edition.

Although we see that Forster’s novel *A Passage to India* highlights Oriental aspects of life i.e. its religion, custom, tradition and above all is centered round the main Muslim character of Dr. Aziz, modeled on Syed Ross Masood, a close Indian friend of Forster to whom he dedicated his novel, one fails to find in the notes many valuable details about Islam and Muslims.

The notes below are reproduced from the Everyman edition followed by our critical comments:

*Page 33*: the hookah, the topic of conversation, and (p.37) the polyglot reciting of poetry all figure in a ‘merry’ evening spent by Forster with three Indians at Aurangabad on 25 March 1913, and described in a letter of that date to his mother: ‘Indian dinner and Hookah afterwards – and have recited poetry to one another in various tongues – Arabic
Persian Urdu and Greek; also a discussion about....the faults of English people'.

Though the notes indicate Forster's participation in dinner at Aurangabad where during the conversation he saw hookah being lighted up, a common practice in those days among Muslims. But to say that they used in such gatherings to criticize the faults of English people a sweeping generation, as it was not necessary that their only topic of discussion focused on the British.

Page 38: Hafiz (1320-89) is generally regarded as one of the six greater Persian poets; Hall (1837-1914) wrote in Urdu; Mohammed Iqbal (1875-1938) wrote in Urdu, Persian and Punjabi, and is the subject of an admiring essay in Two Cheers for Democracy.

'India – a hundred Indias – whispered outside.......but for the time India seemed one.....' Reviewing Footfalls of Indian History by ‘Sister Nivedita’ (‘The Mission of Hinduism’, Daily News and Leader, 30 April 1915; Abinger Edition, vol 16),
Forster had written: ‘And to the objection
“What is India? Are there not a hundred
Indias?” she replies that India once was,
still essentially is, and in the future visibly
shall be, One.....’Cf. also p.261

The reference to these great personalities of India
does not provide many details and there are some errors
regarding the dates of these poets.

Hafiz Shirazi, whose full name was Muhammad Hafiz
Shirazi was a Persian lyric poet and supreme master of
ghazal. Hafiz's exact dates and details of life are much
disputed. His pen-name Hafiz signifies that he had
memorized the Quran, and his poetry displays his
thorough grounding in Arabic and Islamic traditions and in
various branches of secular knowledge and Persian
literature. Hafiz's literary fame rests on his Diwan, the
collection of his poems in ghazal form. A few excerpts in
translation are cited below:

If that Shirazi Turk will take my heart in to
his hand.
I'll give up, for his Indian beauty spot, all
Samarkand and Bukhara.
The green fields of heaven I saw and the new
moon's sickle. And I was minded of what I 'd
sown and reaping day to come.¹

Halli (1837-1915): Altaf Hussain Hali was an eminent
poet, critic and biographer of Urdu. He started his poetic
career as a ghazal writer. While publishing his poetic
collection, he wrote an introduction to it, Muqadma-e-
Sher-O-Shairi, the first substantial work in Urdu on literary
criticism. He also wrote biographies of Sir Syed, Hayat-e-
Javed, of Persian poet, Sadi, Hayat-e-Sadi and of Ghalib
Yadgar-e-Ghalib.²

Mohammad Iqbal (b1877-d 1938) was one of the
great poets of his time and Forster was deeply impressed
by his philosophy and poetry.

Iqbal was born at Sialkot in Punjab in 1877. His
knowledge of Islamic thought and literature, especially of
the Persian classics was profound. In Urdu he ranks high
as a philosophical poet and is considered next to Ghalib in
charm, depth and variety of ideas. He wrote poetry which
drew on Islamic sources. He makes Muslims realize that
since their religion and cultural traditions are different
from those of Hindus, their political destiny is different as
well. He thought that Islam once freed from the shackles of theological thought, is capable of giving a better deal to mankind by emphasizing its doctrine of equality and regard of human dignity. He opposed the Western way of life that looked upon man as “a thing to be exploited and not as a personality to be developed”. He died in 1938 mourned by Muslims in India and other countries as well.

Page 42: the quatrain is from the sixteenth-century tomb of Ali Barid at Bidar. The passage in which it occurs is not in the manuscript (which for this chapter dates from 1913-14), and it is probable that Forster saw this tomb only during his second visit (1921) to India, perhaps while touring with Syed Ross Masood, who may have supplied the translation.

Forster during his visit to Hyderabad, spent most of his time in sightseeing, including the tomb of Ali Barid in Bidar and saw there an inscription which appears in A Passage to India and we do not find its mention in the above notes.
Alas, without me for thousands of years. The Rose will blossom and Spring will bloom. But those who have secretly understood my heart. They will approach and visit the grave where I lie.  

Page 56: the L.G. or Lieutenant Governor of a Province was increasingly known by the shorter title of Governor.

Dilkusha ('Heart’s Ease’) was, as we know from J.R. Ackerley’s Hindoo Holiday, the name of a garden owned by the Prime Minister of Chhatarpur.

The correct reference is that Dilkusha was a replica of ‘Dar-as-Salam’, the name of Dr. M.A. Ansari’s residence, which is followed by Forster in his novel A Passage to India, by naming Aziz’s house as Dilkusha. Dr. Ansari was a freedom fighter who actively participated in the freedom struggle and served as President of both Muslim League and Indian National Congress and it was in this house that people of all shades of political views met together.
'bound to grow'. In 'India Again' (see note to p.46) Forster has described 'the lifting of purdah, the increasing emancipation of women' between his first visit to India in 1912-13 and his third in 1945. Mrs. Turton's attitude to purdah parties recalls that of Mrs. Spencer, wife of the Collector at Allahabad: 'Mrs. Spencer hated anything Indian – Purdah parties no good.' (Indian Diary, 4 January 1913, where Mrs. is quoted saying 'I despise the native at the bottom of my heart."

We find that Forster's novel is permeated by an awareness of the changing status of India's Muslim women. Aziz inveighs against purdah. Forster became alive to this issue during his second visit, when the lifting of purdah was more marked than it was in 1913. He remarks in his diary that Mrs. Hydari is 'the first Mohammedan lady I have seen'.

Page 81: Fielding's Garden House stands or stood near Aurangabad. Forster's
Indian Diary, 24 March 1913, records how his friend Saeed—not to be confused with Syed Ross Masood—‘took me to stop with him in a lovely wooden hall: two rows of triple arches which, like the internal pavilions, were painted blue.... Square tank of green water.’

Not only Forster’s Indian Diary, 24 March 1913, records Fielding’s Garden House near Aurangabad as Saeed’s house stood outside the city and we find such description in Forster’s A Passage to India too, where he shows “Fielding’s Garden House stands near Aurangabad (p.xxix) as heavenly, a very beautiful room opening into garden through three high arches of wood”, Aziz also calls the attention of Mrs. Moore and Adela Quested to the carving on the blue painted pillar.

Page 83: The successive reign of the six great Mogul Emperors of India—Babur, Humayun, Akbar, Jahangir, Shah Jahan, and Aurangzebe—covered a period of nearly two centuries, 1526-1707. Mogul power declined after the death of
Auragzebe, whose title as Emperor was Alamgir. The Peacock Throne, made of pure gold and studded with gems, was carried off from the Diwan-i-Am (Palace Hall of public audience) in Delhi’s Red Fort by the Persian King Nadir Shah, who occupied Delhi in 1739.

A brief account of the Mughal history is given above. An account of the great Mughal Empire was necessary for a better appreciation. Forster admired Mughal architecture and rulers. That is why we also find in *A Passage to India*, Aziz recalling past Mughal history. The Peacock Throne was made of pure gold studded with jewels. The Throne was in the form of a cot bedstead of golden legs. The canopy was supported by twelve pillars, each of which bore two peacocks studded with gems. A tree covered with diamonds, rubies and pearls stood between the birds of each pair. The inner roof was enamelled and the outer was covered with rubies and other jewels. Three jeweled steps led to emperor’s seat, surrounded with eleven jeweled panels and the *Koh-i-Nur* added to pomp and magnificence to the court. It was carried away to Persia by Nadir Shah in 1739.
Page 88: A ‘great banquet with a nautch’ was given at Delhi in Forster’s honour on 2 November 1912, and described in his Indian Diary and a letter to his mother, 6 November 1912.

The water system of Aurangabad, built by Aurangzebe, is described by Forster in a letter to his mother, 26 March 1913.

In the note, we find an incomplete description of the banquet. The person who gave the banquet in honour of Forster is not mentioned. We find that Dr. M.A. Ansari was one of the close friends of Forster, an important figure both in politics and medical practice. He had arranged for Forster a banquet with a nautch (Forster says “Food at 8.0 then off to Nautch,”) entertainment of elaborate dances common in wealthy and cultured Muslim circles. Ansari offered him an opportunity to study the Indian social life. He was flattered to be a guest in an Indian Muslim home.

Likewise, there is only the mention of water system of Aurangabad but Aurangzeb also built the mausoleum of his wife Rabia-ud-Daurani, near Aurangabad with
deamned arches and beautiful embellishment besides good water drainage.

Page 90: Urdu proverb quoted by Aziz is recorded by Forster (as 'if we are all unhappy together it doesn't matter) in his Indian Diary, 27 March 1913.

Though this Urdu proverb appears in the notes, its functional role in the context of the novel is not brought out. Its real meaning is that it does not matter if we are unhappy. What brings satisfaction is that we are together because togetherness and unity can drive away even the biggest trouble, as in the novel the unity among Muslims during Aziz's case is highlighted. People were with him in his crisis, expressing their solidarity with him.

Page 101: The bird is the common lora.

Forster's attitude to Ronny's ignorance of Indian birds may be inferred from this note and from the fact that in 1921 he was in the habit of going out before breakfast, with bird book in hand; according to Syed Ali Akbar (Illustrated Weekly of India, 18
October 1970), 'his joy knew no bounds when he succeeded in identifying a bird'.

The enthusiasm for bird-watching probably explains the frequent and accurate reference to Indian birds in the novel. Syed Ali Akbar demonstrates that Forster had an illustrated book of Indian birds with him. He writes that Forster would get up early in the morning while Masood was asleep and go out into the country with the book to watch the birds.¹¹

Page 110: the Mohurram troubles sketched here were very common: "There was a record kept in the police station which it was part of one's duty to keep up to date. This recorded all the customs in connection with festivals; the route which the Mohurram procession would follow, whether it went near a particular temple or not, whether it went near some particular peepul tree which might become holy in the course of time. You had to see that they followed the exact precedent." It required only the slightest deviation,
infringement or supposed provocation to create a full scale riot,' (Plain Tales, p.204)

This reference to the precautions taken during Mohurrum is correct because sometimes the religious rituals and processions caused tension and created law and order problems. Since Forster had himself observed the tazias taken out in Mohurrum procession; he mentions in his novel about the precautions being taken by Conciliation Committees, and Committees of Notables being set up by Collector for peace and safety.

Page 118: Syed Mohammed's 'biting scorn' about the religious fairs at Allahabad and Ujjain recalls Masood's exclamation, recorded by Forster in The Hill of Devi, at the antics of the saddhus at Ujjain: "My dear chap, I ask you!" said Masood, as if it was my fault.' Allahabad, at the confluence of the three sacred rivers Ganga (Ganges), Jumna and the legendary Saraswati ('invisible except to the eye of faith"—Forster to his mother 5th
January 1913) is still the scene of periodic religious fairs at which Hindu pilgrims assemble for a ritual bath; as in Ujjain, by the Sipra whose 'radiant waters' are described by Kalidasa in his poem Meghaduta (The Cloud Messenger). Forster saw one of these fairs at Allahabad in 1913, and has described Ujjain, its legendary king Vikramaditya and the 'nine gems' of his court in an essay first published in 1914 and reprinted in Abinger Harvest.

In the above note, there is one spelling mistake of Jumna, the correct word is “Jamuna”. To some extent the 'biting scorn of Syed Mohammad recalls Masood's exclamation but he spoke with more hatred and bitterness than Masood. Syed Mohammad had visited religious fairs at Allahabad and Ujjain. At Allahabad, there was flowing water, which carried impurities, at Ujjain river Sipra was banked up and thousands of bathers deposited their germs in the pool. He spoke with disgust of the hot sun, cow-dung and marigold flowers and of sadhus who strode naked through the streets.¹²
Page 118: Ghalib (1797-1869) was an Urdu poet much admired by Masood; the reference, on p. 119, to 'his own tulips and roses' is to a poem quoted by Masood in an article on 'Some Aspects of Urdu Poetry' published doubtless though Forster's agency, in the Athenaeum, 9, January 1920.

The above note does not fully bring out the significance of Ghalib. Forster and Masood were greatly influenced by him. Often we find Forster quoting his poetry. Ghalib an eminent Urdu Poet was born on 27 December 1797. Ghalib believed in Shaikh Ali Hazim's dictum that 'tasawwuf' (mysticism God) was good for writing poetry.¹³ No other Urdu poet, other than Ghalib has mentioned flower or garden as a symbol of the material world. He was the last representative of the glorious Mughal culture and of the intellectual tradition in India. He died in 1869.

Page 119: 'the sister kingdoms of the north'. The pan-Islamic feeling expressed by Aziz had been encountered by Forster
in 1912, in the context to the First Balkan War and the Italian conquest of Tripolitania, and had become widespread in India after the launching in 1920 of the Khilafat movement as a protest against Britain’s support of the Treaty of Sevres, which dismembered the Turkish Empire and jeopardized the position of the Caliph, the spiritual head of Islam.

The above notes does not provide the reference of the Balkan War. The reference to the Balkan war and the Indian Mussalmans appeared in the Hindustan Review of July 1913 which offers a good example of the intense emotional involvement of the Indian Muslim community. A comparison between this article and that of Masood’s piece reveals similarities of style and voice. (Masood’s “How to save the great Muslim Culture?” in Khayaban-e-Masood). The same emotional involvement is seen when the dismemberment of the Turkish Empire was proposed under the Treaty of Sevres (May 1920) to which Britain, as an Allied Power, was a party and this was taken by Muslims of India as a violation of Caliph’s sovereignty and
of Islam. They therefore launched Khilafat Movement protesting against Britisher’s part in Turkey

Page 119: Ferghana, north of the Hindu-Kush, was the small Timurid Kingdom inherited in 1494 by Babur, the first Mogul Emperor so dear to Aziz (cf. p.155): in ‘The Emperor Babur’ (Nation and Athenaeum, 1 April 1922; reprinted in Abinger Harvest) Forster had described it as ‘a scrubby domain at the extreme north of the fashionable world’. Turkestan, a vast region that was never a kingdom, includes such famous Islamic centres as Bokhara and Samarkand.

We find in the novel A Passage to India, the central character, Aziz talking about the glorious Mughal past and Babur as his favourite Mughal Emperor. Forster has also described the life of great personality of Babur in his essay Abinger Harvest. Babur was one of the favourite Mughal Emperors of Forster but we do not find any mention of his life and glorious achievements in these notes. Ferghana, which formed the northern part of the
region known as *Mavara-un-Nahr* or Trans-Oxiana, now part of the Russian Province of Turkestan, after the death of his father Umar Shaikh Mirza and this province includes Islamic centres as Bukhara, Samarkand as it was full of mosques, Oriental buildings and beautiful gardens. The conquest of Samarkand forced him towards India and he laid the foundation of the Great Mughal Empire in 1526.

*Page 149:* The white marble Taj Mahal at Agra was built between 1630 and 1652 by the Mogul Emperor Shah Jahan as a tomb for his queen, Mumtaz-i-Mahal (‘Pride of the Palace’). Forster visited it twice in 1912, and again in 1921, when he wrote to his mother (letter of 26 September, included in *The Hill of Devi*): ‘The first time, he (or she) looked hideous and hard, but we drove down again one evening and I have never seen the vision lovelier.’ The letter gives further details, and comments: ‘I do like Islam, though I have had to come through Hinduism to discover it.’

Forster had visited different historical places in India but the beautiful white Taj Mahal attracted him most.
During his second visit, he wrote a letter from Chhattarpur, "After nine years, I resisted the Taj...a Muezzin with a most glorious voice gave the evening call to prayer from a Mosque". Percy Brown writes "while the structural portions seem to have been in the hands of Muhammedans the decoration was mainly the work of Hindu craftsman." The building though Persian in design, contains some features of Hindu architecture and decoration. The main dome by its shape of Timuri extraction, its remote ancestor being the Dome of the Rock at Jerusalem, on the other hand, the cupolas with their wide caves are of indigenous origin, being derived from the overlapping rings, of masonry which formed the vaulted ceiling of Hindu temple." It shows the conjugal love that inspired it has been described as a lyric in stone.

Page 155: Babur (1483-1530), the first Mogul emperor, is the subject of an essay in Abinger Harvest, where Forster recounts the story of Babur sacrificing his life for his son and successor Humayun (1508-56).
As already mentioned that Forster has given description of Babur's life in his essay Abinger Harvest but the story of his sacrifice is not related. Stanley Lane Poole says “Babur is the most captivating personality in Oriental history, a link between Central Asia and India, between Timur and Akbar.” He will be remembered for sacrificing his life for the sake of his son, Humayun who fell ill at Sambhal. Babur consulted Saint Abu Baqa who advised to seek remedy from God and give the most valuable thing in charity. Babur thus gave himself as a sacrifice before God taking his son's illness and died”.

Page 156: Akbar's 'new religion', the Din-i-Ilahi or 'Divine Faith' was promulgated in 1582. It was an eclectic creed, its monotheism being tinged with pantheism, and was intended to embrace all existing religions, with Akbar himself as its spiritual head. A total failure, it did not survive his death in 1605.

Aziz in A Passage to India is shown criticizing Akbar as half-Hindu as he was not a staunch Muslim, and that is why his new religion Din-i-Ilahi proved a big failure. Akbar
prescribed human reason as the basis of religion and emphasized religious tolerance. He made an attempt to bring synthesis of various religions as 'Tawhid-i-Ilahi'\textsuperscript{16} or Divine Monotheism, based on universal tolerance. But the religion perished with Akbar's death as he fancied himself as the religious head so his conception of kingship was that he considered himself as the father of his subjects. Both Hindus and Muslims did not give up their ancestral beliefs and practices.

Page 158: Bijapur, an ancient city originally known as Vijayapura ('City of Victory'), includes among its monuments the mausoleum of Mohammed Adil Shah known as the Gol Gumbaz ('Round Dome') which contains a perfect whispering gallery. Mandu,'one of ruined cities in which India specializes', was visited by Forster on 5 October 1921, and is described, along with his distraint state at the time, in The Hill of Devi.

The description given is correct but an important point is missing that his dome is said to be one of the
largest in the world. The best known buildings of Bijapur are built on the older style of architecture.

Page 182: the retention as a defence barrister of a Hindu 'who had a high reputation professionally and personally, but who was notoriously anti-British' and loathed at the Club' is perhaps an allusion to the speeches made in 1921 by Gandhi in support of the arrested Khilafat leaders Mohammed Ali and Shaukat Ali.

The retention of Hindu barrister at the club was similar to the speeches made by Gandhi during Khilafat agitation. As Ali Brothers were put on trial and sentenced to two years' imprisonment for a resolution they had passed that Indian troops should not serve the British and Gandhi made impassioned speeches against their arrest condemning Britisher policy to curb the movement, describing it as page after page of thinly disguised official white wash.

Page 198: These Mohurram items were observed at Jubbulpore. Hussain, the second son of the fourth Moslem Caliph
Ali by Fatima, the Prophet’s daughter, was killed at Kerbela in Iraq in 680, after an unsuccessful bid for the Caliphate.

The description of Mohurram is not accurate. It is the first month of the Muslim year. Ninth Mohurram is the fast day of the Shi-i-ascatics, the tenth as the anniversary of Kerbala (60/680) on which Husain B. Ali D. Abi Talib fell fighting against the Caliph Yazid son of Muawiya and therefore the great day of mourning for the Shia celebrated by pilgrimages to the sacred places of Shia especially to Kerbala.

Page 214: The Shalimar or Shalamar gardens of Kashmir and of Lahore (now in Pakistan) were built by the Mogul Emperors Jahangir and Shah Jahan respectively. Forster visited the gardens in Lahore on 25 February 1913.

The note does not provide sufficient description of these gardens. Shah Jahan laid the foundation of Shalamar garden in Lahore which is next to Taj Mahal in beauty and fame. It comprises two charbaghs joined by a narrow terrace, the entire circle is parcelled into flower
beds and we find the inscription at the Shalamar garden beautifully laid out:

Sweet is this garden through the envy of which the tulip is spotted. The rose of the sun and the moon forms its beautiful lamps.¹⁸

Another Shalamar Bagh in Srinagar in Kashmir was built by Jahangir, with the background of mountains and commanding the view of beautiful Dal lake.

Page 223: Mahmoud Ali's 'ponderous and ill-judged irony' recalls sentences in a letter of Forster's published in the Manchester Guardian, 29, March 1919. Describing the 'disgraceful' condition in British -run hospitals for members of the wartime Egyptian Labour Camps, Forster comments: 'The official view, apparently, was that the Egyptians are never ill, but if ill are certain to die....'

Mahmoud Ali, the leading barrister, a Muslim member of the Indian National Congress describes the condition of a long sallow, elongated meandering hospital, a foul place
with no better facilities provided for the recovery of the patients. That is why we find in the novel *A Passage to India*, the unhealthy environment in hospital when Aziz suffered from diaherrea.

*Page 264: an uneasy, short-lived 'Hindu-Moslem entente' such as that described in this chapter characterized India during the period 1920-23, when there was common anti-British ground between the Indian National Congress and the Khilafat movement (which ended with the Turkish deposition of the Khalif, Mohammed VI).*

We find the same unity among the Muslims prevailing during Aziz's trial as witnessed during Khilafat movement. It was on the issue of the Caliphate that the Ottoman Sultans had claimed to be the Caliph and it was identified with political sovereignty of the Sultan. As Muslims had emotional attachment to a Caliph, they argued that he should be provided with sufficient power to defend the interests of Muslims all over the world. And it seemed that communal unity was achieved as Hindu and Muslims fraternized.
Page 272: The 'shallow arcades' of the mosque echo the 'sallow arcades' of the Minto Hospital.

'There is no God but God; and Mohammed is but the Prophet of God' is the fundamental tenet of Islam.

Forster was greatly influenced by Islam and its teachings. His praise of Islam was abundant. The central truth 'There is no God but God; and Mohammed is but the Prophet of God' is faithfully expressed in the Moslem architecture. It was Forster's attachment to Islam that we find in the essay Abinger Harvest, the beautiful description of the mosque architecture. But in the notes author's linking of the shallow arcades of the mosque to the sallow arcades of Minto hospital does not sound appropriate. It seems a mockery of feelings associated with its construction by linking mosque to that of the pale arcades of Minto Hospital.

Page 276: Afzul Khan, the Moslem commander of Bijapur (see note to p.158), was in 1659 enticed to a private parley by the Maratha leader Śivaji, who disposed of
him by embracing him with steel claws attached to his fingers.

Afzal’s, Khan episode given in the notes does not clarify the author’s intention. The Bijapur government had suffered a loss of territory at the hand of Shivaji, so Afzal Khan was called to put down Shivaji in a great encounter in the village of Par. As Shivaji reached the pavilion, he bowed in salutation. Afzal advancing few steps, embraced Shivaji and taking out his sword stuck a blow at him. But as Shivaji wore armour under his coat, the blow proved ineffective and Shivaji in turn tore Khan’s, bowels with steel claws.¹⁹

Page 283: an inscription saying ‘God is Love’ was seen by Forster on 10 January 1913 at Moghul Sarai railway station, in capital letters on blocks of marble.

Forster in his dairy of 1912-13 visit, states the origin of ‘God is Love’ at Moghul Sarai station; Right is might. Might is right. Time is money in block letter written on marble blocks “Indian Diary” P.56. ‘God is Love’ is the message given by Mrs. Moore to her son and others in A Passage to India.
God is Love was also a comic emblem of two cultural misunderstandings, the rendering of the Hindu concept into English. Such ambivalence is echoed at many instances in the novel. Example in *A Passage to India*, the English women cannot understand Mrs. Bhatacharaya’s, inviting them to her home at a time when she will not be there, Aziz misconstrues Fielding’s marriage etc.

*Page 290: Plassy (1757) was the battle in which Robert Clive with a force of some 3,000 men defeated a much bigger army under the Nawab Suraj-ud-Dowlah and decided the fate of Bengal.*

First of all, there is an error in the name of Nawab which is Siraj-ud-Dowlah. The most important victory for East India Company was its victory in Bengal. In 1756, Siraj-ud-Dowlah became Nawab and Robert Clive was the governor general who despose the Nawab. He captured Chandernagar, the French factory in Bengal, which supported Siraj. He went to meet Nawab’s forces at Plassey in 1757. The Nawab was defeated and put to death.
Page 292: Shrines of the Head and of the Body were shown at Dhar. The architecture of the Shrine of the Head was suggested by a building on a hill near Bidar. Forster visited Dhar and Bidar in October and November 1921 respectively.

In Forster's notes on his visit to India, we find that the Saint with his head and body in separate shrines, resembles Osiris scattered in fourteen pieces by Dionysus chopped by Titans. Forster found the Shrine at Dhar. 'Its architecture was suggested by a building on a hill near Bihar'.\textsuperscript{20} If Krishna with his flute in the Hindu Orpheus, this saint with his head under his arm, is a kind of Moslem Orpheus. Forster by describing it in the novel points to echoes between Islam and Hinduism connecting mosque, cave and temple sections.

Page 314: The poem is the 'Masnavi' of Jalaluddin Rumi (Persian mystic poet, 1207-73), a work to which there are other allusions in Aziz's talk. The civilization, or blend of civilizations, which produced Aziz
has been movingly evoked by the novelist Ahmed Ali, in his *Twilight in Delhi*.

Iqbal was also influenced and deeply indebted to Rumi’s philosophy in that he quotes him again and again with deep appreciation. For he had an aversion for those Sufis who preached mystic quietism. Ahmed Ali in ‘Twilight in Delhi’\(^\text{21}\) felt that individuals were here less important, yet he never lost his faith in the power of personal relations to create island of affection and order. A poem about Mecca is borrowed from Masnavi of Jalaluddin Rumi.

*Page 316: ‘Fifty or five hundred years’: on 27 March 1913,. Abu Saeed Mirza, Forster’s host at Aurangabad, had, while riding with Forster,’burst out against English. “It may be 50 or 500 years but we shall turn you out.”...Horse curvetting all the time in the sunset’.*

Forster met Abu Saeed Mirza in Aurangabad, a centre of Maratha culture, a headquarter of northernmost part of Hyderabad. A horseride with him into the countryside is the inspiration for the crucial scene at the
end of Forster’s novel in which Aziz and Fielding go riding.” It may – out. Forster takes Saeed’s speech and expands it in the novel *A Passage to India* into Aziz’s outburst against British rule, the spirit and vitality of this young Muslim who no longer wants the approval of foreigners is taken from Abu Saeed Mirza. Forster sees Saeed as a direct descendant of the Mughals and he presents Aziz in the same mould.

Also we find some misconceptions in the glossary of Oriental words and phrases given below.

*Badmash—‘One following evil courses’*

The definition of the word is not sufficient as well as origin of the word is also missing. Therefore to make it more clear we may say that it is an Urdu word meaning, an evil character following an evil course. Forster had heard it (Indian Diary, 12 March 1913) at Jodhpur as the visitor to the palace blew their noses with their fingers.

*Band–Ghari : a covered carriage*

The meaning given here is inappropriate and does not bring out its significance in full. It is a car enclosed on all side. ‘Band’ a Persian word to mean ‘closed’ and ‘Ghari’ (Hindi) for carriage. So on the whole, Band-Ghari
is meant for carrying purdah-observing women, driven by bullocks or by horses.

*Begum*—*a princess, a Mistress, a Lady of Rank; applied to Mohammedans ladies*....

Though the meaning given is correct but nothing is said about the origin of this word. It is an Urdu word as *Begum* i.e a high ranking Muslim lady, derived from Turkic "bigim",

*Bulbul* — *Persian for nightingale*

This is an incomplete annotation. It is a songbird often mentioned in Persian poetry. Its song and melody is associated with love poetry. Also its attachment to rose is a well known fable.

*Bundobust* — *arrangement, organisation. To make a bad bandobust is to make a mess of things.*

This word stands for the arrangement of land revenue. Its origin is Urdu. Land revenue during the Mughal period was considered as an important source of income. Cultivated land was measured and one third of the produce was fixed as the state share in the form of taxes.

*Chukker* — *One of the periods into which a game of polo is divided.*
Again the origin is missing. It is used in both Urdu and Hindi. In Urdu it signifies a round.

*Chuprassy – the bearer of a chapras i.e. a badge-plate...an office messenger or henchman.*

It is also an Urdu word which means a peon.

*Darbar – the executive government of Native State.*

The meaning of this word is incomplete. 'Durbar' in India refers to the court of a native prince or ruler, a public audience or a levee held by a native prince or by a British government or recovery; an official reception.

*Fez - a conical cap of red felt*

It is a felt cap, usually of red colour, having the shape of truncated cone, and ornamented with a long black tassel, formerly the national headdress of Turks.

*Hakim – doctor*

In Arabic, Hakim is a wise man, a learned one or a ruler, judge or a governor.

*Huzoor- ('the presence') ‘used by natives as a respectful way of speaking of or to exalted personages, to or of their master.....’*

'Huzoor' is an Arabic word for addressing someone honourably.
Hammam – Turkish bath

It is an Arabic word for a public place where people used to take bath and were provided with all sorts of toilet luxuries.

Izzat – reputation, prestige

Nothing is said about its origin. It is an Arabic word denoting honour, dignity, respect and glory.

Mali – gardener

It is a Hindi word for a gardener.

Mohurram – ‘properly the name of the first month of the Mohammedan lunar year. But in India the term is applied to the period of fasting and public mourning observed during that month in commemoration of the death of Hasan and his brother Husain.

The interpretation given here is not correct as Moharrum commemorates the martyrdom of Muhammed’s grandson Husain and not Hasan. It is the first month of the Muslim year. At Kerbala, in 680 A.D. Husain sacrificed his life fighting against the Caliph Yazid and therefore it is the day for mourning.

It is probable that ancient rites of earlier mythological festivals like the Tammuz and Adonis cults
have survived in the subsidiary plays which in India have been adapted by some Sunnis and even Hindus, the banners for the procession, a large staff, the head of Husain which was cut off, have thus their ancient prototypes. That the significance of the sacred properties has altered is shown by the fact that among the Shi‘i Tatars the Tabut (Tazia) is called “the marriage house of Kasim”. In many places there are accompanying rites with water, which were originally indigenous; the throwing of the tabut into water among the Indian shi‘ is due to Hindu influence.

Nawab – An Indian title of nobility

This is an Urdu word meaning a title of nobility conferred upon Muslims of distinction.

Nullah – Water – Course

Nullah is a word in both, Urdu and Hindi, for a dry river bed a ravine, an intermittent water course, ravine or a gully.

Pan – ‘The combination of betel area – nut, lime etc. which is politely offered...to visitors. Forster has written at length on this custom in Abinger Harvest.

It is a Hindi word, a leaf of betel, enclosing lime and areca mint chewed in India. It was a common custom
among Muslims to offer pan to their guests after dinner as part of cultural etiquette.

Pathan – a member of one of the Pashto – speaking tribes from the North-West Frontier area.

The description of the word is not sufficient for readers. It is used in Urdu and Hindi as well. Pathan is an Afghan, specifically one of the people of Afghanistan of Indo-Afghan stock and Moslem religion, who settled in India, on its North – West frontier.

Pukka – permanent, genuine, as used by Mrs. Turton commeil faut.

It is a Hindi word i.e. something made of good material which is permanent and substantial.

Punkah – Large, fixed and swinging fan, formed of cloth, stretched on a rectangular frame, and suspended from the ceiling, which is used to agitate the air in hot weather.

There can be more additions made to the definition given here. It is a Hindi word used for a fan especially, large swinging screen like, hung from the ceiling and kept in motion by a servant or by machinery. In olden days, there was no electricity. So affluent people used fans in hot summer days.
Purdah – a curtain screening off the women's quarters in a house, the system of seclusion is thus symbolized.

It may be described more elaborately as it is a Persian word literally meaning a veil, curtain, screen or a piece of cloth to cover the face as in those days men and women had separate quarters of their own. Purdah was considered to be a sign of respectability among Muslims and also among the higher classes of Hindus. The upper classes ladies, both Hindu and Muslims, went out of their houses on special occasions in covered litters known as palanquins.

Sahib – the title by which, all over India, European gentlemen, and it may be said European generally, are addressed, and spoken of, when no disrespect is intended, by natives.

It is an Urdu word used for a master, lords equivalent to Mister or Sir used by natives for addressing people of high rank.

Sais – groom

The meaning given is not appropriate. It is a Urdu word used of servant who looks after the horses.
Salaam – (‘peace’): a word used as a salutation, a gesture of obeisance often accompanying such a salutation, and consisting of a low bow and the touching of forehead; to make gesture.

In Arabic, ‘salam’ means to salute someone. It is customary among the Muslims to greet one another pronouncing Salaam.

Shikar – hunting

An Urdu/ Persian word means hunting or game.

Tazia – a representation of the tombs of Hasan and Husain, carried in the Mohurram procession.

The details of Tazia given is totally incorrect as it has been stated earlier also that it is Husain whose sacrifice is commemorated and not of Hasan. It is a Persian word, an expression of condolence in general; in particular, however, it signifies the mourning for Husain. That ‘Tabut’ or ‘Nash’, a copy of the darih i.e. Husain’s tomb at Kerbala, in popular language is also called Tazia. The time for its performance is the first ten days of Mohurram especially the tenth;²⁴

Tonga - a small, light two wheeled carriage or cart.

To be more precise ;‘tonga’ is used in both Urdu and
Hindi for a light two-wheeled cart for four persons pulled by horses, and is a common means of conveyance in India.

*Topi – sun helmet*

It is a Hindi word for a sort of hat or helmet especially a light helmet made of pith. Muslims preferred to have topies on head while offering their prayers.

*Vakil – barrister*

It is a Arabic word meaning a lawyer or guardian.

*Wallah – man, fellow, used as a suffix with words such as punkah and tonga,*

As far as its meaning is concerned, it is all right. It is used in both Urdu and Hindi.

To conclude, the notes and glossary are an attempt to explain the text, but on the whole they are not very helpful, lacking in accurate details, and contain some misconceptions about Islamic rituals and at times the description is not sufficient enough to satisfy the curiosity of the readers and provide them with a clear picture. I have tried to correct some of the errors and to present in more details in order to help them understand the Oriental material better.
REFERENCE


3. Wm. Theodore De Bary and others (compiled) Sources of Indian Tradition (Motilal Banarsidas, Delhi, 1958) p.763.


5. Robin Jared Lewis, E.M. Forster's Passage to India, (Oxford University Press, 1979) p.39

6. Ibid., p.73

7. E.M. Forster op. cit., p.51

8. Ibid., p.58. Forster's notes to the Everyman edition of the novel are explicit as to the origin of this building: ‘Fielding's garden House stands or stood near Aurangabad.’ (p.xxix)


11. Ibid., p.103
14. *The Mughal Empire*, p.549
15. Ibid., p.550
16. Ibid., p.168
19. Ibid., p.371
21. E.M. Forster, p.xxx
22. Robin Jared Lewis, p.74
Appendix III
Forster’s friendship with Syed Ross Masood led to his first visit to India. In 1912, he in company of Dickinson and R.C. Trevelyan, came to India. They spent a fortnight as guests of the Maharajah of Chhatarpur. The best fruit of his Indian journey was his novel A Passage to India. For this visit provided him with the locale, characters and incidents for the novel. Forster also wrote several short pieces on Indian life in the form of articles such as The Suppliant and Advance India. He found in India ‘peace and happiness’, graceful physical qualities of Indians as well as a variety of personal relationships. As he got to know Indians, he developed greater fondness for them. One main engagement of Forster’s mature years of authorships had been his search for the interpretation of India.

His writings about India between 1912 and 1920 comprise, letters, diaries and periodical essays, containing his brief yet comprehensive introduction of the picture of India. There are some imaginative and sympathetic accounts of certain elements of India’s past heritage and culture as well as some observations on the
tradition of Indian temples, art and architecture. There are investigations into the traditional aspects of Indian religions and comments on the actual state of Hindu and Muslim societies in India. His views on Imperialism in the Indian context are also expressed in these writings.

Two principal themes define the scope of Forster's interest in India, his awareness of the popular legends about India's past splendour and greatness and his actual observation of life and society in India. He sees that contemporary Indian Society, despite its high traditions of humanity and hospitality is backward with poverty and social differences. In the general context of social picture, Forster looks at the political developments. The period of his first visit was not marked by the political unrest which was to the fore in India during his second visit.

From this disenchanting social scene, he turns to the features of Hindu society in the past as evidence of the greatness of Hindu character and the vision of life. He notices that the past Hindu traditions were based on the concept of human life and society on caste, people belonging to various communities worshipping many gods
and goddesses. Forster saw in the old Hindu tradition the concept of unity and the variety of life.

Forster's introduction to the world of Princely India occurred at Chhatarpur, a small native state. In 1912, Indian princes were confused, but still possessed absolute powers and were regarded as 'Ornaments of Empire'. Forster's later writings about India show him more drawn towards the country, attracted by chaos of social and political situation as well as the wide heritage of civilization. His early writings do not show such depth as his later ones, but were the foundation on which the later interpretation is built. These early writings show a mind that was deeply interested in India.

Forster's Indian writings between 1921 and 1924, consist of letters, accounts of Dewas and other Indian native states, providing a realistic account of the critical phase of India's history. He wrote with equal understanding and penetration about human tradition as well as backwardness and obscurantism of some of the native states and also of the struggles in British India. There is a wide range of subjects in these writings by way of his description of visits to India, of its past culture and
heritage, Indian religion and his comments on the scenario of Hindu and Muslim societies. His interest was directed mainly towards India’s past greatness and observation of its life and society. On his visit to Ujjain he noted that it was famous for religious fairs. He observed that India is backward, afflicted with economic poverty and social difference and backwardness, especially among the Muslim community. With social picture, he also studies the political developments in India.

The political unrest was not there during his first visit, but he noted it during his second visit. The political crisis was caused by the partition of Bengal in 1905 and by the launching of the Swadeshi and boycott movements by Indian National congress. Forster looked at the political situation with deep sympathy. Forster found the British Government of India exploiting both the sects of community for its own ends fostering Muslim separation as a lever against Hindus. Islam was closer to Western culture, standing in a median position to the English and the Hindus. India was not one but diversified, of which only Muslims and Hindus are noticeable. Within separate
groups, Hindus and Muslims are united by their tradition, history, art and religion.

These two worlds—Hindu and Muslim, Forster enters into each of them as they connect and draw apart and what interests him is not the relations between them, but their separation. He also witnessed the riots that broke out in different parts of country during the Independence movement. He mentions some of these tyrannies in Punjab where the riots between Hindus and Muslims took a serious turn. At the same time he also noticed the unity brought about the Hindu-Muslim entente in the wake of the Khilafat movement. He found the racial feelings in India stronger. He witnessed the sensitiveness, impulsiveness, the charm as well as the weakness of Muslims and Hindus in India.

The Britishers failed to discriminate among the religious attitudes of Indians. The distinction between Muslims and Hindus matters only when this is politically necessary. The government's, 'divide and rule' policy separated the two races and had sown the seeds of hatred, jealousy and malice. And the result was in the form of riots. They grew scornful and were fighting with
one another, unable to understand the clever tactics of the English. But soon they realized the reality and were united to drive out their real enemy out of this country.

Forster visited Sir Ross Masood at Aligarh where he found himself immersed in Muslim politics, since the Mohammedan Anglo-Oriental College had become a centre of Muslim nationalism. He investigated the political surface of India and explored its culture and literature. He spent two months in the company of the Muslim friends of Masood. He reflects the viewpoints of politicians such as Dr. Mohammed Iqbal, Mohammed Ali, Gandhi and Nehru in his novel *A Passage to India* and such influence of Hindu-Muslim religions can be traced in the attitudes and actions of two characters—Gobose and Aziz.

Forster's writings between 1921 and 1924, consist of letters and accounts of Dewas and other Indian Native states. When Forster came to India (1921) to work for Maharajah of Dewas as private secretary, British India was vibrant with activity and interest. In Dewas, he could live and work among Indian's without official pomp. He also toured other central Indian states and Hyderabad and acquired extensive knowledge of the affairs of Princely
Forster's letters from Dewas in 1921 and two articles *The Mind of Indian Native States, The Nation and Athenaeum*, contain his experiences in native India. Forster paints a gloomy picture of these states, afflicted with plague, epidemics, impoverished agriculture, economic imbalance and mal-administration. Forster's criticism of Princely India is true. The feudal system gave extensive powers to the princes and they abused it, oppressing their subjects. For this purpose, a Chamber of Princes was set up, along with constitutional reforms in British India in 1919. Forster wished the states and rest of India to come closer in order to lessen the gulf as the political awakening in Princely India was slow. The separation of the Princes and government of India's policy supporting it in exchange for the princes loyalty to British dominion. They wanted to strength their position by closer alliances, at the end of First World War. Even when the princes showed an interest in the democratizing their administration, they were opposed to the constitutional changes in British India. The Maharajah of Dewas was opposed to the introduction of popular government. With the British policy of protection and separation with regard
to Native States, Forster had no sympathy. With social and political problems of British India, linked with India's post-war democratic aspirations, he felt more familiar. He criticized unequal foundation and different base on which more enduring Indo-British relationship might have been constructed.

Forster was in India from March 1921 till Jan. 1922, a crucial period witnessing the nationalist agitation— the non-co-operation movement. The major factor responsible for the conflict was, in Forster's view, the social gulf existing between the Indians and European communities. Forster supported the creation of a 'Democratic Empire'. He criticized the utilitarian outlook and held that the task of promoting Indian cultures and introducing them to Britain was ignored by the imperialists of utilitarian English class. He also criticized the 'Utilitarian doctrine' in the British India as it imposed Westernization trampling upon Indian traditions. He says Westernization, imposed as 'India's inevitable destiny'. He also disapproved the role of Christian missionaries.

Forster shows the missionaries in A Passage to India as playing a limited and innocuous role. He raises the
question about the unemployed, well-qualified Indians and asks, 'Is it fair an Englishman should occupy one when Indians are available'. The British answer came in the form of the Indianisation of Civil Service in 1920. The Indian Civil Service was under East India Company, limited to the British and his novel *A Passage to India* looks at some aspects of the Indianisation of these services. Portraying the character of Ronny, and Turton as 'Little Gods' of Chandrapore in *A Passage to India*, he points to the inherent weakness of Indian Civil Services.

Forster was certain that Britain had lost her chances in the Indian Empire. He criticized the sense of superiority of the British race, religion and intellectual wisdom on which the imperialist outlook and policies on India had been based. Like Gandhi, Forster contemplated an India, in which Indians and Englishmen might live in equality. Both valued personal relations above politics. The actual events surrounding the Amristar massacre have been woven into the story of *A Passage to India*. Forster's own portrayal of the scene at Chandrapore shows a close parallel to the real situation at Amritsar. The events surrounding the Jalianwala Massacre have been absorbed
into the story of *A Passage to India*. We find this in the creed of Ronny Heaslop in *A Passage to India*, as he says “I am out here to work, mind to hold this wretched country by force.” It reminds one of Michael O'Dwyer, who thought of holding India by force and believed that British Raj existed for India’s own good. He cites some of these tyrannies in Punjab as in Chandarpore where the troops are wanted because of the riots between Hindus and Muslims. He met Mohammed Ali in Delhi and was well-acquainted with the growth of Khilafat movement and its results. The efforts of Ali Brothers, developed in the mind of Indian Muslims a natural feeling of kinship with the Turks based on thoughts of the oneness of Islamic faith. Forster condemns Britain’s ‘Treaty of Sevres’.

Muslim politicians belonging to a group developed an ideology based on Islam. Two of its members were Mohammed Ali and Iqbal, poet-philosopher, who saw the political regeneration of Muslims through the awareness of their Islamic heritage. Gandhi returned to India in 1915 after twenty years in South Africa with well-developed ideas about Hindu-Muslim relations, Indian independence and the national movement. Forster creates a synthesis of
poetry and politics that gives assent to the proposition that poets are the creators of nations. By means of this synthesis, he twists Iqbal's statement. "Be a Muslim before you are Indian", you can be an Indian, means "you can be an Indian first before you are a Muslim". He intends to convey that the nation is more important than religion and one should develop strong nationalist feelings and be ready to sacrifice one's life without any distinction of creed, sex or race.

Forster presents Mau both as the cradle of Hinduism and of India. In other words, it is Mau's Hinduness that makes it a symbol for India in Iqbalian terms. But by presenting Hinduism's freeing vision as extensive, he shows that it is possible for a Muslim like Aziz to become an Indian patriot, a nationalist, and yet remain a Muslim. Indian Muslims on the other hand, clung to the cultural traditions bound up with the practice of their religion and of a brilliant civilization which irreplaceable by anything the West had to offer.

Syed Ahmad Khan launched the Aligarh Movement. Muslims were weak, backward and only a constructive programme could salvage them. He laid great emphasis on
education and scientific knowledge. His efforts resulted in founding the Mohammedan-Anglo-Oriental College in 1877 to assimilate the best in Western life and thought into Indo-Muslim culture. Then he took up the Quran and the traditions of the Prophet, to explain them in the light of scientific progress. The most important Muslim intellectual figures of this period were Iqbal and Muhammad Ali, and a host of less known authors as Amir Ali, who became famous for his *The Spirit of Islam*. Mohammed Iqbal, poet and philosopher contributed a lot. His knowledge of Islamic thought and literature, especially of the Persian classics, was profound. The division of humanity into national and social groups, according to him, was the greatest curse of the day. Islam provides the remedy for many of the ills. He called the endless succession of Hindu-Muslim riots a virtual civil war, not well organised under the proper leadership.

Mohammed Ali launched the Khilafat movement. He was a true representative of the ideals of Islam and the feelings of Indian Muslims. It was necessary that the sacred places of Islam, Makka and Madina, should be free from non-muslim control and since Sharif Husain was
merely a British puppet, he could not serve as a true
custodian of the holy places. To the Indian Muslims these
arguments had a strong religious appeal. Communal unity
was achieved by active participation of both Hindus and
Muslims. The Hindu-Muslim entente brought out by
Khilafat is also presented in *A Passage to India*. Forster
also describes the Swarajist policy of ‘Obstruction. His
visit to Hyderabad yields the following insights.

1. Non-cooperation movement had to be recognized as
   the real national protest.
2. The visit of the Prince of Wales was a failure.
3. The dissolution of British India was inevitable.
   Forster returned from his second visit to India
   witnessing the signs of the dissolution of the Empire.
   A deeply personal realisation of the end of the
   imperial Indian and inquisitive look at the face of the
   new and traditional India are the salient points of his
   writings.

To understand India was the keynote of Forster’s
approach. The complexities of India’s past traditions, the
great variety presented by the range of her physical
nature, with a large variety of people and the intricacy of
contemporary political situation. Forster’s interest in looking beyond the confines of Anglo-India at the cost of Indian society and civilization is stimulated by distinctive qualities of the Indian way of life and of individual Indians. He was struck by the peace and restfulness and the traditional warmth and generosity of Indian social life. He portrays India being perennially attractive with people, their stream of life, culture, civilization and religion.

We also find in his description reference to such reforms of the day as—Constitutional Reforms of 1909, Morley-Minto Reforms, Government of India Act of 1919, Montagu-Chelmsford Reforms—that led to establishment of self-government in India. But their irrelevance is shown in A Passage to India, when Aziz tells Fielding: “What is the use for these reforms, conciliation committees and the councils of notables and official parties, when the English smear at our skins.” Forster’s portrayal of the political outlook of the Muslims is discussed in A Passage to India. Hindu-Muslim entente i.e. the political union brought by the Khilafat movement may be seen when the Hindus and Muslims are united during Aziz’s trial in the court. Also we note in his writings allusions to the Non-Cooperation
movement in 1930 followed by 'Quit India' agitation as the climax of Indian political scene. Thus we see that Forster's account of his second visit shows the signs of the dissolution of the empire—the end of imperialism in India and inquisitive look at the face of the new and traditional India. These themes are to the fore in *A Passage to India* and other writings.

Forster also contributed a number of articles, written on various aspects of Indian society, religions, art, architecture and Indian thought. These are two main directions in his later writings about India. In some of these articles, he looks at the changing Indian society emerging from British domination to acquire an independent status. While he searches for permanent meanings in some of India's long established traditions.

Reflecting on the social and political scene after his third visit i.e. 1945, he observed that Indian society showed the signs of westernization. Industrialization had increased and purdah was breaking down and the people looked socially happier. He also looked with deep interest at certain aspects of the literary and cultural scene of modern India. The important writers like Tagore and Iqbal
had already drawn his attention. Modern Indian writers such as Mulk Raj Anand, Raja Rao and Ahmad Ali., all acknowledge that their recognition by the English speaking world was owing to Forster's sympathy for and initiative in introducing them. He praised the evocative power of Ahmad Ali's *Twilight in Delhi* and Anand's *Untouchable*. He also mentions that though he took delight in Indian folk art but except with the work of painters of Calcutta as Jamini Roy before 1950 in modern India cinema, he found nothing interesting to commend. He also noticed that the political interest was at the expense of neglecting economic and social issues. One can find the chimneys of the mills at Ahmedabad, factories near Calcutta had sprung up. Also some social changes as lifting of the purdah, increasing emancipation of women in cities such as Lahore and Hyderabad. On his first visit he hardly saw any woman unveiled, but later in 1945, he saw ladies coming out of purdah and this inculcated a ray of hope in Forster who was sure that as in West, in India too, women will be on equal footing with men.
Regarding dinners and eatables, he writes of a buffet dinner, long tables with Indian food as 'Vegetarian' and 'Non-Vegetarian'. He observed a large film industry, second largest in the world in Bombay. On architecture, he writes of the great university at Hyderabad built on American fashion, blending the two styles of Muslim and Buddhist architecture. Another great achievement was in the field of engineering—the titanic steel bridge over Hoogli in Calcutta. About painting and sculpture, he refers to Tagore’s ‘Shantiniketan’ which is a sort of cultural university—'The Home of Peace'. Apart from displaying his human interest, Forster's India also reflects his large sense of life in its universal form with its variety, contradiction and complexities of human and non-human life; his vision of India reflects the deep mystery of the creation as a whole.

Forster believes in the value of fellowship between individuals and in human culture and cannot sympathize between the British and Indians. He believed in a world, a globe of men trying to reach one another and can best do so by goodwill, culture and intelligence. Forster's interest stimulated the Indian society and civilization by distinctive qualities of the Indian way of life and of individual Indians.
The complexities of India's past traditions and variety presented by range of her physical nature with different types of people and the intricacies of contemporary political situation attracted Forster's attention. He witnessed sensitiveness, impulsiveness, charm and weakness of Muslim and Hindu India. Most of the British authors write of India and Indians with contempt but Forster's object is to discover how people behave in relation to one another under the condition obtaining in India. He found that racial feelings in English were stronger but Indians on the other hand, were very sensitive to insult. Though a conquered people, they had not forgotten their past nor their culture or civilization. This shows his awareness of the complexities of the Indian way of life. Forster tried to find out a connecting link, a golden mean with which he could bridge the gap between the East and West.

Forster's visit to India introduced him to an alien culture, which offered him new dimensions of history, religion and philosophy. He also got into personal relationships not only from intimate friendships with Indians but from the observation of the clash between the rulers and the ruled. Forster also witnessed the Gokul Asthami and Dassera festival celebrated by Hindus with
pomp and show. The Moharram procession that forms a background through Aziz's trial in 'Caves' section of A Passage to India corresponds to Gokul Asthami in 'Temple' section. It commemorates the martyrdom of several spiritual figures especially Prophet Muhammad's grandson, Hussain. 'The deepest grief does not exclude a part of being played by comic figures'. Muslims mourn his death with passion and procession. The merriment of Gokul Asthami, both baffled and attracted him. Krishna worship strengthened the individual. Worshippers chant their beautiful Radha Krishna refrain. Forster provides echoes between Hinduism and Islam, hoping to reconcile the antagonist faiths. Muslim ceremonies as well as characters represent the willingness to suffer whatever pain is inherent in existence. Forster thus senses the affinity between the Hindu celebrating in Gokul Asthami, the return and departure of Krishna and the Muslim celebrating in Muharram the martyrdom and the saving presence of Hussain. Apart from these instances where Forster discovers a direct contrast between his feeling for Hinduism and Islam, one comes across several reference in his journals to Hindu mythology and to gods and goddesses. Though the Hindu ceremonies are described with deep curiosity yet his outlook is based on his
observation of the curious and bewildering ceremonies at Dewas and in contract, the situation of Islam is far less complicated, centered on the worship of one God free from idolatrous ceremonies which appeared to him reassuring and intelligible.

He describes Krishna's birth ceremony, thus:

The shrine... looked like a Flower Show on the last day, just before the people come to take away their exhibits. Dolly was there, smothered in the rubbish, lost in the scuffle in fact... There was palanquin, large and gorgeous, and shaped like a gondola with silver dragons at each end. Dolly got in with his rose leaves and a chrome picture of Tukaram, the Maratha Saint and banana leaves and fans and Village of Gokul. It is called Gokul Asthami i.e. the eight days feast in honour of Krishna who born at Gokul. There are group of singers, dancing all the time. Some praised God without attributes, others with attributes: the same mixture of fatuity and philosophy that ran through the whole festival. There is no dignity, no
taste, no form. I don’t think one ought to be irritated with Idolatry because one can see from the faces of the people that it touches something very deep in their hearts.9

Also the festival of Ganpati with other forms of Hindu worship and Ramanavmi are described. Rama an avtar of Vishnu and Hanuman, Rama’s loyal companion and messenger. In a rather spontaneous way, Forster seems to have felt predisposed towards Islam yet nowhere in the account of his personal experience in India does he attempt to approach the subject of Islam deeply. The complexity of Hinduism elluded him while he had fully comprehended the essential meaning of Islam.

There are some imaginative and sympathetic accounts of certain elements of India’s past heritage and culture. For example the Gita, Meghduta and Shakuntala and some observations on the traditional aspects of Indian religion as well as comments on the actual state of Hindu and Muslim societies in India. Forster went around to all the important cities of India and travelled far and wide in the company of his Indian friends, both Hindu and Muslim. He paid visit to Gandhiji’s Ashram at Sabarmati and also to the shrine of Khawaja Sahib of Ajmer. Forster was of
the view that relations between Hindu and Muslim may improve, but the opinion of each other will remain the same. About Dewas, he writes:

There was no scenery, rivers, mountains, forests or wild animals with neither factories or railway station but only agriculture. Nearby stood Vindhaya Hills surrounded with trees and thick vegetation.

States of Baroda, Indore and Gwalior encircle Dewas.

About Chattarpur, he writes that:

It is a remote native state in Bundelkhand, loveliest in morning when the spires of Jain temples pierced through grey and white mists a tree looked as the cushions of clouds.

He was also attracted by Mau, a ruin on a lake, beautiful lotuses and water fowl clouds. Forster was also much impressed by the fortification of Jodhpur fort, a land of heroism. He also visited Benaras, Calcutta, Madras and south India and society were alien but later he became interested in and was influenced by it.
In Independent India, there had been some social, political changes that remained outside his preview. He observes the changing scenario of India, the end of the British Raj and Native states, growth of industrialization, breaking of social barriers of caste and purdah and this changing phase coloured his outlook on India for he looked at the Anglo-India society as a passing phase and searched for more substantial elements in the traditional India. Forster's outlook on religions in India was based on his observation of ceremonies. In Islam, however, there is inherent calm and simplicity, that opposes idol worship and carries the central truth—that 'there is no God and that Mohammad is the Prophet of God'.

His interest in Indian civilization reveals that he saw a concrete picture of human society. India dominated his life. His Indian friendship, interest in India's past culture and her social, political and economic situations are to the fore in his writings.
REFERENCES


