The aim of my thesis is to present the Oriental aspects in E.M. Forster's novels, particularly *A Passage to India*, and his essays. Forster's has six novels to his credit. *Where Angels Fear to Tread* (1905), a novel of contrasting cultural relations and sensibilities. *The Longest Journey* (1907) abounds in values which Forster considers as fundamental to life. *A Room With a View* (1908), is a story of reality and unreality in relation to emotion and the efficacy of passion. *Howard's End* (1910), depicts the misunderstandings which arise in relationships between individuals on the one hand, and races on the other. *Maurice* (1914), is a novel about homo-sexuality. But none of these novels except *A Passage to India*, depicts the Oriental life in full, which is rather a document, containing his thoughts and emotions after his three visits to India.

This novel provides a rich source of information about Islam and Muslims as Forster in India was more in the company of his Muslim friends than any other community. We find a variety of Oriental diction as well as Oriental characters in the novel. This topic is therefore meant particularly for the study about India, its culture, tradition,
religions, places, people focusing on one community i.e. Muslims as the novel is based on Forster's actual experiences and contacts in India.

The opening chapter of the thesis 'Orientalism in English Literature-A Historical Survey' provides an account of the writers, poets, novelists, travellers and historians who deal in their writings with the Orient. The spread of Islam and the contact between Europe and the Orient which contributed to the cultural and social exchange to a better understanding of Islam and Muslims lie at the heart of the literary Orientalism under study in this thesis.

Since the beginning, we can trace the image of Islam in writings of Peter the Venerable, Pedro de Alfanso, San Pedro Pascual, William of Tripoli, Ricoldo de Monte Croce. Also William Bedwell, Edmund Castell, Edward Pococke are found delineating image of Arabs and their culture in their works.

With the translation of *The Arabian Nights*, Oriental tales gained popularity in Europe and this contributed to the romantic element in imaginative writings. William Beckford, Addison and Steele, Johnson and Oliver Goldsmith have expressed their views on the Orient in their own ways. In the Romantic period, Orientalism is reflected in the works of Coleridge, Landor, Southey, Thomas Moore and Byron.
Nineteenth century scholars, Burke, Macaulay, John Stuart Mill, Herbert Spencer wrote on Indian political system and its relationship with Great Britain. The problem of relations between the races expressing the belief that East and West were different and such theme of cultural dialectic laid down the tradition for writers such as Kipling and E.M. Forster. The problem of mutual understanding or its lack between the two races is the theme at the core of Forster's *A Passage to India*.

Travel literature also helped Europe to learn much about the Orient. Travellers such as George Sandy, Lithgow, Joseph Pitts, Carsten, Niebuhr, William George Browne and William Eton's accounts gave to the English world a fair picture of Oriental life. Historical works proved equally fruitful in transmitting information about East.

Chapter II 'Orientalism in British Fiction', is about Oriental elements found in British Fiction either through contact with East by trade, travel or diplomacy. The image of Islam and Muslims began, with John Bunyan's, *Pilgrim's Progress* and ended with E.M. Forster's *A Passage to India*. Muslims in their writings are depicted as possessing the values of masculinity and forcefulness. A study of Oriental characters used by writers as Dr. Johnson, William Beckford,
Sir Walter Scott, George Meredith, R.L. Stevenson, Joseph Conrad, shows the predominance of the Muslims. The eighteenth century marks a prosperous period in the history of English literature. During this period, an entirely new line of interaction between England and East grew by voyages, discoveries and commerce. The Oriental Movement and the travels increased in this period thus heightening the image of Islam and Muslims in the mind of West.

Chapter III, 'Oriental Characters', shows Forster's art of characterization, which is marked by variety. The individual and class characteristics have been combined so dexterously that even the minor characters acquire sense of completeness in *A Passage to India*. Environment as affecting the characters is marked in his novels. His characters are both round and flat. Oriental life is highlighted through characters, their habits and vocabulary as presented in the novel. Aziz the central character of the novel is sentimental, generous, hospitable, proud of being a Muslim and his motherland, prejudiced against the British and a poet too. His character demonstrates the spirit of both revenge and forgiveness. He embodies the national aspiration of the Indians at the time of British rule. We find in the delineation of Aziz the qualities of Forster's friend Syed Ross Masood
who had greatly influenced Forster. Minor characters too, are accurate and well-portrayed such as of Hamidullah, Mohammed Latif, Ali Mahmoud, Nawab Bahadur. Hindu characters are presented as a foil to Muslim characters. But their portrayal is not so convincing, as they are presented as comic and bewildering because Forster had no direct contact with Hindus in real life. He was mostly in the company of his Muslim friends. Prof. Godbole, Dr. Panna Lal, Amrit Rao, Ram Chand, Mr. Das are Hindu characters. However, Muslims are presented with greater precision and empathy.

Chapter IV, deals with 'Forster's Essays', which incorporate his literary, political, social views as well as his experience during his visits to India, its customs, religions, festivals, places, personalities particularly Muslims and Islam as Forster was much influenced and attracted by this faith. In his essay Abinger Harvest, he praises Islam. He was influenced by the mosque architecture where he found calm and serenity. Also we find a beautiful description of a wedding ceremony in a Muslim family as Forster himself was present there. In another essay Two Cheers for Democracy we are introduced to great personalities of Iqbal and Ross Masood. He considers Iqbal as a great literary genius and his
philosophy and poetry proved a guideline. He says, "There is no one alive today of the stature of Tagore or of Iqbal. I have the honour of meeting these great men & their disappearance had impoverished the scene". About Ross Masood, the most intimate Indian friend, that he made everything real and exciting about India and inculcate interest in its culture and civilization. It is that Forster's high degree of appreciation of Masood's character that influenced his general outlook on Muslims and Islam. Also in The Hill of Devi we find him praising Masood.

In 'Conclusion' (chapter V), I have tried to examine Forster's views and thoughts reflected in his writings about the Orient through his actual experience and observations regarding Oriental life, customs, religions and languages.

Appendix I, 'Oriental Diction', deals with the incidence of words (Urdu, Persian, Hindi), such as Bulbul, Hafiz, Hali, Mohurram, Mecca, Koran, Salaam, Tazia and many others in A Passage to India. Forster came across such words in the company of his Muslim friends regarding their culture, language, customs, religions and acquired such knowledge of Islamic thought and literature, of Persian classics and Urdu, being influenced by the philosophy and poetry of such eminent personalities as Muhammad Iqbal and Ghalib. Also
his intimate friend Syed Ross Masood helped him to know about India. Therefore his knowledge of the Oriental life and his study of works on the Orient helped him to invest the novel with the Oriental atmosphere.

In Appendix II, i.e. 'Forster's Annotations', with regard to 'Everyman Edition', though they provide a valuable source of information to the reader, yet there are some errors owing to the Editor's insufficient Oriental knowledge, which have been corrected and critically analysed.

Appendix III i.e. “Forster's visits to India' provides detail of his visits. During his visits, Forster minutely observed India's past culture and heritage, its religion, festivals, in Hindu and Muslim societies and also the political developments in India. He looked with deep interest at certain aspects of the literary and cultural scene of modern India. Viewing the prevailing conditions, Forster contemplated an India, in which Indians and Englishmen might live in equality, above the politics.