Chapter 3
FORSTER’S ORIENTAL CHARACTERS

In the general context of the tradition of Oriental characters in English literature history, we note the negative picture of Muslims, since after the Crusades there developed no friendly atmosphere between Islam and Christianity and Muslims were associated with violence and blood-shed, regarded as evil-minded and pagans carrying with them vicious human traits as malice, hatred, jealousy, devoid of any human and tender feeling and their religion-Islam was dismissed as false, idolatrous and misleading and Prophet Muhammed as an impostor.

The Songs of Geste are the earliest literary source in the tradition of the Oriental characters, presenting a negative and distorted image of Muslims, with hostile approach towards Islam and the Prophet. This negative image was further carried in medieval English literature in the writings of William Langland’s, Piers the Plowman and John Lydgate’s The Fall of Princes. In Elizabethan drama, we find a variety of Oriental characters. In the writings of Kyd, Marlowe, Greene, Peele, Shakespeare, Dekker, Webster, Fletcher and Massinger, we find Oriental
characters, mainly Turks, Moors, Persians and Arabs as well.

In the Restoration literature, there are references to tyrannical and violent Muslim rulers. In Philip Massinger's *Renegado* (1624) we find the comparison between Christian chastity and Muslim licentiousness. John Bunyan's *Pilgrim's Progress* (1628), however, shows a positive approach towards Islam and Muslims. But in Daniel Defoe's (1660) *Robinson Crusoe*, mention is made of the lack of freedom and civil liberties in Muslim society. Dryden's *Don Sebastian* (1691) is a story of a Muslim heroine who embraces Christianity and forsakes Islam. His other play *Aurangzeb* (1675) and his character of Aurangzeb the last Mughal Emperor, lack the resemblance to the real historical figure of Aurangzeb. *The Conquest of Granada* (1670) shows some Improvement in the picture of Muslims as the hero Almanzor embodies love and honour, yet there are few references to Oriental religion and tradition. Johnson's *Irene* (1736) also reflects a negative attitude towards Muslims in that they are represented as cruel, full of deceit and treachery and lust. *Rasellas*, however, presents a favourable picture of Arabs and Persians, not degrading Islam in comparison to Christianity. Also Beckford's, *Vathek* followed this trend in
not particularly attacking Islam. Contained in it remarks against religion in general, Sir Walter Scott’s (1771) *Talisman*, projects the central character of Salahuddin Ayubi with malice and hatred and Islam is held responsible for his weaknesses. Benjamin Disraeli (1804) attacks Islam and its teachings as false and heresy in *The Wondrous Tales of Alvoy*. Also in the writings of Thackeray and Meredith we find comments on Islam. Wilfred Scarven Blunt’s (1840) *The Future of Islam* nonetheless depicts, Islam making contributions to human knowledge. Joseph Conrad (1857) in *The Outcast of the Island*, portrays a Muslim’s character Omar as deceitful and inflexible. In another novel *Lord Jim* (1900), he presents the character of Ali as a narrow-minded and violent person. John Buchan (1875) also follows a negative approach towards Muslims and in *A Prince of Captivity* he warns against friendship with them, as it will result only in shame and frustration.

Kipling’s novel *Kim* contributed much to Orientalism in dealing with Muslims and Hindus in his works. However, the most important contribution regarding Oriental characters is by E.M. Forster in his novel *A Passage to India*, where Aziz is presented as the central character. His interpretation of Islam is selective, not gleaned from
the primary sources on Islam, but from the spiritual feelings associated with it. In this chapter, we propose to evaluate his major and minor Oriental characters in terms of their strengths and weaknesses. Forster's introduction to Islam and Muslims came through his friend Syed Ross Masood, and to Hindus through his job as Secretary to the Maharajah of Dewas.

During his visit to India, Forster found violence and acute unrest i.e. racial tension. In his second visit, Forster was able to see India with a different perspective. There seemed to be 'an impassable gulf' between the India he had tried to create and the India that he was actually experiencing. Forster seems to have felt more at ease in the society of Muslims than of Hindus. The personalities and religion of his Muslim friends were more attractive for him. In his private accounts during the two visits, there is a striking contrast between his portrayal of the character of Syed Ross Masood and of the Maharajah of Dewas; while he shows an acute understanding of Syed Ross Masood's mental qualities and outlook and is always in sympathy with him, he presents the Maharajah with a mixture of affection, suspicion, sympathy and praise. He says of Masood: "He came of an eminent Moslem
family.....his ancestors had been nobles at the Moghul Court and his descent from the Prophet was better documented than that of the Maharajah from the sun."

We can see in Forster's personal account some direct evidence of his general feeling of uneasiness with Hindus as against a feeling of ease and comfort with Muslims. In a letter from the Hindu state of Chhatarpur he contrasts his different feelings about the two religions. His outlook was based on his observation of the curious and bewildering ceremonies at Dewas. In contrast, the faith of Islam, centred on the worship on one God, devoid of idolatrous ceremonies which appeared to him more congenial and so the Hindu character is presented as queer and the Muslim as perfectly intelligible. Islam was more congenial whereas the picture of the Hindu world, unsympathetic and incomprehensible never lacks in curiosity and realism. Forster's early accounts of Indian art and architecture show his deep curiosity about some traditional monuments and they also express his inability to understand the full significance of the complex architecture of the Hindu art. Forster recalls his debt to India for his friendship with Syed Ross Masood, the Maharajah of Dewas and Sir Akbar and Lady Hydari of Hyderabad for gathering insight and vision. His Indian
friendships, love of the Oriental way of life, his interest in India's ancient and flowing civilization and in her modern, social, political and economic development form the background of his writings.

In essence, *A Passage to India* is a realistic study of the Anglo-Indian as well as Hindu-Muslim relations. The characters represent contrasting attitude towards life. Dr. Aziz, a Muslim stands for emotions, Fielding and Adela for intellect and Hindu Professor Godbole for love. Their synthesis appears in Mrs. Moore because of her impulse towards emotions and intellect. One of the consequences of religious superficiality among the British is that they fail to discriminate among the religious attitudes of India. The distinction between Muslims and Hindus matters only when this is politically necessary, yet the novel emphasizes that this difference is profound.

*A Passage to India* is a novel which has the air of good mystery story with a success of existing events of that time of his visits and promise of an unexpected denouement. There is no final twist of events, no sudden revelation. The dramatic situation of the novel, involving as it does an explosive human situation which can be ignited by the failure of a single individual, is finally
conceived. The structure of the novel does not consist simply of arrangement of events, but arrangement of novel's meaning.

This novel is the study of the conflict between two civilizations, at the extreme poles from each other, separated by the Mediterranean. The passages offer only hint of a solution. A good deal of Forster's experience must have been used in producing the details, which give the novel its local colour. There is constant stress upon the existence of attractiveness and hostility of the Indian scene. The plot of the novel is precise, hard, crystallized and far simpler. The story is beneath and above the plot which is as decisive as judicial. The characters are of sufficient size for the plot. As Whitman's Passage is a poem about the voyage of the soul to God, similarly Forster's A Passage to India is a voyage of soul to his thought in the Indian setting, linking his view to the vision of India.

Forster took the title of this novel from a poem entitled Passage to India (1871) by American poet, Walt Whitman. If we consider this novel in the light of the poem by Whitman, we will find the account of Anglo-Indian relationships as a pretext rather than as a purpose. The
main theme of the poem Passage to India is that of a spiritual seeker. There is no central character whose point of view unites the novel. He thus emphasizes the atmosphere at the expense of the characters. Nevertheless he uses one character as central to the mysteries and muddles which afflict the rest. A Hindu Professor Godbole, though not a central character, is the key without which the theme of spiritual quest would lose all intelligibility. The theme of A Passage to India in spite of different setting and environment would seem to compromise the elements of class war.

A simple but the central theme of A Passage to India is the need for kindness and affection in human relations, particularly in the colonial context. Forster expresses this through Aziz, whose words to Fielding seem to represent author’s beliefs:

No one can ever realise how much kindness we Indians need, we do not even realise it ourselves. But we know when it has been given. We do not forget, though we may seem to give kindness, more kindness, and even after that more kindness, I assure you it is the only hope.
This in outline is the plot: Chandrapore was suggested as a city geographically by Bankipore, but its inhabitants are imaginary.\textsuperscript{5} Adela Quested arrives in India along with elderly Mrs. Moore. Both the ladies are humane and have an intense desire to 'know India'. This is a matter of annoyance to Ronny, Mrs. Moore's son and Adela's fiancée, who has entirely adopted the point of view of the ruling race and has become a heavy-minded administrator. But despite Ronny's certainty about what is and what is not proper, Mrs. Moore steps into a mosque and there makes the acquaintance with Aziz, a young Muslim doctor. Aziz is hurt and miserable, for he has been snubbed; Mrs. Moore's kindness and simplicity soothe him. Between the two a friendship develops. At last, by knowing Indians, the travellers would know India and Aziz is delighted more than they at the prospect of the relationship. To express his feelings he organizes an elaborate jaunt to the Marabar caves. Fielding, the principal of the local college and Professor Godbole, a Hindu teacher, were also to be present at the party but they miss the train and Aziz goes ahead with the ladies. In one of the caves, Mrs. Moore had a disturbing psychic
experience and sends Aziz and Adela to continue the 
exploration. Adela, not a very attractive girl, has had her 

doubts about her engagement to Ronny and she ventures 
to speak of love to Aziz, quite abstractly, but in a way both 
to offend him and disturb herself.

In the cave the strap of her field - glasses is pulled 
and broken by someone in the darkness and she rushes 
out in a frenzy of hallucination that Aziz had attempted to 
rape her. The accusation makes the English of the station 
hysterical with rage. In every mind there is certainty that 
Aziz is guilty and the verdict is foregone. Only Mrs. Moore 
and Fielding do not share this certainty. Fielding because 
of his liking for the young doctor and Mrs. Moore, because 
of her intuition, are sure that the event could not have 
happened and that Adela is the victim of illusion. Fielding, 
who openly declares his partisanship, is ostracized and 
Mrs. Moore, who only hints at her opinion, is sent out of 
the country by her son and she dies on shipboard. At the 
trial Adela's illusion, fostered by hysteria of the English, 
becomes dispelled, she recants and Aziz is cleared, 
Fielding is vindicated and promoted, the Indians are 
happy, the English furious.
The sense of separateness broods over the novel. The separation of the English from the Indians is most dramatic of the chasms in this novel. Hindus and Muslims cannot approach each other. Forster notices clearly the separation of race from race, sex from sex, culture from culture, even of man from himself. Forster's attitude towards Islam is expressed by the sense of calm, simplicity of Islamic design and architecture. He found the trappings of Hindu ritual unappealing, which had sown the seeds of hatred, jealousy, malice and the result was in the form of riots at several places. 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.

Thus his novel, *A Passage to India* is permeated with an atmosphere of seriousness, with less poetry, beauty and even less unity. Racial hostility snaps the ties of friendship which individuals of different races endeavour to build up. The novel laced with an atmosphere of the lack of understanding and faith owing to racial differences. It is a novel not about India nor Indian
problems, but about Indians, and particularly Indian Muslims.

*A Passage to India* portrays some aspects of Islam and Hinduism with curiosity and sensitiveness. It is not to be read as an exposition of Hindu and Muslim ways of life, yet its approach to these religions is realistic, ironical and self-conscious. The novel reflects on main questions concerning the two religions and also throws light on the author's intellectual confrontations with these two religious beliefs of Indians. The theme connected with the religions of India in the novel based on material obtained from Forster's actual experiences. As he had little contact with other religions, this novel is concerned mainly with Hindus and Muslims. Muslims appear to dominate the novel. Dr. Aziz is the central character and the story is more concerned with him than with any Hindu character. He and his Muslim associates are presented in a more intelligible way than Godbole and Hindu masses are. During his two visits Forster felt more at home in the company of Muslims than of Hindus. The personalities and the religion of his Muslim friends were more intelligible than of individual Hindus. For example, there is a striking contrast between
his projection of the character of Syed Ross Masood and that of the Hindu Maharajah of Dewas. In writing A Passage to India, Forster drew upon his intimate friendship with Masood to create the character of Aziz. While Forster shows a good understanding of Masood’s mental qualities and outlook and is always in sympathy with him, he presents the Maharajah with a mixture of affection, sympathy and praise. Before meeting Masood, Forster had no contact with India or things Indian, but this acquaintance stirred his curiosity, from the narrow confines of Forster’s suburban and academic life.”

The same note of contrast is to the fore in another letter, when Forster had left Dewas and was staying with Masood in the Muslim State of Hyderabad:

I am having a lovely time here. Masood in such a good form, the weather perfect and exhilarating, beautiful things to look at, interesting people to talk to, delicious food, romantic walks, pretty birds in the garden, no Baldeo and no religion I have passed abruptly from Hinduism to Islam and the change is a relief.
He also says. My debt to Masood is incalculable. He woke me up out of my suburban and academic life, showed me new horizons and new civilization and helped me towards the understanding of a continent. A Passage to India would have never been written without him.

In a letter from the Hindu State of Chhatarpur, he wrote, After nine years, I revisited the Taj...a muezzin with a most glorious voice gave the evening call to prayer from a Mosque. There is no God but God. I do like Islam though I have had to come through Hinduism to discover it. The novel presents the full range of Forster's actual experiences concerning Islam and Hinduism. Hinduism is portrayed on a wide and bewildering canvas, Islam more handy and presentable one. In the first part, Islam is presented through the eyes of Aziz as more valuable than a faith; the mosque is described as an abode of rest and graciousness and its atmosphere is made familiar with reference to English parish church and by the quotation of a perfectly understandable inscription from a tomb.

In 1975, one of the Indian literary critics of Forster, Vasant A. Shahne edited a volume of essays by Indians on Forster's novel. A Passage to India in order to present
'Critics’ image of Forster'. Whether these critics address Hindu or Muslim influence on the structure of the novel, or criticize the portraits of India and Indians, but the attention is given to Indians. They tend to analyze the novel in terms of Indian cultural influence, both Hindu and Muslim. C.L. Sahni and V.A. Shahne consider “Hindu - Muslim religious, political influences on narrative, dramatic conflict and the portrayal of the characters.” Other pieces come from H.H. Anniah Gowda, M. Sivaramkrishna and G. Nageswara Rao who consider ‘Indian influence on the novel along with Mulk Raj Anand and Raja Rao’. Some critics such as G.K. Das evaluate it in political terms of reference. He examines that ‘Islamic conflicts with Britain have made Forster sympathetic to Muslim Indians and their desire for Islamic unity and this is expressed in form of political allegory in A Passage to India.’ M.K. Naik is critical of novel as a portrait of race-relations in 1920s with inadequate picture of Islamic and Hindu beliefs. For him ‘Aziz did not represent educated Nationalist Indian youth. He with his face turned back towards Babar and medieval glory of Muslim, is unrepresentative of Indian mind.' Natwar Singh and Naik
argue that representation of India in novel is not realistic. According to Natwar Singh- "it depicts a pre-1914 India and by the time it was published in 1924, events had overtaken it. It appears as anti-national book since it makes no mention of the political ferment that was going on in India in early twenties." According to Naik, 'Considered as a historical document or a picture of race-relations, the novel is inadequate in conception and lop-sided in the presentation of its material.' Inspite of the dominance of Muslim character and inspite of the fact that Indian protagonist is a Muslim, Forster's picture of Islam is hazy. As Frederick C. Crew says that "the central quest of the novel is that of men's relationship to God." Forster can hardly be said to have made any attempt to present Islamic answer to the problem.

Among the many Muslims in the novel, there is hardly one who can be said to represent Islam at its worthiest. Some critics have taken A Passage to India as an apology for Hinduism. Coming of the 'Temple Section' at the end is not enough to justify this. Lawrence notes that "Forster does not understand' his Hindus well. And
India is to him just negative: because he does not go down to the roots to meet it."\(^{18}\)

Gulf and barriers between human beings have always been one of Forster's main concerns. There is hostility within two main racial groups in *A Passage to India* and the larger conflict between British and Indians.\(^{19}\)

Apart from the above criticism, we find Forster's thoughts lay bare in the novel through Aziz's character. At the edge of civil station Aziz turned to mosque to rest. He always liked this place. 'A mosque by winning his approval let loose his imagination. Here was Islam, more than a faith, much more, an attitude towards life both exquisite and durable, where his body and thoughts found their home.'\(^{20}\) In contrast to this direct narration in the last part of the novel, there is rhetorical and ironical passage on Hindu themes. The celebrations of Krishna, with decorations surrounding the idol itself, devotional chanting of the choir, the whole ceremony presented in a muddle and in a comprehensive form. Islam, on the other hand, is not presented without reflections on some of its lapses in its contemporary form: superstitions and some forms of idolatry among Muslim community make Aziz unhappy. But
on the whole these observations do not alter general impressions of Islam in the novel.

The details of Hinduism are present in an ambivalent way ironically the aspects of Hindu gods, mythology, and forms of worship, scripture and philosophy. It means religion as a living force by conceiving God as an immediate reality. Both he and Aziz remained outside the domain of experience connected with the celebration of Krishna's birth and Hindu way of living contact with God remains alien to them. The idea of man's nearness to God in Hinduism gives religion a significance, which Islam or Christianity does not.

*A Passage to India* is a beautiful trilogy built on Mosque, caves and temple representing three aspects of Muslim, Hindu and Christian life. 'Mosque' opens out the possibilities of personal relationships, is a symbol of Islamic brotherhood and the oneness of God and it creates an atmosphere in which human bonds of affection and personal relations can develop. The description of Muharram rites in the novel is based on what he observed at Jabalpur. He also witnessed the Krishna festival at Dewas, celebrated after Gokul Asthami. Therefore his
Descriptions of both the Muslim and Hindu festivals owe their origin to what was observed by him.

Muslims in this novel make a substantial contribution to the social setting and have the power to impress by their individual and social life. Forster ensures that the people in *A Passage to India* belong to different races not only between India and Englishmen but also among Indians themselves. He highlights the two Indian religious groups represented in the novel with certain aspects of Krishna's and Husain's legend so that we can see the parallels with vegetation myths. Hussain provides the main Muslim figure and Saint revered in separate shrines of the Head and of the Body parallel to Hussain in a brief example. The religious ceremonies which Forster depicts do not merely add local colour to the novel, rather Forster demonstrates that Gokul Asthami, Mohurrum and the offerings at the shrine are attached to the aspects of death, rebirth and sacred marriage becomes a central image. These characters may not represent the author, but are impressive as dramatized minds in touch with the actual events of the story. The religious characters, for example, have this saving grace that their view of life is an imaginative one.
We find in *A Passage to India* the characters who try to overcome political, social and other differences, which separate Englishmen from Indians. There are at least three characters who sincerely try to find "A Passage to India" i.e. Mrs. Moore, Adela Quested and Fielding. Separations undermine every relationship. Hindus and Muslims cannot approach each other. Adela and Ronny cannot reconcile with each other. Mrs. Moore is separated from her son.

Forster uses the technique of counter-pointing i.e. the weaknesses of Aziz are highlighted in terms of the easy poise that marks Fielding. The counter-pointing of Fielding's character against that of Aziz brings out their personalities clearly. Forster is not content with the method of providing his characters with foils. Fielding's character is also seen in relation to those of Mrs. Moore and Adela Quested. When contrasted with Fielding, Miss Quested appears as a more pathetic product of Western education. *A Passage to India* presents numerous permutations and combinations employed by Forster. The British are judged from the point of view of Indians as Indians from the point of British view and individual characters are evaluated in terms of other individual characters.
Forster is subtler in his treatment of Islam and Hinduism. He likes certain aspects of these Oriental religions. He was master of human psychology and succeeded to a great extent in unfolding the minds of Indians. Various characteristics of Indians are set off by the presentation of certain characters, which give an insight into the Indian character and temperament. Thus *A Passage to India* is an oasis in the desert of Anglo-Indian fiction. It aims at no solution and explanation. Forster's object is to discover how people behave in relation in one another under the conditions obtaining in India. He takes for his subject the conflicts of races, Likewise he explores and demonstrates the inadequacies of religions, with its emphasis and Islam and Hinduism appealing to the self-conscious and conscious.

By Western standards, India is intricate and strange; the excess of India and Indians seem grotesque. Forster's judgment seems that if East and West cannot meet, this is the evidence of the limitations of man. If they meet, then he considers a change in the external relations between them to be quite as necessary as revolution in man's restricted spiritual and human responses. The obscurities
of India remain even while the meaning of its various
civilizations are brought into focus. That is why the
characters dominating in the novel are not Western
sterotypes but are purely Indian, proud of their nation,
blood and race, their liberal culture; humanity, tolerance
and intelligence unassociated with religion. The chief
weakness of an Englishman lies in his fear of emotions
and his undeveloped heart, which does not allow
understanding the richness and subtlety, devoid of tender
feelings and heart, which are absent in Indian characters.

Thus, A Passage to India is a novel, in its touching
upon social and cultural problems, with its treatment of
personal relations and expression of the liberal traditions,
it has vividness, strength and impressiveness and makes
the achievement, the human and rational. It is the paradox
explored by areas of relationship between the ancient and
enduring pattern of Indian civilization and the more
\textquote{advanced} patterns of the West.

It portrays an India whose people, their life,
civilization, religions and cultures have peculiar
attractions. Forster's characterization is convincing and
spectacular, marked by a variety of which is fully exploited
to the author’s purpose. He individualizes his characters even when painting them as representatives of a class. The individual and class have been combined that even minor characters have exquisite sense of completeness. He observes human beings under certain conditions. It is not as type that Fielding and Turtons have been delineated by Forster but are individuals. Major Callendar is not a representative of Civil Surgeons, his treatment of Aziz is not typical of the treatment by an Englishman of his Indian subordinates.

In Forster’s novel, environment marks as affecting the character. To trace the influence of ‘atmosphere’ upon characters, we may study the characters of Ronny, Turtons, Calendars who have been so long in India that they have transformed into what Indians called ‘sub-dried bureaucrats’. Through Miss Adela and Mrs. Moore, he enables us to see Ronny’s gradual transformation into an Anglo-Indian.

Forster’s characters in A Passage to India are both flat and round. The round ones include Dr. Aziz, Mrs. Moore, Adela, Fielding and Hamidullah whereas the flat ones are Professor Godbole and Mrs. Turton. Ronny is
essentially but not entirely flat. Aziz is the best example of a round character; his warmth and vitality making the reader feel that he is a living person, sensitive and sympathetic. Mrs. Moore is a simple, kind old woman who develops and changes throughout the novel. Mrs. Turton is a caricature of Anglo-Indian woman delineating rudeness, snobbery and isolation of the wives of British officials. Ronny is capable of surprising us on occasions and so cannot be described as flat.

This novel presents an excellent co-ordination of plot and character. His characters are involved in events which seem logical in relation to the story and changes as a result of these events in ways that are keeping with their personalities. A proper mixture of character, says Forster, 'is one of the most important ingredients of the novel and serves as a vehicle for conveying ideas.' His characters are as elusive as incompletely realized, as our living friends.

Forster in his novel Where Angles Fear to Tread, The Longest Journey, A Room with a View, Howard's End and A Passage to India introduces what one may describe as an elemental character, one who sees straight through
perplexity and complication, percipient of the reality behind appearances both in matter of general truth and of incidents in the story. Their wisdom and knowledge put into ironic contrast the errors and illusions of the rest. They are Gino, Stephen, George, Mrs. Wilcox and Mrs. Moore.

We come across the major, dominating Muslim character of Dr. Aziz, which shows Forster's inclination towards Islam and Muslims. Oriental life is highlighted through characters, their habits, vocabulary as well as their way of dressing and presented in the novel with minutest details and accurate observation. What accounts for it is Forster's own experience among his Muslim friends. Yet we also see his description of minor characters is equally sound and appropriate.

Aziz, the hero of the novel as well as Forster's mouthpiece is depicted as well-bred, enlightened, Anglicised modern Indian whose personality includes an attractive, blend of individual and traditional features. He is a widower and does not want to marry again. He is a well-read man, fond of Urdu, Persian and Arabic poetry. His favourite poets are Hafiz, Hali and Iqbal. The themes
he prefers are the decay of Islam and brevity of love. K.G.
Saiyidain recalls that Masood had constant recourse to the
same poets in similar social settings:

He had a passionate fondness for poetry
and knew thousands of lines in different
languages by heart. His favourite poets in
Urdu were Meer, Anis, Hali and Iqbal. For
Persian he had a passionate, fondness
and he had a charming way of reciting
from Persian poets whenever the company
was congenial.21

Both Aziz and Masood are ‘Islamic modernists’ who
support the removal of Purdah and Aziz’s casual comment
to Fielding on British rule: ‘When I was a student I got
excited over your damned countrymen, certainly; but if
they will let me get on with my profession and not be too
rude to me officially, I really don’t ask for more’.22 It is
similar to Masood’s statement on the subject ‘As for your
damned countrymen, I pity the poor fellows from the
bottom of my heart, and give them all the help I can.’23

He once quoted Ghalib’s couplet in Urdu:

Not all alas! Only a few have come
back to us in the forms of tulips and roses.

How beautiful, O God! Must have been

Some of faces that lie hidden in the
dust!²⁴

In the first part of the novel Islam is presented through the eyes of Aziz, more valuable than a faith and mosque is a place of rest and graciousness. He was proud of being Muslim as well as his religion, Islam. ‘As a mosque by winning his approval let loose his imagination, Islam, an attitude towards life both exquisite and durable, where his body and his thoughts found their home’²⁵. Aziz often thought that some day he too, would build a mosque, so that all who passed by should experience the happiness he felt there and near it, under a low dome, should be his tomb, with a Persian inscription.

Alas! Without me for thousands of years,
The rose will blossom and the Spring will bloom,
But those who have secretly understood my heart
They will approach and visit the grave where I lie²⁶
(Forster in Hyderabad saw at the tomb of Ali Barid in Bidar and the above quoted inscription he found there).
Aziz is shown as being, influenced by the pan-Islamic sentiment and strong feeling for the pat glorious Islamic culture. He says:

The feeling that India was one; Moslem, always had been....whatever Ghalib had felt, he had anyhow lived in India, and thus consolidated it for them....the sister kingdoms of the north – Arabia, Persia, Ferghana, Turkestan – stretched out their hands as he sang... and greeted ridiculous Chandrapore.27

He is sentimental, generous, hospitable, proud of his Muslim faith and his motherland, is prejudiced against the British as a class. He is happy in his private life with his children, sentimental about his deceased wife and content with his profession. His curiosity about 'Post-impressionism' in the West is ignored by Fielding, his independence is looked down by Ronny, his inborn religious prejudices and emotional feeling for nation show him truly and deeply an 'Indian'.

In Aziz, Forster exhibits a self-esteemed and self-respected Indian who above everything else, cares for
maintaining the spotlessness of his character. A young Muslim doctor in Chandrapore, simple-minded, almost childish person; so pathetic in adversity, so presumptuous in success, a poet too, he is thrilled by the mention of roses and bulbulis yet he is religious. Mere aestheticism influences his spiritual experience. A very decent fellow but his ruin is purely accidental. He was wrongly accused by Adela for having attempted to rape her in Marabar caves. This is too much for him to bear. The charge laid against him is worse than death. His honour had been challenged. But he is ultimately acquitted by court. From then on he becomes an inveterate enemy of English people and hates them from the very core of his heart and wants to drive them out of his country. He says: “India shall be a nation! No foreigners of any sort! Hindu and Moslem and Sikh and all shall be one!” He once said to Britishers ‘We may hate one another but we hate you the most.’ He therefore decides not to serve British India and escapes from the dirty, scandalous and mischievous intrigue of British diplomacy. His character demonstrates the spirit of revenge and forgiveness. After his acquittal, Aziz makes up his mind to sue Adela for a huge amount of
damages for a false case but we find at the same time the element of generosity and forgiveness in his character. If on the one hand he is seen fuming and fretting to avenge Adela for her disgrace, he is highly loving and respectful towards another lady, Mrs. Moore, who befriended him and her remembrance makes him give up the ideas of revenge and wrath. He forgives Miss Quested in the name of Mrs. Moore and withdraws his suit of damages against her. The following extract brings out the point clearly.

For Miss Quested had not appealed to Hamidullah. If she had shown emotions in the court, broken down, beaten her breast and invoked the name of God, she would have summoned forth his imagination and generosity—he had plenty of both. But while relieving the Oriental mind she had chilled it, with the result that he could scarcely believe she was sincere.²⁹

He possessed a soul that can suffer but not stifle and he leads a happy and steady life beneath his nobility. The Indian mind is rebellious and Forster has laid bare this in A Passage to India. He uses Aziz to show that when an
Indian starts hating his English master, he becomes rebellious. His revolting tendency is seen at an extreme and Aziz wanted every European to be kicked out of India. Only then India would not suffer the agonies and torture of the British rule. He is a very good example of a 'round character'. He has warmth, vitality and is an embodiment of Indian nationalism. A religious-minded, proud of his Afghan blood but above everything proud of being an Indian. We find him talking to his companions about the legend of India's past glory, religion as well as architecture. The temple of another creed, Hindu, Christian or Greek, would have bored him and failed to awaken his sense of beauty. Here was Islam, his own country, more than a faith. Islam, an attitude towards life both exquisite and durable, where his body and thought found their home. As Muslim, he feels proud of his ancestors. His imagination rises whenever he thinks of great Mughal emperors. He is seen in Ch-XIV talking about the Mughals during his expedition to the Marabar caves. 'Akbar is very wonderful, but half a Hindu, he was not a true Moslem for he never repented of the new religion he invented instead of the 'Holy Koran'. He likes
Emperor Babur because his ancestors came down with him from Afghanistan. He is most entertaining and is at his best when speaks with great feelings and enthusiasm about Islam. He considers his profession as a job. He is well-read, has a good memory and recites passages from poetry, preferring the theme of decay and brevity of love. He writes poetry expressing pathos or venom. 'Aziz's poems were about the decay of Islam and the brevity of love, as sad and sweet as he could continue, not nourished by personal experience. He loved poetry; science was merely an acquisition, which he laid aside. His poems later on were mostly on 'Oriental Womanhood'. The very feel of the pen between his fingers generated bulbuls at once. Aziz is an athletic, strong man. He hates ill breeding and detests bad manners and appreciates courtesy, kindness and sympathy. His devotion to Islam is cultural. He is aware of himself as one of the Islamic race which once conquered India, in his speech, the name of its emperors interchange with those of its poets and the mosque in Chandrapore is sacred to him not primarily for the doctrine it enshrines but for the culture it manifests. He has independent and impartial views on all matters. He
does not like to remarry. Nor does like an educated Muslim to have more than one wife. He wants to develop personal relations with Englishmen. So he invites Mrs. Moore and Adela to visit the caves, yet the discriminatory treatment of English people has embittered him but he melts before the loving treatment of Mrs. Moore. His feelings were hurt on finding that Indians were regarded inferior to Englishmen. Aziz understands the cunning game of English people who set one community against the other. Since he does not like politics, he decides not to fight British rather escape them. He hates English for two reasons. He detests their superiority as well as their cunning game of diplomacy. He understands their divide and rule policy, but he is at the same time confident that India will be free. 'India shall be a nation, no foreigner of any sort. Hindu and Moslem and Sikh and all shall be one, down with English anyhow. That's certain 'ciear out, you fellows, double quick, I say' We may hate one another, but we hate you most. If its fifty-five hundred years we shall get rid of you, we shall drive every blasted Englishmen into sea'. Aziz speaks in terms of finality of the eventual fate of British empire of India. He feels no compunction in
telling the truth and dabbles in many inaccuracies about what happened to Adela at the caves simply to do her honour, as her question about his wives is taken to be unworthy of a guest. We find fluctuations in his character.

His emotions are not balanced. Friendship to him has no meaning if based on the principle of give and take. Aziz mostly takes emotions to decide his beliefs. He has been led to distrust a friend on the hear-say report, which is unverified and found as baseless later on. He is a sexual snob. If a woman is not beautiful, he shows pity to Adela for her angular body and regards freckles on her face as horrible defects. He is offended when a woman who has no personal beauty accuses him. When he is arrested, he first thinks of his children and of his name. He cries and despairs, for he knows that an Englishman's word will outweigh his. He faints on hearing the verdict and in the first painful moments of freedom, he feels affection. He wants to be surrounded by all those who love him. He is disappointed as Fielding and Mrs. Moore were not there; he loves them deeply the more so because he has surmounted obstacles to meet them. Victory brings him no joy, for he has suffered too much. He is hardened by
imprisonment and never again will his character show such wide fluctuations.

Aziz is an aesthetic, strong man, notwithstanding this he is very sensitive to criticism and snubs. He is easily offended, finding a meaning in every remark though it may not be intended. He delights and is grateful for the privilege he receives in showing courtesy to visitors from another country but is also worried that his guests might suffer discomfort. Aziz has certain shortcomings, which appear plain on the surface. He is the youthful spirit of a progressive and forward-looking Muslim India but at the same time also shown as callous and aggressive. Though Aziz is a memorable character in the novel, his mind is shown as harbouring the irrational. Aziz was a true nationalist and hated the British from the very core of his heart. That is why in Chapter-VII, he argues with Fielding: ‘Must not India have been beautiful then, with the Moghul Empire at its height and Alamgir reigning at Delhi upon the Peacock throne.’³⁴ Aziz is portrayed as a victim of British narrowness and prejudice. In him we find a mixture of pride, vanity and desire to please, his self-disgust and enthusiasm. His relations with English are over-familiar,
stiff and formal. He was confident that Hindus and Muslims will one day realize the necessity of uniting themselves into one solid mass of strong nation and would embark themselves upon the difficult task of managing their own affairs without the help of any foreign power. He embodies the national aspirations of the Indians of the time of British rule. He even exposes the game of Britishers of keeping Hindus and Muslims separate and delaying the process of India's freedom. He says: 'Whom do you want instead of English? The Japanese? No, the Afghans, my own ancestors,' It will be arranged at a conference of Oriental statemen. He was confident and hopeful that India shall be a free nation. Aziz has many affinities with the young party men. He is a Western trained professional, a doctor like that of young party leader Dr. M.A. Ansari (1880-1936) and with Iqbal a poet with a Muslim sensibility. For this reason, the image in his poems runs to bulbuls and roses, the sentiments, the themes of love and decay of Islam. When asked by the Hindu, Das to write a poem for 'Indians generally', Aziz says that there
is no such thing in existence as the general Indians', implying that for him Indian society is divided into two groups-Hindu and Muslim, each with its own interests and separate modes of perception and though flattered by the request, so much Muslim in his self-perception that he cannot write the poem. 'The very feel of the pen between his fingers generated bulbuls at once.' At the end of the novel, the highly Islamic poem which flits through his mind is: 'Mecca-Caaba of Union the thorn bushes where pilgrims die before they have seen the friends, turns into a political vision of 'complete independence free from foreign control.'

This jump from poetry to politics corroborates the young party position that poetry developed political consciousness. Iqbal's statement written in his diary between 1912 and 1918, that 'nations are born in the hearts of poets' is faithfully demonstrated here. And while Aziz's young party orientation leads him to formulate an independent country, that nation is as different from what Muslim politicians like Iqbal and Muhammad Ali had in mind as Mecca, the place mentioned in the political statement. The nation which they conceived was to be an...
Islamic, meant for Muslims, an extension of Mecca. Aziz's state, on the other hand, is plural and inclusive. 'Hindu and Muslim and Sikh and all shall be one.' Aziz's concept of independence parallels Gandhi's in being a strategy for transforming the will, not affection and achieving that state of friendship which Gandhi regarded as one of the goals of Swaraj: 'We may hate one another, but we hate you most. If I don't make you go. Ahmed will, Karim will, if its fifty-five hundred years we shall get rid of you, we shall drive every blasted Englishmen into the sea, and then', - he rose against him furiously – and then', he conducted him (i.e. Fielding) you and I shall be friends.'

Aziz's character, then, though indebted to Young Party politics seems to be restructuring itself along Gandhian lines at the end of the novel. This reformulation of character suggests that Forster did not agree with the thrust of Muslim politics in 1920s. But because Aziz writes the same Islamic inspired poetry throughout the novel, it appears that Forster also believed that a non-Muslim political vision should go together with a Muslim aesthetic sensibility. Thus, to say that the Muslim Aziz accepts the drive of Gandhian Swaraj is also to imply that he rejected
Muslim separatism in favour of Hindu inclusiveness and becomes a political Hindu. Aziz on account of his friendship with Godbole was deemed as a Brahmin when it came to court intrigue i.e. state politics. Aziz's 'neo-Brahminism' reflects some of the choices made by Indian Muslims in early twentieth century in response to the nationalist movement. Aziz’s progress through the novel illustrates various responses to the national movement. At first, while ‘taking no interest in politics’, he is moved by the separatist strain in Islamic poetry. He decides to accept Hindu nationalism. Aziz’s transformation into a political Hindu, a state which allows him to say, ‘I am an Indian at last’, and yet to continue writing Islamic poetry, brings into being the new Indians, a culturally composite being for the new India, a culturally composite country. His transformation took place in Mau, a remote Hindu princely state that had once been home to a Muslim saint who had freed prisoners and whose action is now commemorated during Gokul Ashtami celebrations by ritual pardoning of one prisoner. It was not only that Forster was partial to Muslims that made him choose Aziz as his central character. Rather, he saw, like many of the
political leaders of the early twentieth century, that in India religion and politics went hand in hand. He picked up a Muslim because he believed that if a Muslim could thrive under the influence of Hindu politics, India's nationhood could never be challenged.

We find in delineation of Aziz, all the Oriental qualities that Forster experienced among his Muslim friends. Using the vocabulary with Urdu, Arabic as well as Persian expressions, also the Oriental ways of habit as chewing the pan, putting on topi (cap) and offering prayer at the mosque, yet we find Forster's weakness in description of Aziz's way of dressing not in Oriental style.

Aziz indulges in a fantasy of the Mughal past, pretending to be an emperor, benevolent and just. On other occasions also he refers to Moghul kings, identifying himself with Babur, sometimes with pious Aurangzeb but never with Akbar, who according to Aziz betrayed the Indian spirit. This fierce Muslim pride, not only as a mark of identity in Aziz's character, but also is its shaping force. The glorification of past and a tendency towards pathos, are characteristics of a certain period of Urdu literature. Aziz's attitude towards poetry which he shares with his
community bears this out. ...Pathos, they agreed, is the highest quality in art, a poem should touch the hearer with the sense of his own weakness and should institute some comparison between mankind and flowers.  

Forster contrasts Indian response to poetry with British attitude where the appreciation of art is considered as personal.

Forster's choice of a Muslim as the principal character in the novel *A Passage to India* has evoked much criticism in both India and West, accusing Forster of having the Anglo-Indian prejudice that Muslims were closer to European culture. For example John Morley, Secretary of State for India, though liberal yet expressed a feeling that "I think I like Indian Mohammedans, but I cannot go much further in an easterly direction." This sense of affinity between Muslim India and Christian England originated in a perception of Indian Muslims as inheritors of the proud traditions of Mughal Empire and so the possessor of the English values "activity, masculinity and forcefulness". The sharpest criticism of Forster's novel comes from Indian writer Nirad C. Chaudhuri who argues that Forster is wrong in choosing Aziz as his Indian protagonist as Muslims were a side shadow in the freedom
struggle of India. He attacks the novel on the ground that Aziz and other Indian characters "belong to the servile section and are all inverted toadies". His attitude towards Aziz is that "Aziz would not have been allowed to cross my threshold, not to speak of being taken as an equal." Forster was in no way attempting in *A Passage to India* to present systematic picture of India and its people. Aziz and other Indian characters are recognizable above all as human beings and not as only figures representing "Hindu India", "Muslim India." Forster says that "Some of my best friends have been Muslims. I have been attracted by Islamic culture but I do not like the orderliness of Islam. Aziz is modelled on Masood, my greatest Indian friend. Godbole is modelled on a friend. But I think of them as people not religious types." Chaudhuri further argues that India is not only diverse but Hindu. He criticized Aziz as servile, simple and hot-headed. He cannot forgive Forster for not having a Hindu protagonist, not providing solution of Indo-British relations and not depicting nationalist struggle against British. The novel presents heterogeneous social situation where one set values is negated by other. The British characters are portrayed
with irony at the author's command with its snobbery, rudeness and narrow-mindedness. Nor is the picture of Indians free from flaw. He adds that Muslim attitude towards British was ambivalent. Aziz and his friends belong to servile section. With such a material, history of the Muslim destiny in India could have been written but not a novel on Indo-British relations for which it was essential to have a Hindu protagonist. But Chaudhury forgets that Forster had in mind the period of second decade of twentieth century and at this time most of the Muslims were co-operating with Indian National Congress in the Khilafat movement. A more valid reason for Aziz being a protagonist was not that he was Muslim, but that he represented the educated nationalist Indian youth. Such a youth should have been portrayed as an Indian, benefitted from western education, growing conscious of his country's destiny in the modern world. Therefore Chaudhuri's explanation is far-fetched. According to him, Forster "shares the liking the British in India had for Muslims and the dislike for Hindu", which he links with the relationship between Islamic order, Christian-European and Hindu civilization but the fact is that Forster
was introduced to India by his Muslim friend. Chaudhuri’s claim of Forster’s dislike for Hindus is untenable, in view of his warm relationship with Maharajah of Dewas and other Hindu friends. Although it is the fact that his picture of Hindu character is unsatisfactory. Preoccupied with Aziz and his religion, he left himself with little to portray Hindu society. But we cannot overlook that Muslims in his novel, are derived from the prolonged contact with dynamic, Indian Muslims whom Forster met on his first visit. Men like Hamidullah and Nawab Bahadur are not ‘toadies’ as Chaudhuri feels, but are intelligent and aware of their position in India as a distinct minority. Even to his Muslim friends as Ali Brothers, Mohammed Ali and Shaukat Ali and Dr. M.A. Ansari, President of Muslim League and Indian National Congress, we must turn to understand the role of Muslims in the novel.

Forster viewed this Muslim community in a time of stress and that Aziz’s hysterical behaviour before his trial and his outburst of poetic lamentation at the sad state of Islam in India was derived from Forster’s experience in 1912 and 1913 and visit to Aligarh acquainted him with another segment of India’s Muslim elite.
Minor characters too, are described with accuracy and to the minutest details. Hamidullah, plays the role of conciliator. He is well-educated, cultured and kindly man. He does all he can to improve the relations of people around him. He argues in a manner that no friction is caused. He regrets the present division of races in India. As a leading barrister in Chandrapore, he holds a position of respect in community and as a member of committee of notables he tries to increase the understanding among people of India. He is Dr. Aziz's uncle and is shaken on his arrest. He tried to gain the widest community support in defence of Aziz. He is shown as a generous and imaginative man but cannot comprehend Adela's behaviour. He regards Aziz as weak and silly for helping her and urges Aziz to press for damages. He feels that disaster has shown the innermost thoughts of English and is disappointed at the hatred he sees. He is a pious Muslim and believes in Islamic traditions such as Purdah system. He is also shown smoking hookah as well as taking pan (betel-leaf) after meal. He also uses Urdu vocabulary.

In delineating Mohammad Latif, Aziz's poor relative, Forster draws attention to the most enigmatic feature of
Indian social tradition and also comments on the social inequality, poverty and deprivation in India. He is shown as an Oriental that prefers salam (traditional Islamic greeting) instead of shaking hands. Also he knew only Urdu and no English. Ali Mahmoud, one of the lawyers of Chandrapore, an intimate friend of Dr. Aziz, is anti-British in his sentiments. Aziz employs him as his counsel when the charge of assaulting Miss Adela Quested is laid against him. When the trial was in process he is suddenly overtaken by a violent outburst, followed by his exit. He is a hanger-on of Dr. Aziz and also accompanies him on his visit to the Marabar caves.

Nawab Bahadur, is an embodiment of Indian landed aristocracy as the Britishers saw it. He is a rich Muslim zamindar (landlord) on whom out of favour the British government conferred the title of Nawab Bahadur, a coveted honour. He is a philanthropist and as a leader of Muslims, Hindus too held him in high esteem. He is a moderate, though a nationalist at heart in his political views. When Aziz is arrested on the charge of outrageing the modesty of Miss Quested he gets enraged, considering the charge to be baseless and surrenders his title in
protest. Forster has used the Oriental diction in giving the name of Nawab Bahadur. Nawab in Urdu refers to a man of high rank and ‘Bahadur’ is title given for courage and bravery. Nureddin, the grandson of Nawab Bahadur, receives grave injuries in a motor accident and is treated in a hospital. Major Calender inflicts sufferings on him. Rafi, another minor character is a student of Government College in Chandrapore and a nephew of Hamidullah. It is his habit to spread rumours and he therefore spread false and scandalous rumours about Fielding and his guests.

In depicting these Oriental characters, Forster has not shown or highlighted Oriental characteristics. Except for the central character Dr. Aziz, other characters lack Oriental features yet their role in novel does not diminish the Oriental atmosphere. Forster has used all his experience and inclination towards Muslims and Islam in presenting the character of Aziz.

As the story is suffused with Hinduism, Forster also introduces some Hindu characters to act as a foil to his Muslim characters. He presents Hindus as comical and bewildering with mixture of affection, sympathy and praise. Various aspects of Hindu God, myths, forms of worship,
scripture and philosophy are touched upon with irony and Hindu characters as comic and incomprehensive. Forster has portrayed Hinduism on a wide and bewildering canvas and Hindu characters as queer. Forster regards Hinduism as a better belief than Christianity. His inclination to Hinduism is also based on his appreciation of significance in the tradition of Hindu art and architecture. His presentation of Hindu characters is marked by this feeling. Prof. Godbole is a Hindu and through him we are exposed to Hindu religion. He acts as a foil to Dr. Aziz is a high-browed, conservative, orthodox Hindu, gentle, suave, smiling and profound and there is something of the mysterious and sinister in him. His portrait is composed of certain elements, which Forster gathered from his contacts in Hindu states of Dewas. He is polite and enigmatic if Aziz is more realistic because Forster knows Muslims better than Hindus and has never had the chance of getting into close contact with any Hindu in real life. He is shown an elderly man and his whole appearance is suggestive of harmony, the mental as well as physical have been reconciled. He observes whatever is happening around him with downcast eyes and folded hands. He can
make with great difficulty a positive remark. He does not show any concern when Aziz is arrested though he has great regard for him. When everybody is worried about the case, he does comically an irrelevant thing that he went to Fielding and asks him to suggest a name for a new high school which he is thinking to start. He is a humble man who believes each must worship according to his capacities. In his odd and unnatural manner, we get an idea of philosophic manner in which a Hindu takes for granted the exciting events. Nothing can be performed in isolation was his philosophy. The expression of good and evil means the manifestation of the whole of the universe.

He is also a poet and likes the best-written poem by Aziz in which national barriers are transcended. He sings and dances to express his religion. But with all his shortcomings he regards himself as a true friend of Aziz. His contributions to society seem comic when he sings a Hindu philosophic song conveying allegorical meanings. He was considered an authority on the Marabar caves but surprisingly he evades answers to the question put to him, leaving a mystery in the readers' minds. Though he was head of the Education Department in Hindu State of Mau,
yet he spent all time in the celebration of Hindu festivals, neglecting his regular duties. He in short, is a pious, fraud when Fielding comes to Mau as a state guest, he does not meet him. He is shown as a symbol of catholic Hinduism pursuing immemorial ways. But we see Prof. Godbole is an important character in the novel. He is shown a conservative, religious, uncertain yet attractive figure. His portraiture is composed from certain element which Forster had gathered from his observations in Hindu state of Dewas. He appears as an enigmatic character and a foil to Dr. Aziz.

Dr. Panna Lal who, like Aziz, is also an assistant to Major Callender, but different from him in character and temperament. He is depicted as of low origin, a coward. A character that may be said to be ugly, unlovely, contemptible when Aziz is acquitted and the mob moves towards the hospital, his behaviour is far from satisfactory. He shows himself as a coward and begs Aziz to save him. The portrait of Dr. Panna Lal is not introduced to serve the purpose of exposition of racial question. In his humiliation he simply reveals a fundamental and basic trait of human nature. Amrit Rao, is an England returned barrister
brought from Calcutta to act as Defence Counsel of Dr. Aziz. Though smooth and polished in address, he is capable of becoming bitingly ironical at times. Mr. and Mrs. Bhattacharya, an English educated Bengali couple, who are invited to the bridge party of the collector. When they meet Miss. Adela and Mrs. Moore at the party, they invite them to tea at their residence promising to send their carriage but no carriage is sent with no explanation given of the lapse. The incident suggests that they are morally flabby, as they make promises which they do not really intend to fulfill. Ram Chand, coarse and vulgar in his talk, is a representative of unscrupulous, cowardly and time-serving man. Mr. Das, deputy magistrate under Ronny Heaslop conducts the trial of Dr. Aziz with dignity and without fear or favour.

Thus, we see that even the minor characters in *A Passage to India* have exquisite sense of completeness. It portrays an India, whose people, their life, civilization, religion and culture have peculiar attractions. Muslims are presented in a more intelligible way than Hindus as the novel contains Forster's actual experiences and contacts in India.
Forster has used all his experiences in depicting his Muslim characters in retaining the Oriental tradition, vocabulary as well as for exploring Oriental mind but still we find weaknesses in his description of costume as well as appearance. There is no indication of Oriental way of dressing though we find Oriental habits among the characters as smoking Hookah or eating “pan” after the meal. We also find some Oriental tradition as “Purdah” system prevalent among the Muslims.

His characters are sexually pervert or stereotypes given to violence and bloodshed. They are ordinary mortals adhering to Islamic beliefs, true devotees observing prayers at mosque, lovable to their wives as Aziz is shown remembering his wife even after her death and is not prepared to marry again. Though being Muslim, their mind is full of nationalistic and patriotic feelings and they are ready to sacrifice their lives for the sake of their motherland and hate the Britishers at the very core of the heart. In the delineation of Aziz’s character, Forster has shown the mind of his friend Syed Ross Masood. All his characteristics are incorporated in Aziz.
Forster's characterization is convincing and spectacular marked with variety. A peculiar art of his characterization is to individualize his characters even when painting them as representative of a class. The relationship between Forster's experiences and the final shape of his novel is good deal more subtle than one might imagine at first. In *A Passage to India* it seems Forster has lost his faith in the human relationship as a universal cure for all the ills of the life. He succeeds to a great extent in unfolding the mind of Indian people.

In it there is dabbling with social and cultural problems, its treatment of personal relations and expressions of the liberal tradition, it has fineness, strength and impressiveness and it makes the achievement, the human, decent and rational. It is the paradox explored by areas of relationship and dissonance between the ancient and enduring patterns of Indian civilization and the more 'advanced' pattern of the West. That is why the characters dominating in the novel are not stereotypes. They are purely Indians proud of their blood and race, their liberal culture, humanity, tolerance, disinterestedness and intelligence. Forster is well known
for his deep and discerning probe into human nature and is psycho-analytical. His style in the novel strikes a deep note of sympathy and understanding in its depiction of the complex Oriental reaction to the British rule in India, showing the conflict of tradition and temperament. Forster has delineated in his novels the much-portrayed intelligent, well-bred, sophisticated and critical middle class. And in such a tradition he is at once with Jane Austen. There is a fine blend of classicism and Orientalism illumined by psychoanalytical flashes.

In depicting the English characters, he aims at exposing the weaknesses as of the emotionally immature amongst the English people. The portrayal of personal relationship lends a realistic touch by the introduction of individual characters against a wide background of social setting.

The American critic Wilfred Stone considers A Passage to India as one of the most affirmative and optimistic novels. He puts it that 'unity and harmony are the ultimate promises of life'. But other critics as James M.C. Conkey and Alan Wilde have an opposite view, seeing the novel as disassociation between the chaotic life.
of men and eternal reality. According to Lionel Trilling, the novel has unusual imbalance between plot and story. 'The characters are of sufficient size for the plot they are not large enough for the story'.\textsuperscript{48} Glen O Allen (1955) and James M.C. Conkey (1957) considrs the Indian influence on the novel's structure and symbology. They regard it 'as a dramatization of Hindu concept stimulating both interest and controversy among Indian critics'.\textsuperscript{49} Glen O Allen, Wilfred Stone and June Perry Levin have plunged into metaphysical or symbolic depths, giving the social fabric a cursory glance. Just as it is futile to ask which is real India, so it is futile to ask what is real theme of \textit{A Passage to India}. So his narrative is unrealistic. Always interested in human relationship, points the pride of Westerner and prejudice of the Oriental, the superiority complex of one and the inferiority of the other. The political picture is undependable. As Rose Macaulay, so Philip Woodruff complain that in \textit{A Passage to India} English in Indian lived in semi-hysteria state, suppressing ' a fear that the mutiny would come again.\textsuperscript{50} The picture of mass-hysteria in British community during Aziz's trial is unconvincing. These episodes give the impression that Forster is making
his British character of 1920s behave like their counterparts in nineteenth century. At no time since the mutiny, did the British community subject to panic. Also it is strange that there is no reference to Gandhi and Civil Disobedience Movement of 1920s. It presents a misleading picture of time and character. ‘The tripartite structure of the work and titles 'Mosque', 'Cave' and 'Temple' suggest that Forster has a comparative study of Islam and Hinduism with Christianity in mind’. Forster has been less than fair to Christianity as has been noted by several critics. His British characters in the novel hardly exhibit a single Christian virtue.

But Forster’s aim was to present a picture of race-relations, it cannot be claimed that he has done justice to his theme. People in the novel are either types or caricatures and hence unable to sustain the weight of Forster’s philosophical statements. The harmony of structure is marred by imbalance. While “Mosque” and “Cave” are substantial, “Temple” section is scrappy. In spite of delicate irony, descriptive power, urbanity and humaneness- when subjected to critical scrutiny and in contrast to Whitman’s Passage to India, which turned to
In the tradition of British Orientalism, Forster's *A Passage to India* stands out as both a turning point in tradition and a nexus of critical attention. It is the proper mixture of characters that distinguishes Forster's work built on the clash of opposites. He studies the complexities of characters with a subtlety and in appreciation of the significance of the unconscious which marks him as modern. He combines a style as easy and cool as his general attitude towards his problems and characters, with a gift for good dialogue, marked with descriptive powers, lightness of touch and conciseness of presentation. D.J. Enright says -“No one seems to produce a picture of India which is either superior in its cogency or notably different form in essentials from Forster’s”.

According to Rutherford "*A Passage to India* is a historical document, a philosophical statement and a work of conscious literary art."
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