Howards End was followed by a long fictional silence of fourteen years. It intrigued many for the resounding success of Howards End had raised expectations among his admirers and critics that it would be followed by an even greater accomplishment. F.R. Leavis represented the general bafflement at such a long silence on the heels of a great novel, when he wrote that the period of fourteen years was "a remarkable abstention in an author who had enjoyed so decided a succe's d'estine". Instances of such large gaps of time between two books are not rare among the novelists. Raja Rao and Stendhal are two such writers. The fears of sterility, disgust of "Swish of Skirts and non-sexual embraces", anxiety about the impending war lay heavily on him like a blight.

To overcome his fears of sterility Forster tried to write a novel, Arctic Summer but could not complete it. As he explained to P.N. Furbank and F.J.H. Haskell about the difficulty besetting him in completing the novel he had written about 56000 words on the novel in four different versions entitled Cyril versions, the Tramants version,
the Radipole version, and the Alderburgh version - he lamented the absence of "a solid mass" or "a mountain".

Besides the incomplete novel he wrote three plays. The Heart of Bosnia, St. Bridget and a morality play as a plea for reason and humanism in the world. The Heart of Bosnia in a quaint way looks forward to the Passage in its delineation of the relationship between the British rulers and the natives of Bosnia, and the call for troops to help the British. As he was struggling against the benumbing blight overtaking him Forster got his first opportunity in 1912 to travel to India with his friend and mentor G.L. Dickinson. He had two of the dearest friends in India, Malcolm Darling and Masood. He was eager to visit India and meet the Indians. The visit, like the subsequent visit in 1921, proved to be very useful to him as a novelist. The journey and the stay in India afforded him an opportunity to observe the arrogant behaviour of the Englishmen and Englishwomen towards the natives. Whereas Dickinson was appalled by India's muddle and squalor, Forster was fascinated by the country and its rich heritage. Dickinson's letter to Forster (8th June, 1913) from Peking betrays his strong dislike of India.

India, as it glimmers in a remote past, uncanny, terrifying sublime, horrible, monotonous, full of mountains and abysses, all heights and depths and for ever incomprehensible .... shall you write a book on India? I shall not.
Dickinson tended to judge Indian culture and architecture from the viewpoint of Greek standards, as Fielding in the Passage tries to apply the Mediterranean norm to understand and appreciate Indian mountains and architecture.

Forster came to India in an altogether different spirit: less political, more tentative, more exploratory, drawn by friendship and imagination. Wilfred Stone sums up Forster's attitude beautifully in his scholarly study thus:

Forster went to India to be taught, not to teach; to appreciate, not to condemn. Moreover, he went not as an Englishman or a ruler or a missionary, but as an individual without vested interests or preconceptions – an individual quite willing to assume foreign costume if it proved more comfortable or sensible or beautiful. He went not to bring light, but to see if the darkness held secrets and mysteries worth knowing.4

He was impressed by the India landscapes and was amused by the Indians. He was introduced to the Maharaja of Chhatarpur who has made various appearances in literature, in Forster's G.L. Dickinson and J.R. Ackerley's Hindoo Holiday.

During this visit he came across people and incidents which served as the material for The Hill of Devi and the Passage. He felt himself dried up .... not in my emotions, but in their expression as he lamented in a letter to his
friend Forrest Ried (2 February 1913) Masood encouraged him
to go ahead with his Indian novel the writing of which was
suggested by him to Forster in a letter of 20 December 1911:

You know my great wish is to get you to write a book on
India, for I feel convinced from what I know of you that
it will be a great book .... in you I see an oriental
with an oriental view of life on most things.5

Forster has acknowledged his debt to Masood in article
published in Two cheers for Democracy: (P.399). He returned
to England with a few chapters of passage. Only while
remaining away from India could Forster resume the writing
of the remaining chapters. In a note on A Passage to India
he discuss the difficulty faced by him:

I began this novel before my 1921 visit, and took out
the opening chapters with me, with the intention of
continuing them. But as soon as they were confronted
with the country they purported to describe, they
seemed to nilt and go dead and I could do nothing with
them ..... The gap between India remembered and India
experienced was too-wide. When I got back to England
the gap narrowed and I was able to resume.6

In an interview with P.N. Furbank and H.J.H. Haskell,
Forster discussed his difficulty thus:

Place is more important than time in this matter ....
I took it with me when I returned to India in 1921,
but found what I had written wasn't India - at all.
It was like sticking a photograph on a picture.
However, I could not write it when I was in India,
when I got away, I could get on with it. 7
that, "Always the pattern remains public, simple and easy to grasp". It is undeniable that much of the action of the story is concerned with the relationship and dealings of the British and the natives and among various groups of the Indians. There are very few private, intimate moments in the novel. Hardly anything remarkable is spared from the public graze. But the encounters between the individuals at once tend to grow into racial or national or political dimensions. Even the inconceivable forces of nature, the sun partake of actions which go beyond the human plane. Hence the error of treating *A Passage to India* merely as a political novel. It would be a mistake not to see the novel reacting out far beyond and growing into a human document.

Though the political overtones and the propagandist element are hardly undeniable, it would be incorrect to conclude that the novel was written with that aim only. Francis King and J.B. Beer refer to stories concerning the eagerness with which the English officers bound for India used to read the book and then chucking it overboard in disgust and anger. Had the political or propagandist element been the chief quality of the book, its fate would not have been better than scores of books written on Indo-British relationship and the difficulties faced by the
English people in maintaining the raj. *A Passage to India* has been accepted as a classic of the twentieth century whereas other books such as *Abdication* by Edmund Candler, *Dismiss* by Hilton Brown, *An Indian Day* by Edward Thompson, *The Lost Dominion* by Al Carthill have paled into oblivion.

They lack the truth of the psychological picture, a deep and sympathetic appreciation of human predicament in India, the beautiful and artistic use of rhythms that one finds in *Passage*. Forster's novel has the remarkable distinction of being non-imperialistic, and it looks beyond the context of the past imperialistic glory. It suggests a connection with the future based on human considerations.

It is this non-partisan attitude of the novelist which accounts for the integrity of his vision. After all a writer must be endowed by what Lionel Trilling calls liberal imagination in order to transcend all racial and national prejudices and have a profoundly human view of things. Unlike Paul Scott, nearly four decades after him, Forster wrote *Passage* during the hey-day of the Empire where the sun never set. But it is astonishing how long before the decline of the Empire Forster could perceive the decay at the very root and presented his vision without favour or fear. E.M. Forster and Paul Scott are notable
examples of the triumph of liberal imagination that transcends narrow bounds and ranges as freely as life itself. Both of them have not only intellectual honesty but also integrity of vision, not commonly found even in the world of letters.

The novel combines and develops the themes of the earlier novels and marks the culmination of Forster's vision. If the individual's search for salvation through an acceptance of reality characterised the Italian novels and even *The Longest Journey* - in the case of *Howards End* it is the search of a family for a spiritual home - the universal theme of human predicament is the hallmark of Forster's effort in *The Passage to India*. In *Howards End* the principle of diversity in human life provides the basis for the final vindication of personal relations, whereas in the *Passage* the human divinity, the difference of colour, race, and creed, is the theme. In the earlier novel there is a promise of harmony between the earth and man, in *Passage* man cannot hope to get any help from the hostile earth which tries to keep people in compartments. Perhaps this may explain why critics like K.W. Gransden see the collapse of Forster's liberal faith. One way of looking at Forster's last novel *A Passage to India* (1924) is to see it as his final corrective to liberal humanism.
Like *The Longest Journey*, *A Passage to India* has three main parts or what E.K. Brown says three "blocks of a symphony". The threefold division of the novel, 'Mosque', 'caves', and 'Temple', which Forster himself tells us in the introduction to Everyman edition of the book, represents the divisions of the Indian year, the cold weather, the Hot weather, and the Rains. According to Gertrude White it also represents a kind of Hegelian Thesis - Antithesis - Synthesis.

It is significant to note that Forster took the title of the novel from a famous poem of Walt Whitman wherein the poet celebrates the opening of the Suez canal and a journey to India. In an article 'Three countries' with the King's college Library, Cambridge he explains why he took the title from Walt Whitman's famous poem "Leaves of Grass". It's about something wider than politics, about the search of the human race for a more lasting home, about the universe as embodied in the Indian earth and the horror working in the Marabar caves and the release symbolised by the birth of Krishna. It is - or rather desires to be philosophic and poetic, and that is why when I had finished it I took its title, "Passage to India", from a famous poem of Walt Whitman's.
Walt Whitman's "A Passage to India" is a spiritual odyssey taking its protagonist on an endless journey without terminals. Whitman's poem refuses to see in India a terminus of the eternal voyaging and sails for above and beyond and across the waves of eternity in quest of the divine. E.M. Forster's borrowing of the title has a much greater significance than a mere brain-wave or fascination. His novel also is what Whitman calls "a passage to more than India" - it becomes a journey of life where the diversity is only a segment of the vast milien and envelopes reality, the exploration of which seems to be Forster's purpose.

The first part of the book "Mosque" opens with cold weather, a good season on the sub-continent. It throws up possibilities of communication between people. Aziz speaks of the "secret understandings of heart" in the mosque where he finds peace and happiness. Mrs. Moore, unable to stand the heat of the English club strolls to the mosque and after initial misunderstanding is accepted by Aziz as an "oriental" for she, unlike the resident English people, believes that God expects all to be kind and affectionate to everyone else, a creed ill-suited to Chandrapore. She tells her son, Ronnie, the city Magistrate that:
India is a part of earth. And God has put us on the earth in order to be pleasant to each other. God ... is ... love.15

The Christian mystic Mrs. Moore, teaches, and believes that all are one as far as her God is concerned. She impresses Aziz by saying that God is omnipresent. "God is here" (P.21), and that she can always say whether she likes a person or not.

"Then you are an oriental" says Aziz and their hearts sign a contract for mutual affection which survives her death and beyond her grave. Adela Quested, who has come along with Mrs. Moore to meet Ronnie, the City Magistrate and latter's son before deciding to marry him, is very eager to meet the natives. A Bridge party is arranged for the purpose by the Collector, Mr. Turton. Like Meredith, Forster also believes that the incidents should spring from character's actions or thoughts and should change his outlook: "Incident springs out of character, and having occurred it alters the character."16

In the "Indian Entries", Forster writes that he had attended a Simla party (which must have suggested the "bridge party) where at one end of the garden burst a gramophone - I'd rather be busy with my little Lizzy -
and at the other, on the terrace before the house, about 20 orthodox had gathered for prayer. The bridge party proved to be of no Muse as the English people failed to take the initiative. Mrs. Moore and Adela, being new to the country and unaware of the club conventions, tried to mix with the natives but could not penetrate the "echoing walls of their civility" (PI.43). A word of praise went round about their sincerity and keen desire to talk to, and mix with, the natives. Fielding, the principal of the local school, invited them to a small and informal party at his school, which was readily accepted by the ladies. The Marabar hills, which Forster describes as "extra-ordinary" in the first chapter, are seen by Adela through a nick in the cactus hedge.

Fielding's tea party was more successful because Aziz and Mrs. Moore had met earlier at the mosque and Aziz was eager to make friends with Fielding who was not less eager. Despite initial misunderstanding and a faux pass by Fielding Post-impressionism, indeed! PI, 66 he could establish rapport with Aziz. Both of them belonged to "the aristocracy of the sensitive, the considerate and plucky" 17. Aziz in order to be helpful offered his collar-stud to Fielding.

In real life at Peshawar Forster had some difficulty about his collar-stud. 11 Evening, so pleasant, began disastrously
for me, I lost my collar-stud, was 10 minutes late for dinner, and it was guest-night.

Mosque symbolises the desire for friendship and understanding on the part of Mrs. Moore, Aziz, Fielding and Adela. Fielding, the 'holy man minus the holiness' believed that the world is a globe of men who are trying to reach one another and can best do so by the help of goodwill plus culture and intelligence. Adela is eager to see "the real India (PI 24) to learn and understand. Discussing the significance of the Mosque symbol the novel Reuben A. Brower says,

The most general meaning of the Mosque symbol is perhaps best expressed in the scene between Mrs. Moore and Aziz .... Mrs. Moore and Aziz reach a surprisingly intimate relationship.

Prof. Godbole was one of the guests at the Fielding's tea-party, who wore a turban ... coat, waist coat, dhoti, socks with clocks, and his whole appearance suggested harmony - "as if he had reconciled the products of East and West, mental as well as physical, and could never be discomposed "(AP,71). He sang a song of the milkmaids urging Krishna to come, come, come, come, come (P.78) and "The song is composed in a raga appropriate to the present hour, which is the evening". 20
Two incidents take place in the first part that reveal the character of Mrs. Moore and include her among the Indians, particularly Hindus. After her visit to the Mosque, she saw a wasp resting on the tip of the peg. 'Pretty dear' she said to the wasp, unlike other English people including the missionaries for whom the mansion of the Father was not meant for all. Some creatures have to be excluded otherwise there wouldn't be room for all. This exclusiveness of Christianity was a serious blemish of the western religion and Mrs. Moore did not subscribe to it. Like the Maharaja of Dewas and like Godbole the Divine love included everybody. The second relates to the accident in which Nawab Bahadur's car taking Ronnie and Adela was involved. An animal dashed against the car and when it was narrated to her she cried out 'a ghost'. Forster comments it was a racial secret communicable move by blood than by speech. (P. 96). Thus Mrs. Moore's affinity with the Indians is suggested by the author.

The Mosque symbol possesses a larger meaning by accommodating an inherent contrast. On the positive side if there exists a desire for understanding and love, on the negative side we notice "All these separations and gaps of the Whitman's poem. India is not one but contains divisions and separations of which Hindus and Muslims are quite noticeable. No one race or creed can sum it up, and it is full of muddles and mysteries."
Nothing in India is identifiable, the mere asking of a question causes it to disappear or to merge in something else.21

No one is India (Page 71)

Reviewing a book, after *A Passage to India* Forster wrote: "The reader of any book about India should remember as he chooses that he has visited only one of the Indias."22

Aziz also cautious Adela against taking any one philosophy as fully representative of India.23 Nothing embraces the whole of India, nothing, nothing (PI 142). Hindus entertain anti-Muslim ideas "Some Muslims are very violent" (P. 267) and Hindus are hated by the latter "I wish they did not remind me of cowding". There are differences among the ruling English also and Fielding and the missionaries do not toe the official line. Men in a larger sense is separate from the rest of creation even from earth. Towards the end of the Fielding's tea-party the tempers ran high and everybody was unhappy:

"It was as if irritation exuded from the very soil. Could one have been so petty on a scotch moore or an Italian alp? (P.77) Forster refers to the grand scenery of the English Lake where peace and beauty could be found. In a letter to Mr. McConkey Forster said that he had Wordsworth in mind when he talked about the English Lakes."23
The differences and separations notwithstanding, unity of some sort is the desire on the part of the people. "Mosque" section ends on a note of hope that friendship is possible between Aziz and Fielding.

But they were friends, brothers. That part was settled, their compact had been subscribed by the photograph, they trusted one another, affection had triumphed for once in a way. 24

But like the goblins of the Fifth Symphony in Howards End, there are hints that the forces of reconciliation may face the forces of separation and friction. "... the hot weather was approaching" comments the author. If 'Mosque' (and the Moon) part represents Hegelian "Thesis" of friendship and secret understanding" caves (and the hot sun) points to the challenges to be faced. John Colmer divides the book into three main parts "Affirmation" (Mosque), Negative refraction (caves), and muted reaffirmation. 25

At the Fielding's party, Aziz extends an invitation to Mrs. Moore, Adela Fielding, and Godbole to visit the marabar caves. The description of the caves, the events taking place there are replete with symbolism. The vast geological perspective diminishes man in the scale of being. The Marabars caves are 'older than all spirit. In bringing his characters to these caves, the author is
pitting them against a part of India - and indeed the universe - that is difficult for them to comprehend. The pre-human, alien, and indefinable character of the caves is stressed throughout the part "caves". According to E.K. Brown, Forster is taking his characters beyond their depth.26

In the words of Wilfred Stone '.... the visitors to the caves are making a return from consciousness to unconsciousness...."27. Prior to the visit to the cave, two incidents take place which throw some light on Adela's confused, muddled state of mind. The incidents relate to the bird which Ronny and Adela cannot identify and a small dead tree along their path to the caves which the villagers declare to be a snake. Forster in 1921 had a similar experience while serving as Secretary to Maharaja of Denas.

There we had an exciting and typical adventure. Our train of villagers stopped and pointed to the opposite bank with a cries of a snake. At last I saw it - a black thing reared up to the height of three fact and motionless. I said, "It looks like a small dead tree", and was told "Oh no", and exact species and habits of snake were indicated - not a cobra, but very fierce and revengeful, and we shoot it would pursue as several later all the way to Dewas. We then took stones and threw them across Sipra .... in order to make snake crawl away. Still he didn't move and when a stone hit base still it didn't move. He was a small dead tree. All the villagers shrieked with laughter.28

There is an identical incident in Passage:

Again, there was a confusion about a snake which was never cleared up. Miss Quested saw a thin, dark object reared on end at the farther side of a watercourse, and said, "A snake!" The villagers agreed, and Aziz explained: Yes, a black cobra,
very venomous, who had reared himself up to watch the passing of the elephant. But when she looked through Ronny's field-glasses, she found it wasn't a snake, but the withered and twisted stump of a toddy-palm. So she said, "It isn't a snake". The villagers contradicted her. She had put the word into their minds, and they refused to abandon it ... Nothing was explained, and yet there was no romance.

Similarly a bird is not identified either in the Hill of Devi (P. 26) nor in the Passage (by Adela and Ronny). Both the incidents point to the undefinable vague and indistinct nature of India, which is her mystery. Forster comments on the snake episode thus:

I call the adventure 'typical' because it is even more difficult here than in England to get at the rights of a matter. Everything that happens is said to be one thing and proves to be another.

Thus the visitors to the caves are in a state of illusion and mental haze. Enough Powell, in an article, concedes Forster's artistic skill in bringing out the state of hallucination surrounding everything in India.

Caves have been interpreted in various ways by western critics. They are said to represent evil and nullity and offer a pessimistic and nihilistic view of human existence. Lionel Trilling finds their 'negating mess' contradicting the atmosphere of hope and warmth of Chio's room in *Angels Fear To Tread* (P. 135). Virginia Woolf calls them "soul of India". In *India* Warren they suggest "eternity,
infinity, the Absolute"32. William York Tindall thinks that "they include the primitive, the unconscious, and the sexual" Roger L. Clubb believes that the caves "symbolize the riddle of life itself, the mystery which lies behind the creation or appearance of that non-material essence that we call spirit or consciousness"33

In the interview given to P.N. Furbank and Haskell Forster gives an important place to the caves because "The Marabar Caves represented an area in which concentration can take place: A cavity .... They were something to focus everything up: they were to engender an event like an egg."34

Like the sky and the sun and the earth, caves partake in the cosmic drama. The novel thus acquires cosmic significance. The "concentration" that Forster wants in the caves is pregnant with meanings. Forster has based his Malabar caves on the Barbara caves situated on the left bank of the Phalgu river about 16 miles due north from the town of Gaya. They are seven in number, and though differing in plan, are all similar in character and evidently belong to the same age.35 Out of these seven caves four - Karna chanper, Sudama, Lomas-Rishi, and Visva-Thopri or Visvamitri - are located in the Barbara Hills and three - Gopika, Vapika, and Vedathika - in the adjoining Nagarjan
Hill, perhaps named after the great Buddhist philosopher. Nagarjuna, the founder of the Mahayana creed of Buddhism.

According to Fergusson and Burgess six out of seven caves have inscriptions upon them, in the oldest form of Pali alphabet, identical with that found on Ashoka's lat.

Inscription on the Sudama cave states that it was excavated in the 12th year of that monarch or B.C.252. The work on the group of the caves commenced within 80 years after Alexander's visit to India 36. From other sources we learn that two of the Barbara caves were donated by Asoka to the monks of the heretical Ajivika sect, founded by Maskariputra Gosala, a contemporary of the Buddha and Mahavir. The Ajivikas were looked upon by the Buddhists and the Jahis as dangerous and they came under fire by them. They were driven out of the caves in the middle of the first century B.C. by the patrons of these two sects. The reference to "some Sadhus" who did once settle in a cave but 'were smoked out' (P.I., 124) may be about them.

Inscriptions of later data indicate that the caves were for centuries occupied by Brahmanical ascetics - Hindu images being installed in three of them. The present names of the caves clearly testify to their long association with Hinduism Karuna-Chanpar is, for example, named after Karuna, the Kuru hero of the Mahabharat, Sudama after the poor Brahmin friend of Krishna. The Lomas - Rishi
derives its name from Loma-harshana, popularly known as Suta.

In the light of their association with above cited Hindu saints and warriors, the view of critics like Mukherjee that they have no "association with the theory and practice of Hinduism" seems to be erroneous and misleading. As a matter of fact, there is still a Siva temple with a lingam (Phallic emblem) on the highest peak of the Barbara. It is also said that Krishna with Bhim and Arjun came to these hills to make a fight with Jarasandha, who used the Burabur (Barbara) basin as a stronghold. According to Alexander Cunningham the name of Barbara is a compound of bara and wara which literally means "the great enclosure". The present names of the caves and their associations with saivism and the great Hindu epic, the Mahabharata, should leave no doubt as to their connection with Brahmanism and later Hinduism.

Kawa Dol "the bubble shaped cave" of the novel has been identified as the site of the ancient monastery of silabhadra, a learned Buddhist monk, visited by Huen Tsiang in the seventh century.

The view that "concentration" was to take place in the caves assumes meaning and significance if Forster's statement is read along with the history of the caves.
The Malabar Hills have witnessed not only "the upheaval of the Himalayas from a sea." (P.123) and the contrivance of the river Ganges by the gods but also the rise of all formal religion and mythology, for they existed even before "the gods took their seats" (P.123) on the peaks of the Himalayas.

"The expedition to these ancient hills is symbolically a journey back into the timeless past, an effort to fathom the mystery of the primal cause, a quest for Ultimate Reality, for a Timeless Absolute"37.

"Similarly the word "extraordinary", used in connection with the caves, is also full of significance. Franklin Edgerton says that the word "extraordinary" means a norm of thought and conduct and it has its goal: moksha (liberation). In Buddhism, the favourite term for this goal is nirvana (liberally, extinction, as of a flame), and in the popular Bhakti cult it is termed mukti (freedom).

Forster uses the word "extraordinary" for the caves to demote this significance. Writing about the caves he says that ".... the pilgrims, who generally seek the extra-ordinary, had here found too much of it .... even Buddha, who must have passed this way down to the Bo Tree of Gaya, shunned a renunciation move complete than his own, and has
left no legend of struggle or victory in the Marabar" (P.124)

Whereas Frank Kermode singles out the word "extraordinary" as a rhythm in the sense that Forster means a rhythm, Franklin Edgerton underlines the religious meaning of the word. Though the Barbara caves that Forster had visited had some paintings, he has impersonalised the Marabar caves in such a way that they leave the impression of their undifferentiated oneness on the reader's mind. "The bubble-shaped cave" which is "empty as an Easter egg" (P.125) carries the suggestion of the world Egg or what the Rig Veda celebrates as the Hiranyagarbha (the Golden Embryo). The myth of the cosmic egg is preserved in the Chandogya Upanishad too. Forster may have read about the concept of the cosmic egg in The Ideals of Indian Art (1911) by E.B. Havell. Forster admits to being greatly impressed and enlightened by the book, which "opened an epoch for me". Havell writes that the stones worshipped by Hindus, "symbolise the First Germ, the Egg of the Universe". The motif of the cosmic egg may have been present in Forster's mind when he thought of caves, is suggested by his statement. They were to focus everything up: they were to engender an event like an egg.

The visitors to the caves, Mrs. Moore and Adela in particular, are thus not visiting ordinary caves but they, as it were, face the Brahman, the Impersonal Absolute
whom it is impossible to describe. According to the Upanishads, the Brahman is beyond all categories of manifestation, beyond the reach of mind and words. It can only be expressed in negative terms; neti, neti (not this not that). Aziz, not conversant with the metaphysic of Hindu thought, thinks that Godbole is "keeping back something about the caves". But Godbole knows that the Absolute is beyond description. When Aziz visits the caves with Mrs. Moore and Adela, he is lost without Godbole (P.141).

Mrs. Moore's experience in the cave is traumatic and nerve-shattering. She hears an echo. Marabar caves and their echoes are the best examples of "rhythm" discussed by Forster in Aspects of the Novel. She hears an echo which can be best described as 'Boum' or "bou-oum" Glen O. Allen and James McConkey have suggested that the echo of the Marabar cave has close phonetic resemblance with the Indian mystic symbol OM or AUM, which stands for the inexpressible Absolute or Brahman.40 Mrs. Moore's behaviour following the visit to the cave and after she had heard the echo has been a matter of great curiosity and controversy among the critics. According to Reuben Brower, she undergoes an experience akin to a religious experience. "It was somehow religious". In what sense it was religious, Brower fails to explain. According to Brower the caves were the "scene of a revelation". The vision that transformed a gentle, life-affirming woman into an indifferent apathetic woman resembles the visions
presented by The Waste Land and Gerontion according to Reuben. It is interesting to note that Andre-Marlaux, visiting the Elephanta caves had also felt Timelessness while standing before 'Trimurti'. In Gransden's view the experience of Mrs. Moore and Adela is symbolic.

It is interesting to note that one Lady Hervingham, who had visited the Ajanta caves, became insane after the visit.42 Since he had studied her Ajanta frescoes, he must have known about the incident which might have served as the germ of Mrs Moore's breakdown. According to Gransden the echo is the panic and emptiness of Beethoven's Fifth Symphony heard by Helen. The goblin foot falls are heard by Mrs. Moore and Adela. She has reached the end of the road, and her experience resembles the resignation and indifference of Lucas in the story "Road from Colonus". In the caves love is denied, according to Johnston. The precise interpretation of the caves and what really happened in them have been a matter of controversy in Forster criticism. V.A. Sahane perhaps speaks for the majority of critics when he says:

The precise interpretation of the caves is most intricate problem of the Forster criticism .... The interpretation that the caves represent evil and negativity, nothingness and illusion seems to be the most plausible of all explanations.43
In the view of Mason the echo is the voice of anti-faith which destroys the peace of soul in case of Mrs. Moore and haunts Adela. According to Wilfred Stone, Mrs. Moore had seen "the pit of nada and "what can be explained mythologically as the archetypal emptiness preceding existence itself"44. In the words of Frank Kermode she becomes "a saint of nothingness". According to Howard N. Doughty Mrs. Moore, previously hailed as the earth-mother, turns into an irritating woman and the milk of the earth-mother is soured. One fails to understand how Mrs. Shantha Rao finds Mrs. Moore "endearing"!

Obviously, the undifferentiated oneness suggested by the Marabar echo, which signifies the ultimate perception of the Hindu mystic, puzzles Mrs. Moore because it cuts at the root of all her western values. It seems to obliterate all ethical distinctions for her and make her perceive the ultimate emptiness and meaninglessness. By murmuring to her that "... Pathos, piety, courage—they exist, but are identical, and so is filth. Everything exists, nothing has value" (.149), it seems to point out to her the ultimate futility of all human endeavour. The words shake the foundations of her protestant faith. Dr. Chaman Sahni holds the view that her experience in the cave was akin to some religious truth which could not be communicated to anyone
including Adela. Following her traumatic experience "she, judged by the purely rational standards of the west, deteriorates rapidly into a state of psychic paralysis, but spiritually, from the stand-point of Indian thought, she is heading toward a state of supreme isolation or Kaivalya (which means both "isolation" and "completion through integration") as advocated by Jainism."45 According to Chaman Sahni the Kaivalya state may lead a Hindu mystic to the state of Saccidanand Brahman (cit) and Bliss (anand), but "because of Mrs. Moore's christian background, her vision brings her only horror, not the bliss of saccidanand which is usually savoured by an India mystic at the thought of getting release from the phenomenal ego and merging it with the Highest Brahman"46. I think by confronting Mrs. Moore with the Marabar cave and its echo, Forster has heightened the spiritual effect of the episode. In the earlier drafts he makes Aziz and Edith (Adela) discuss the presence and effect of the echo in the cave. In another draft he links the echo with Fielding's reflections who recites some lines of a poem taught to him by Aziz. Fielding also recites the opening lines of Paradise Lost. At last he shouts "Go to Hell!" 47
The undifferentiated oneness suggested by the echo, which signifies the ultimate perception of the Hindu mystic, is puzzling to Mrs. Moore for it runs counter to her religion and philosophy. The echo obliterates all distinctions for her and makes her perceive the ultimate emptiness and meaningless of this world. Hence panic and emptiness. The echo seems to point out to Mrs. Moore the ultimate futility of all human endeavour by "murmuring" these words: "Pathos, piety, courage - they exist, but are identical, and so is filth. Everything exists, nothing has value (P.147). The foundations of her Protestant faith are shaken to the roots.

Following her experience in the cave she rapidly sinks into a state of supreme isolation or Kaivalya as advocated by Jainism. Even the distinction in the categories of time, suggested by "Let there be Light" and "It is finished" holds no meaning for her. What might have been a most thrilling and a joyful experience to an Indian mystic, saccidananda turns out to be full of panic and terror to Mrs. Moore on account of her western background. She could not surrender her ego to the vision of Immensity or "the Overself" described by Paul Brunton. To merge with Brahman or the Overself, one has to effect the "transformation from personality to impersonality." In the process the
ego must eventually be sacrificed. To a person bred on Western philosophy and religion such a view looks pessimistic and comprehensible — even crushing. Lionel Trilling observes that her experience at the Marabar cave crushed Mrs. Moore as she confronted the Hindu view of life. The woman who had been life-affirming and who had great faith in personal relationships realises to her horror that all human relationships are meaningless, and that all rational conceptions are insufficient to comprehend the mystery of the Absolute.

James McConkey explains her experience in terms of Indian metaphysics. According to him she came up against the Absolute which is without attributes and unknowable. Such a concept is commonly held in the Hindu philosophical system. In the metaphysics of Vedanta, Brahman, the absolute reality is without attributes and without distinctions. He avers that Mrs. Moore's state of mind is akin to that of a person who has attained Nirvana.

In the words of Frank Kermode, she became the "saint of Nothingness". It is difficult to agree to Santha Rao's compliment to Mrs. Moore for being "endearing" as she withdraws herself from her relatives and friends. She neither helps Adela comprehend the meaning of the Marabar echo nor does she give evidence in favour of Aziz for whom she
had tender feelings. Finally she dies on the Indian ocean. It is interesting to note that Forster in a letter to Masood (29 Dec., 1915) had expressed a wish to die in India. Her body is lowered into the Indian Ocean. It symbolises her merging with the imperishable cosmic substance upon which Vishnu, in the form of the cosmic Man, floats recumbent on the coils of Shesha-Naga, the serpent of eternity. Her death on the Indian Ocean hints at her absorption in the Absolute, signifying the fulfilment of her supreme destiny, according to Indian thought. Later during the Gokul Asthmi festival, her presence in the mind of Professor Godbole suggests that she has become part of the universal consciousness.

Adela Quested's experience in the cave and her subsequent behaviour have been a source of great puzzle among Forster's readers and critics. Interpretations of her experience in the cave evidently lack the element of certainty. Fielding puts the alternatives very clearly to Adela when they discuss her traumatic experience and its aftermath. "Either Aziz is guilty - which is what your friends think" (P.233) But the narrative of the novel leaves the reader in little doubt of Aziz's innocence. He was never in the cave with Adela disturbed by tactless question about the number of his wives, he dashed into a cave to recover his composure.
"Or you invented the charge out of malice, which is what my friends think ---". Adela's character does not admit of such an accusation. She is not guilty of conscious dishonesty.

"Or you had a hallucination", or "it was somebody else" - the guide, a wandering Pathan."

Galsworthy Lowes Dickinson was also puzzled by the mystery in which Forster shrouds the experience of Adela in the Malabar cave. In a letter to E.M. Forster (2 June, 1924) he expresses his puzzle to him saying, "... what did happen in the caves? Why mayn't we know?" In a letter to Dickinson (26 June, 1924, Forster tries to explain the element of mystery surrounding Adela's experience:

In the cave it is either a man, or the supernatural, or an illusion. And even if I know! ... This isn't a philosophy of aesthetics. It's a particular trick I felt justified in trying because my theme was India. It sprang straight from my subject matter. I wouldn't have attempted it in other countries.

In 1934 he tried to discuss the problem in a letter to William Plomer. I tried to show that India is an unexplainable muddle by introducing an unexplainable muddle - Miss Quested's experience in the cave.

It will be of interest to mention at this stage that in the MSS Aziz also enters the cave with Adela and presses her against him, holding her hands. If this had been
included in the published novel, hardly anything of interest 
would have been left in the book.

Aziz and Janet drift into one another's arms -
then depart.

In the same version (MPI P.310) Aziz and Adela (Edith) 
discuss the echo heard by her. Later on it was Fielding who 
hears the echo and shouts defiance at it. Finally Mrs. Moore 
dislodges Fielding in the novel and the narrative gains a 
deeper and mysterious undertone. Perhaps it was the incident, 
related to Lady Hermingham which Forster would certainly 
have known that gave him the idea of Mrs. Moore's and 
Adela's traumatic experience in the cave.

Sometime before the first World War, Lady Herringham 
had visited the Ajanta caves. She became insane, haunted by 
India and believing that the Indians bore her a grudge for 
intruding into the caves. Lawrence Brander also refers to 
an identical experience undergone by an Englishman in 
Kipling's book From Sea to Sea. The Englishman visited 
chitor in the same silent intensity of heat as that visit, 
to the caves. The Tower of victory which he visited had been 
raised by some pious Jain. We recall that the Marabar caves 
were Jain. In the second tower he was overcome by panic and 
dashed downhill, as Adela did. The Englishman's final 
comment again echoes the experience of Adela in the Marabar
'there was something uncanny about it all. It was not exactly a feeling of danger or pain, but an apprehension of great evil'. 56

What does Adela encounter in the cave? Her experience can be explained in the light of Jungian shadow which leads to unspeakable horror and panic in us. The shadow is the darkest and the deepest bottom of the unconscious. The experience of the shadow commonly involves an approach through a narrow passage, like the entrance to a cave, followed by a glimpse of a boundless expanse, which could be symbolised by the depths that seem to lie within the polished sides of the cave. Meeting the shadow is meeting one's own self, the subconscious, and if we step through the door of the shadow we discover that we are the object of unseen forces. Such knowledge, Jung explains, can 'give rise to primitive panic'. After the visit to the cave Adela "vibrated between hard common sense and hysteria" (P.189) and was unable to give a sure account of what happened; but it is clear that the 'sort of shadow' she mentioned was similar to the one explained by Jung:

She would begin a speech as if nothing particular had happened. "I went into this detestable cave,". She would say dryly, "and I remember scratching the wall with my finger-nail, to start the usual echo, and then as I was saying there was this shadow, or sort of shadow, down the entrance tunnel, bottling me up.57
Lawrence Brander credits Forster with technical precocity in describing the "peripheral mental experiences" of Mrs. Moore and Adela and challenges the view that Forster must have imitated James Joyce. Brander refers to the vestigial use of this technique in the death of Leonard Bast in *Howards End*. Adela accuses Aziz of an assault in the cave imagining an attempted rape by him. The divisions and differences and separations come to the surface and a feeling of hostility seeps the town of Chandrapore. The administrative machinery of the Law is set into motion. She feels baffled by her experience but fails to figure it out. She was confident that Mrs. Moore knew the meaning of the echo as it was heard by her also. But Mrs. Moore, who knew it was beyond verbal explanations, kept away. Dr. Chaman Sahni and Reuben A. Brower hold that what Mrs. Moore had undergone was a religious experience and hence it could not be explained in words.

Only on the day of the trial, when Adela has a glimpse of the Punkahwala and hears the name of Mrs. Moore chanted by the crowd, does she realise her folly in accusing Aziz. She recants her accusation and Aziz is acquitted. She is left alone by Ronny and other members of the English community for having let them down. Mrs. Moore had died soon after her departure from India, Aziz goes to Man with
Prof. Godbole and Fielding leaves for England on leave. Thus the search for the friend meets with a setback, the forces of evil have an ascendancy over those of goodwill and friendship. It is Gertrude white's "Antithesis" to Mosque's "Thesis", and John Colmer's "Negative Retraction" as opposed to Mosque's "Affirmation".

For many the story and the plot virtually come to an end. The final section "Temple" appears to be the consequence of an afterthought, or a coda to the plot.

It is not easy to know what to make of the dominant Hinduism of the third section of the novel.

According to Lawrence Brander and Johnston the story "seems to peter out and the characters appears to be making their final exit". And yet there is the final section whose architectural significance has been stressed by Forster himself.

In an interview he explains the function of the section "Temple".

It was architecturally necessary. I needed a lump, or a Hindu temple if you like - a mountain standing up. It is well placed; and it gathers up some strings. But there ought to be more after it. The lump sticks out a little too much.
One cannot be certain whether "there ought to be more after it" or whether Forster could have added anything to what he has already written, yet the fact remains that not only architecturally but thematically also the last section was necessary. So far as the structure of the novel is concerned the novelist seems to have kept in mind a distinct view of its architectural quality. Not merely from the structural point of view but also from the symbolical one. There is a wide diversity of opinion about the artistic merit of the third part. There are critics who denounce it as inane and arbitrary, with the whole third part described as an appendage. This reaction was stretched to its extreme by Shantha Rao who dropped it altogether as something redundant in the dramatic version of the novel. But there are others who see validity of the section in so far as it reinforces the symbolical significance of the novel and its element of what Forster calls rhythm. In a sense the movement of the novel from 'Mosque' to 'Temple' across the "caves" is symphonic. So far as the novelist is concerned he was quite clear about the artistic necessity of the pattern. For instance when Noel Annan was intrigued to see the dramatic performance of Shantha Rao's play devoid of the 'Temple' section, Forster, who was sitting by his side, reiterated the integrity of the structure and the meaning of the novel by vindicating the third part. The three parts
of the novel have been identified by many critics with the metaphysics of Hinduism. Glen O. Allen has identified the three parts of the novel with the "trichotomous division" of the Hindu altitude to life and the doctrine of salvation.\textit{Karma Marg} (the path of action), \textit{Jnana Marg} (the path of knowledge), and the \textit{Bhakti Marg} (the path of devotion). According to him the three sections "Mosque", "Caves" and "Temple" are Forster's interpretations of the three Hindu margas (way of life) and they are represented by Dr. Aziz, Fielding and Godbole respectively. James McConkey and Wilfred stone connect the three parts with Hinduism's threefold division of the properties of creation into \textit{Sattva} (goodness) \textit{Rajas} (passion) and \textit{Tamas} (darkness). The three-fold water-tight division corresponding to the Hindu way of life as interpreted by Glen O. Allen overlooks the fact that Hinduism view the three ways as composite approach to life and they are not to be considered separately. Dr. Radhakrishnan also is of the view that knowledge, feeling and will are different aspects of one movement of the soul in its merging with the Divine. McConkey and W. Stone have not tried to discuss the connection in detail between the three properties or gnanas and Forster's three divisions "Mosque", "The caves" and "Temple". Noel Annan's comments in this respect are relevant.
When I saw the play which was made out of *A Passage to India* and which ends with Aziz's acquittal, I was overwhelmed by the feeling that in the novel Forster was saying that there is no unified moral explanation of life; that neither Fielding's humanism nor Mrs. Moore's intuitionist morality could be sustained after the impact with India; that India shows up the narrowness and decepture tidiness of Western morality. I said this to F. when we were discussing the play, and he said "Ah, but of course in the novel there is the last section" — and I suppose it is in that section that deals with Hinduism and religion that Forster feels that the reconciliation can be made.

The Hindu temple to which he refers in his interview always fascinated Forster who thought he could interpret his own experiences in terms of its architecture and symbolism.

In the various articles written by him relating to the Hindu temple's architectural symbolism, Forster explains how the Hindu temple represents the world mountain symbolising the complexity of life in the universe. In 1940 he was taken to an exhibition of the Indian temples. He was taught to see the temple as the "World Mountain", a mountain on whose exterior is displayed life in all its forms, life human and superman and subhuman and animal, life tragic and cheerful, cruel and kind, seemly and obscene. In the interior of the mountain, there is a tiny cavity, a central cell, where, in the heart of the world complexity, the individual could be alone with his god. 
In an article, written in 1940, he wrote that:

The Hindu temple symbolises the world-mountain, on whose sides gods, men and animals are sculptured in all their complexity. The summit of the mountain is over the sanctuary, and lesser peaks lead down from it towards the entrance door. That is the outside - the universe, in all its richness, striving upwards through all forms of life. The inside is a very different story. The inside of the Hindu temple is a promenade, leading to a dark central cell, the sanctuary, where the individual worshipper makes contact with the divine principle.

"The architecture of Passage "as Stone has observed", is the architecture of this temple". We have moved out of the dark isolated cave to the exterior of the World Mountain to see whether a reconciliation can be effected. "The Hindu festival" as Forster told Alan Wilde" represents the same thing as the scene in the cave, 'turned inside out'.

The setting of the third section "Temple" is completely changed. If the "cave" section was dominated by the heat (tapas) of the sun, the "Temple" ceremony is immersed in the soothing rains symbolising joy, fertility and divine grace. Touched by the park-like, joyous spirit of the season (Monsoon), even Dr. Aziz, who had no religious curiosity, and had never discovered the meaning of this annual antic" (P.311) wished Mrs. Moore to be in Man. Some hundreds of miles away from Chandrapore and two years later the action of the third section takes place, "The air is thick with religion and rain" (P.294) Prof. Godbole stands in the presence of God whose birth is eagerly awaited.
God is not born yet - that will occur at midnight - but He has also been born centuries ago, nor can He ever be born, because He is Lord of the Universe, who transcends human processes. He is, was not, is not, was.\textsuperscript{69}

Lord Krishna tells Arjun in the \textit{Bhagavad-Gita} that He is unborn and eternal by nature. He accepts His birth through His own \textit{mâyâ} whenever there is a decline of dharma. Krishna Janmasthmi is celebrated for the eternal return of Krishna and for the fulfillment of His promise to take birth.

The entire description of the festival is based on Forster's own experience at Dewas which he calls "... the strangest and strongest Indian experience ever granted me"\textsuperscript{70} During his 1921 stay in Dewas as secretary to Maharaja Dewas, senior Branch, Forster had participated in the Gokul Asthmi festival. The Maharaja of Dewas was an ardent devotee of Krishna and he would participate in the festival, body and soul. Forster describes the Maharaja's participation in \textit{The Hill of Devi} thus:

\ldots he is dancing all the time, like David before the ark jiggling up and down with a happy expression on his face, and twangling a stringed instrument that hangs by a scarf round his neck.\textsuperscript{71}

In the novel Professor Narayan Godbole dancing before the Lord of the Universe sings a hymn in praise of Lord Krishna:
He and the six colleagues who supported him clashed their symbols, hit small drums, droned upon a portable harmonium, and sang:

'Tukaram, Tukaram, 
Thou art my father and mother and everybody 
Tukaram, Tukaram, 
Thou art my father and mother and everybody 
Tukaram, Tukaram ......' 72

While chanting the famous hymn, Godbole enters into a vision of ecstasy, and in a moment of heightened spiritual perception he remembers Mrs. Moore:

Thus Godbole, though she was not important to him, remembered an old woman he had met in Chandrapore days. Chance brought her into his mind while it was in this heated state, he did not select her; she happened to occur among the throng of soliciting images, a tiny splinter, and he impelled her by his spiritual force to that place where completeness can be found. Completeness, not reconstruction. His senses grew thinner, he remembered a wasp seen he forgot where, perhaps on a stone. He loved the wasp equally, he impelled it likewise, he was imitating God. And the stone where the wasp clung - could be .... no, he could not, he had been wrong to imitate the 'stone, logic and conscious effort had seduced, he came back to the strip of red carpet and discovered that he was dancing upon it.73

Godbole's mystic state corresponds to that of the Maharaja of Dewas. Forster writes in The Hill of Devi:

He felt as Kind David and other mystics have felt when they are in the mystic state. He presented well-known characteristics. He was convinced that he was in touch with the reality he called Krishna. And he was unconscious of the world around him. "You can come in during my observances tomorrow and see me if you like, but I shall not know that you are there", he once told Malcolm. And he didn't know. He was in an abnormal state; psychologists have studied it.74
In the terminology of Indian thought, Godbole attains a spiritual state akin to that of Savikalp Samādhi. His character defies Forster's division of characters in a novel into "round" and "flat" ones. He and Mrs. Moore, at best, can be described as "contemplative characters" or just "influences" as they take no part in the drama of the book. Earlier in the novel, in his milkmaid's song, Godbole had placed himself in the position of a Gopi, but Krishna had refused to come, now in the mystic state of heightened self-awareness he can feel God's Immanence in his own heart, he can imitate God and impel Mrs. Moore to that place where completeness can be found. Completeness, not reconstruction. According to Dr. Chaman Sahni, he has reached the supra-rational state of consciousness in which "he can experience the bliss of Saccidanand Brahman." Forster extolling the approach of Hinduism commends the wish of a Hindu mystic to be a part of the Divine. Like Mitya in The Brothers Karamarov, Godbole 'extends' to embrace the universal, a region where it could be joined by the rest of humanity."86 Continuing his discussion on the prophetic element in Aspects of the Novel, Forster stresses this quality of extension in Dostoyesky's characters. The prophetic element in fiction is also found in the novels of D.H. Lawrence, Melville, Dostoyesky and Emily Bronte. Godbole, while remaining firmly rooted to the ground and involved in the Gokul Asthami ceremony, "expands to embrace" the infinity and "summons it to embrace him"
Th@ saying of St. Catherine, which Forster applies to Dostoyesky's characters and situations in *Aspects of the Novel* also holds true in the case of Godbole, "...God is in the soul and the soul is in God, as the sea is in the fish and the fish is in the sea".

The promise is not that a man shall be God. He is God already, but imperfectly grasps the mystery.

To a curious and perplexed Mrs. Moore (PL P.78) who wanted to know whether Krishna would come in some other song, Godbole was unable to explain the full meaning of the song as he himself had not shown the perfect grasp of the mystery about God's Immanence. Forster's comments indicate that Forster himself was aware of it through his readings of many religious books: 'Oh no, he refuses to come', repeated Godbole, perhaps not understanding her question (PI P.78)

Through his positive and blissful vision in "Temple", Godbole achieves universality of outlook, through the *Bhakti* of Krishna, he expands to merge with the Divine. A feeling of joy and bliss mark his experience, whereas Mrs. Moore's experience was full of "terror". Godbole is not "a clown" 76, as Nirad Chaudhary would have one believe nor is he an "evil incarnate" 77 as Shusterman calls him. Nirad Chaudhari like Lionel Trilling has underscored the
political aspect of the novel, as "a political essay on Indo-British relations", though Forster himself has made it quite clear that the political aspect was not uppermost in his mind: In writing it ...... my main purpose was not political, was not even sociological.78.

Again in a conversation with Sir John Wolfender he made it clear that: Political views are of secondary or tertiary importance in Passage.79

In an article in "The Listener" (1 January 1959 P.11) he again emphasised this fact saying" ..... it is not primarily a political book" Critics like Trilling and Chaudhari miss much of the significance of the book because they stress the "public nature" of the novel.

Though the birth of Krishna and Godbole's bhakti, the forces of evil that dominated the "Caves" section are routed and love is born. The adept finds himself in the presence of God, "....the adept.... has been with God" (P.283) According to Johnston: "In the caves love is denied and life is declared to be sterile, in the temple love is born and life confirmed."80

The Hindu festival is more inclusive than the "Bridge Party" organised by the collector. The poorest of the poor did not receive any invitation to the party
whereas these people, including the Harijans, the untouchables, were accorded an important position in the festival. All the castes distinctions are obliterated in this moment of cosmic unity and love, the moment marked by "..... a tender, happy state unknown to an English crowd, it seethed like a beneficent Potian (P.279)

Rauben A. Bower and Philipa Moody find the section, particularly the description of the Hindu festival, inadequate because it is not dramatised. But such moments of heightened consciousness do not lend themselves to such dramatisation. "Hindu thought is essentially plotless: it attains its points of illumination through mediation ..." says Willfred Stone.

The third section, despite the limited use of drama, traces the psychological development of Fielding and Aziz whose chequered friendship is one of the important "rhythms" of the book. Fielding has come to terms with the British India and Aziz settles down in an Indian State. The collision of boats in the water of the lake capsizes Fielding, Aziz, Stella and Ralph Moore. The resulting shock causes confusion as letters of Adela float on the water. But this confusion is liberating. All the misunderstandings and quarrels created by the traumatic experience of the caves are washed away and new insights result.
Aziz realises that Adela’s decision to absolve him of the accusation of attempted rape was truly heroic. Fielding also concedes the intuition sympathies that brought Aziz and Mrs. Moore together. Forster comments:

"This reconciliation was a success, any how". (p.312)
Fielding’s wife Stella also finds an answer to her queer spiritual problems in Man, though we are not told how it happened (p.314).

Forster, through the Hindu festival, is able to set up some sort of monument to affirm the possibility of human understanding. H.J. Oliver, James McConkey, Wilfred Stone honour the Hindu way of life for being inclusive, for being the least resistant to the unconscious and the instinctual the least dogmatic and theological compared to Islam and Christianity. In terms of Forster’s own definition of "prophecy", the novel is a truly prophetic work of art, for its "tone of vice" implies many of the "faiths that have haunted" – Christianity, Islam, Hinduism, Jainism – and it also gives us the sensation of a song. Through this song in the Passage Forster, though like a true prophet, he does not reflect, makes us realise, in the words of Stone that "..... for all our differences, we are in fact one" (p.339) In his review of Sister Nivedita’s Footfalls of Indian History and Elizabeth Reed’s
Hinduism in Europe and America, he elaborates on the fundamental unity of geocosm, macrocosm and microcosm as found in Hinduism.

It is true that Hinduism emphasises the fact that we are all different. But it also emphasises the other side of the human paradox - the fact that we are all the same .... it preaches with intense conviction and passion the doctrine of unity. ...Hinduism...... has appealed and will appeal to souls who are technically outside its pale ... because it can give certain types of people what they want.83

Forster himself was one such person who derived from Hinduism what he wanted and found peace in Indian society. He has attempted to interpret Hindu art and philosophy in view of his own needs and experience as he reveals in "The Individual and His God. Writing of another great lover of India, Alfred Lyall, he made two significant observations that are not less true in his case. ......"without India he would have remained half a man" and "Hinduism cateches him, as it has caught sceptics at all times, and wrings cries of acquiescence and whispers of hope".84

In this context it must be noted that Forster's second visit to India, his stay at Dewas brought about a radical change in the story and significance of the book. In a letter to Masood (27 September, 1922) Forster wrote that his intention first was to build a little bridge of sympathy between East and West. Subsequently political events and personal experience affected the theme of the
book and later on Forster was interested in the human predicament. In a speech in Oxford after witnessing the dramatization of *Passage* on 19-1-1960 Forster said that it was absurd to suggest that he tried to write about the "incompatibility of East and West". He was really concerned "with the difficulty of living in the universe".85 Does he suggest in *Passage* that the way of Godbole and Hinduism of which he is a votary can help us understand the predicament and live an integrated life? According to W. Stone Forster's novel is a powerful warning about the human predicament, but what makes it a significant book "...is its provocative analysis of that predicament to be found in modern literature".86

Any study of a creative writer must take into account, among other things, the correlation of theory and practice of the art in the work of the artist. In case of E. M. Forster, who came out with a definitive statement on the aspects of the novel, it is interesting to see how, at times, the polarity between the two increases. Take, for example, his category of flat and sound characters. He conceded that it is by being types that the characters become universal, it is by being individuals that they become convincing. Now ideal characters are both types and individuals at once. Applying this criterion to *A Passage to India* could we say whether some characters are flat whereas some are
sound? True, some British civil servants and other minor characters in the novel are types; they are flat, classical examples are of the city magistrate, the collector, and his wife. But what about Mrs. Moore and Adela Quested? They sprung to life in all complexity. How far are justified in distinguishing between flat and round characters here? The theory is valid only an extent.

Another major problem is about the structure of the novel. A novel which is both symbolic and symphonic in structure is not expected to have any strict cohesion with very neat symbolical divisions and a very regular rhythmic movement, the novel does seem to lack cohesion. The explanation is not at all hard to find. A vast stretch of time dividing the first and the second attempts at writing the novel accounts for the apparent lack of cohesion of structure, for the creative process was spread over a number of years not without some intermittent interruption. On top of all this, it seems to us that the range between my story and muddle that beset Forster's Passage to India also led to a sort of subtle flexibility of structure. After all the form of a work of art, its structure depends on the artist's mode of structuring reality. Forster's vision of India is not without certain inevitable vagueness. He does tend to stop short of getting to the heart of the matter. This might be an element that one might reckon with while examining the structure of the novel.
REFERENCES:


7. Furbank, P.N. and F.J. Haskell, op. cit. P.28

8. J.B. Priestly, "Review of A Passage to India" Mercury, X. No.57 (July, 12 1927) P.319


17. E.M. Forster, Two cheers for Democracy (London: Edward Arnold, 1951), p. 82


A Passage to India, p. 62


21. A Passage to India, p. 86


24. *A Passage to India*, p.119


29. *A Passage to India*, p.139


31. Enoch Powell, "Loving India, hating Indians", *The Indian Express* July 24, 1983, p.VIII


36. Ibid, pp. 37-38
38. E. M. Forster, "The World Mountain"
   The Listener December 2, 1954 p. 977
39. E. B. Haskell, The Ideals of Indian Art
   (London: John Murray, 1911) p. 58
40. Glen O. Allen "Structure, Symbol and Theme in E. M.
    Forster's. A Passage to India, PMLA, 70
    December 1955, p. 942
43. V. A. Sahane, E. M., Forster: A Reassessment
    (Delhi: Kitab Mahal, 1962) p. 101
44. Wilfred Stone, Op. Cit. 335
46. Ibid, p. 136
47. Oliver Stallybrass, "Forster's Wobblings"
    Forster: A Collection of Critical Essays, ed. Malcolm
48. Paul Brunton, The Quest of the Overself (New York:
    E. M. Burton and Co., 1938) P. 242
49. Lionel Trilling, Op. Cit. 131
51. Frank Kermode, "E. M. Forster as a symbolist" Forster:
    A Collection of Critical Essays, ed.
    Malcolm Bradbury (New Jersey: Prentice Hall Inc. 1966) P. 95
53. ibid P.125
54. ibid P.125
55. ibid P.216
57. A Passage to India, p. 189
64. Wilfred Stone, Op.Cit. P.333
69. A Passage to India, P.279
71. E.M. Forster, *The Hill of Devi.* P.104
72. A Passage to India, p.280
73. ibid, 282
74. The Hill of Devi, p. 113
75. Chaman L. Sahni, p. 144
76. ibid, p. 146
77. ibid, p. 146
78. ibid, p. 12
82. Wilfred Stone, Op. Cit, P. 265
84. ibid, P. 159