CHAPTER IV

Later Phase Novels of E. M. Forster
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4.1 A Passage to India

A Passage to India is rich in its thematic content as it explores the themes like—Friendship, Religion and Faith, Cross-Cultural Conflict, Mystical Aspiration and Oppression of colonized. This chapter undertakes a close reading of A Passage to India to reveal how Forster has woven the variety of themes in a single narrative space. A Passage to India is inspired mainly from Forster’s own experiences in India. His interactions with the Indian masses, the British officials and Anglo-Indians make him to enrich with the experience of literary potentials. These experiences helped him in shaping A Passage to India, written in 1913, and published until 1924.

Forster handles the theme of friendship very effectively in the novel, which is also considered as the theme of personal relations or the motto of Forster’s “only connect”. Every character, in the novel tries to connect with the others or establish friendship. In this context Brander in his book E.M. Forster: A Critical Study, utters that:

The novel has its prophetic theme, the modern theme, of friendship between people of different races, more urgent now that nations can destroy one another more resolutely. It is a secular theme in India, the Hindu preoccupation with friendship and the Muslim search for the Friend, for they are both male societies. (163)

The relationship between Aziz, a young Muslim doctor and Fielding, a matured Englishman, a school teacher is the most significant established character in the novel. In spite of the so many barriers of race
and character, these two men succeed in creating a unique rapport that stands out as evidence of power of goodwill and kindness. In their very first meeting, when they are still strangers, their desire for true friendship brings them together. The differences between two men are great. Fielding is a member of the ruling race of Englishmen whom, Aziz has found it difficult to make friends with. Again, there is the difficulty of communication due to Aziz’s lack of knowledge of English language. It prevents Aziz from establishing perfect understanding with Fielding. Fielding’s casual remark, “Please make yourself at home”, is misunderstood by Aziz as a signal for unconventional behaviour. Aziz also misunderstood the introduction of Fielding’s funny dismissal of his topic of Post-Impressionism and interprets it as snub. Such difficulties of language are bound to produce misunderstanding, suspicion and distrust. However, there are more fundamental differences dividing the two men, who present a perfect study in contrast. Fielding appears in the novel as genuine but reserved man who, full of goodwill and consideration for other people, still refrains from a too intimate involvement with them. He insists, “on travelling light” even at the cost of more enduring relationships.

Aziz presents a clear picture of contrast. He is impulsive, unreserved, given to extremes of love and jealousy, affection and bitterness. In an atmosphere of goodwill and kindness, Aziz throws shyness and becomes gay and excited. Fielding, criticizing Aziz’s lack of emotional balance, argues that emotions should be “in proportion to their objects”. Aziz retorts:

Is emotion is a sack of potatoes, so much the pound, to be measured out? Am I a machine? I shall be told I can use up my emotions by using them, next. (111)
In spite of these fundamental differences of culture and temperament, the two men enter in a genuine friendship that dissolves the various barriers between them. Knowing nothing of each other, they behave with spontaneous affection and generosity towards each other. Even before he sees Fielding, Aziz likes the man and is prepared to give all his heart to the English man. His touching gesture in parting with his collar stud is proof enough of his desire to make friends with Fielding. When they meet face to face, Aziz’s lively impulsiveness has the effect of releasing Fielding’s affection and kindness. Fielding realizes change in Aziz and warms up him. He gives good response to Aziz’s good will. Their friendship has been developing since their first meeting. Aziz and Fielding are lonely; as a result friendship is needed for them. Claude J. Summer in his book, *E. M. Forster*, rightly points out:

The friendship between Aziz and Fielding is the relationship that forms the emotional centre of the book. For both men, friendship is a consumption devoutly to be wished, for each feels acutely the loneliness endemic to the human condition. They long for the secret understanding of the heart that might soothe their discontents. (196)

Aziz is lamenting over the death of his wife, who died soon after he had fallen in love with her, he knows that: “no woman could ever take her place; a friend would come nearer to her than another woman.”(40) Fielding, who has learnt to manage his life and make the best of it on advanced European lines, is overwhelmed by vague sadness and crave for the communion with other. This brings him very close to Aziz.

Their friendship develops from Fielding’s invitation to Dr. Aziz to attend small party at college. Aziz arrives early for the party, consequently, he and Fielding are quickly drawn to one another. Aziz is
pleased by Fielding’s house, which contains some luxury “but no order-nothing to threaten poor Indian.” He is relieved to discover that in the principal’s rooms everything not “ranged coldly on shelves”, as he assumes, this is the case in most Anglo-Indian households. The delicate arches of the house’s central hall and a beautiful eighteenth-century room particularly, please Aziz, for they are associated with Muslim and stir him to a fantasy of benevolence worthy of his beloved Mogul emperors. In this reverie:

He was even tender to the English; he knew at the bottom of his heart that they could not help being so cold and odd and circulating like an ice stream through his land. (29)

Made nervous by the arrival of the visiting English ladies and the mysterious Deccani Brahman, Prof. Godbole, he talks too much and not always accurately, but Fielding, “did not even want pull him up; he had dulled his craving for verbal truth and cared chiefly for truth of mood”. (30) Though, Aziz is disturbed by the interruption of these characters, this is the meeting, where Aziz praises everything in the house of Fielding, which is the mark of the good friendship and is fetched towards the personality of Fielding.

They come very close; Fielding is invited by Aziz to his house. In this context Claude J. Summer in his book says:

The friendship is sealed when Fielding visits Aziz some days later. The scene is carefully prepared: Aziz is ill, and Fielding’s visit is preceded by the calls of other friends concerned about Aziz’s health. (197)

Before Fielding arrives, Aziz recites a poem by Ghalib, a nineteenth-century Urdu Lyricist:
The squalid bedroom grew quiet; the silly intrigues, the gossip, the shallow discontent were stilled, while words accepted as immortal filled the indifferent air, Not as a call to battle, but as a calm assurance came the feeling that India was one;..(197-198)

This reveals Aziz’s need to believe in a unified subcontinent even in the face of overwhelmed evidence that India is anything but unified. Fielding’s visit is very timely and Aziz gratefully appreciates Fielding’s gesture in doing so. He tries to repay Fielding’s consideration by a very moving expression of friendship. He shows Fielding his dead wife’s photograph, something which he, as Muslim, would have done only for his closest relative. This intimate gesture seals their brotherhood and is appreciated by Fielding as such. Fielding is astonished at this outburst of confidence, feeling like, “a traveller who suddenly sees, between the stones of the desert, flowers. The flowers have been there all the time, but suddenly he sees them.”(141)

Fielding feels that he is unable to respond to such outbursts of emotion. There are some misunderstandings between Aziz and Fielding but these are not on the surface level. These misunderstandings come on surface level, when Aziz is arrested in the rape case, which is planned by the Englishwomen to hammer Aziz’s personality. He is released. His trial, imprisonment and release teach him many things, which remained as it is at the end of the novel also. Yet, their friendship is an example for the all people of the subcontinent. In this context Brander says:

The friendship of Aziz and Fielding functions in the novel as an emblem of universal brotherhood, a test of the possibility of bridging cultural and social chasms through Fielding’s good will and intelligence and Aziz’s spontaneous emotions and intuition. The relationship illustrates the difficulties as
well as the possibilities of brotherhood, and its eventual disintegration painfully documents the limits of even so sacred a Forsterian tenet as personal relation. (199)

Aziz and Mrs. Moore is another example of the personal relationship and friendship. The understanding, which is established between Aziz and Mrs. Moore, the delicate European woman, is one of the most enduring relationships in the novel. They meet first in the mosque. They have sought shelter from the oppressive atmosphere that surrounds them. The calm beauty of the mosque releases his imagination. His spirit ascends in the contemplation of his Islamic past. Mrs. Moore too has come to the cool mosque to escape the heat and oppressiveness of the English club. The coolness of the moon-lit mosque too has a soothing effect and releases her loving imagination:

A sudden sense of unity, of kinship with the heavenly bodies, passed into the old woman, and out, like water through a tank, leaving a strange freshness behind. (11)

They are similar in other respects too. Aziz belongs to an orthodoxy society of Islam and is bound to the traditions of the community. Forster remarks:

Aziz was rooted in the society and Islam. He belonged to a tradition which is bound him, and he had brought children into the world, the society of the future. Though he lived in this flimsy bungalow, nevertheless he was placed, placed. (52)

Mrs. Moore is also equally firmly placed: her two sons and a daughter have made her life busy and purposeful; she is also equally rooted by tradition—in her case, that of Western Christianity. For all these reason the two make immediate and enduring connection. When
Mrs. Moore enters the mosque, Aziz is overwhelmed by pathos and self-pity. He has been murmuring to himself a Persian inscription about himself after death:

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 die. (6)

Secret understanding of the heart takes place in the mosque between Aziz and Mrs. Moore. Initially, Aziz does not like the presence of Mrs. Moore in mosque, but when she removes shoes with respect, Aziz dissolves in love. He finds that she is an old woman and hence his attitude has none of the sexual snobbery. He speaks to her normally and frankly about everything that interests him. He talks about his children, the British in India and his religion. He gratified to find a sympathetic soul in Mrs. Moore, who will listen his worries and complaints and treat him with consideration, “you understand me, and you know what others feel.” Oh, if others resembled you! (8) She is an understanding friend to Aziz, who loves her without any further thought. His regard for her is pure, selfless devotion, without claims, flattery, and expectation of any material gain. Mrs. Moore is equally charmed by Aziz’s impulsiveness and his sensitive imagination. She warms him with an affection that she cannot bring for her own people.

They rarely meet after their meeting in the mosque. They meet twice after their first meeting: one at Fielding’s tea-party and second at the picnic to the caves. These two meetings do not further developed. Her visit to the caves gives her terrible experience which creates estrangement between them, “She lost all interest, even in Aziz, and the affectionate and sincere words that she had spoken to her seemed no longer hers but
air’s”. (65) Her bitterness and disillusionment extend even to personal relations and destroy her faith in human communication. She becomes indifferent to Aziz. At the time of trial, Mrs. Moore, still in the grip of emptiness and negation, does not bother to attend the trial or give evidence in favour of her friend, who has been unjustly condemned. After her death, she remains in touch with Aziz in the form of the spirit. It is also believed that Aziz is declared innocent at the trial scene only because of the mysterious influence of the spirit.

The theme of relations between Mrs. Moore and Godbole is introduced at Fielding’s tea-party. They speak to each other only once, yet the exchange, with all that has gone before is highly significant. Just before the departure, Godbole sings a religious song in which the singer is considered as the devotee. He pleads God Krishna to visit him. While singing a song, he also explains it to the listeners. Mr. Moore, as a listener, she asks him some questions repeatedly, which leads them to friendship. He says that Lord Krishna has refused to come. During the party also the trip to cave is decided and it is disclosed that Godbole is a person, who knows everything about the caves but avoids accompanying of others. Mrs. Moore and Godbole have possessed the spiritual sight which brings them very close to each other. Thus, the friendship between these two characters is not much developed by Forster, but it plays important role in the novel.

The relationship between Fielding, the school master, and Adela Quested begins later in the novel. They meet in the tea-party of Fielding. They are associated together because of the identity of their views on the question whether India is a mystery or muddle. Both are rationalists, who see life only through intellect and are intolerant of an experience that cannot be explained by reason or logic. When they come to India, they
are at first bewildered and become impatient of the muddled state of things they find in this strange land. Fielding, who has lived in India longer that Adela better the strange ways of Indians. He explains, “India is muddle”. He realizes that both he and Adela are typical Britishers who hate to see anything left unexplained even after minds have tried to solve it. Adela corrects his argument, “I dislike them (mysteries) not because I’m English, but from my own personal point of view.” (28) What Adela means is that it is her rational mind, in search of logic and clarity which finds a mystery distasteful.

Fielding and Adela recognise the limits of the western rationalism that they embrace, but this recognition only fuels their discontent. Fielding’s intercession on Adela creates suspicion in the mind of Aziz that he is going to marry Adela. Forster writes:

Suspicion in the Oriental is a sort of malignant tumour, a mental malady, that makes him self-conscious and unfriendly suddenly; he trusts and mistrusts at the same time in a way the Westerner’s cannot comprehend. It is his demon, as the Westerner’s is hypocrisy. (123)

Fielding and Adela again meet again after trial. They longer retain their formal distance for mystery. In the meanwhile, Adela has experienced a terrible crisis. She has seen how in the Marabar the Indian muddled, which had irritated her and gave place to a horrible chaos, which negated all distinctions and even bred evil and destruction. Further, she has muddled herself about her relations with Ronny, and the echo in the cave now reveals to her where muddle will lead to—Rape. All these experiences have shown her how limited and even powerless her reason and intellect are, when confronted with the horrifying reality of the caves. Fielding, who too, has observed the evil, which issued from the caves like
an echo feels, “Everything echoes now; there is no stopping the echo. The original sound may be harmless but the echo is always evil.” (121) It is with this heightened awareness of the complex reality of the universe that Adela and Fielding try to interpret the incident at the caves, when they meet again after Aziz’s release, “Great is information and she shall prevail.” (83) This confidence in their ability to solve the mystery of the caves is no longer useful. In the first of their two interviews, they try to piece together craps of evidence and to make sense of what really happened in the cave. Adela provides the details of the cave incident to Fielding to reach the reality of it. She believes that it is only her friend Fielding, who can help her to solve her problems. Fielding also plays the role of true Friend, deceiving other friend at the trial scene. In this way, their friendship lasts long.

Adela Quested and Ronny Heaslop play another role of friendship and personal relationship in the novel. Ronny, Anglo-Indian Colonial, the Public School product, is involved in the story of the visit of Mrs. Moore and Adela to India. Adela and Ronny have known to each other England and it is expected among the Britishers in Chandrapore that the two will marry and settle down in India. Yet, it is obvious to the reader that Adela will not in fact marry Ronny. In England, she had known him as sensitive human being, holding advanced and liberal opinion about life. But she is repelled to find that he has turned into “pucca Burra Saheb”, talking about white men’s burden and the need for putting the natives in their place. Adela is intellectual, fair-minded, innocent lady, who cannot neglect the corruption of Ronny that has taken place since his arrival in India. She finds it increasing difficult to put up with Ronny’s mediocrity and complacency and, even sooner than she herself realizes, she decides not to marry him. In England, they were very
close friends, who promised to marry each other to turn their friendship in relationship.

In India, the relationship between Adela and Ronny, never close. It reaches its breaking-point, when Ronny breaks up Fielding’s tea-party by abruptly taking away Adela and Mrs. Moore to a polo-match. Adela is so outraged by Ronny’s rudeness that even the prospect of a life-long partnership with such a mannerless boy appears unbearable to her. She deliberately provokes him to a quarrel afterwards and then declares that she will not marry him. Ronny is greatly upset at Adela’s decision to break with him. He is disappointed because the girl he has arranged to be brought to India as his life-partner has chosen to reject him. Still his public school code of honour makes him receive her rejection with resignation and without much fuss. He agrees that she acted within her rights. And he does not blame her at all. He even assures her that they will remain good friends. It is Adela’s turn now to feel guilty and ashamed at what she has done. She tries to draw him out to discuss the matter but he is too unhappy and too proud to question her conduct. However, being sober and British, the couple settles differences in a polite and reasonable way, without any fuss or quarrel.

After the reconciliation, Ronny and Adela go for a ride with an Indian Maharaja in his car. Both are feeling sad and lonely and the strangeness of the landscape they are passing through increases their loneliness and bewilderment. They feel small as the darkness closes in around them and they find themselves drawn together. Due to a jolt of the car, Adela’s hand happens to touch Ronny’s hand and as they join hands, a thrill of animal desire passes through them. This new wave of tenderness is also due to the relief they find in being near each other, surrounded as they are by a hostile landscape. Forster comments, “a
spurious unity descended on them, as local and temporary as the gleam that inhabits a fire fly.”(37)

Shortly, the car has an accident, which only strengthens the attraction the two now feel for each other. Ronny and Adela get down from the car to investigate the source of the accident. The adventure creates a sense of romance and brings them even more closely together. By the time, their car ride is over, the two agree to let bygones be bygones. The lovers’ quarrel ends and they decide to become engaged to each other after all.

This reconciliation is also not permanent because still Adela has doubts about her love and behaviour of Ronny. She cannot think of any permanent reason for her to marry Ronny or for Ronny to marry, which marriage is just a convenient, social arrangement, is no more than merely pleased at their engagement. As Forster puts it:

What indeed is there to say? To be or not to be married, that was the question, and they had decided it in the affirmative. (40)

It is these feelings of disappointment and guilt about their relationship that come to the surface of Adela’s mind, when she visits the caves. As she goes into one of the caves with Aziz, she sees a pattern in the rock which reminds her of the pattern made on the dust by their car when she and Ronny went for that car ride. She realizes all of a sudden that she does not love Ronny at all:

The discovery had come so suddenly that she felt like a mountaineer whose rope had broken. Not to love the man one’s going to marry! Not to find out till this moment! Not even to have asked the question until now... There was
esteem and animal contact at dusk, but the emotion that links them was absent. (66)

She has been brooding over her relationship with Ronny and now she realizes that in the relationship, there is no love or affection, there is only politeness and animal desire. In the darkness and stuffiness of the caves, she hears an echo and experiences to the utmost the horror of her union with Ronny: a union of force and fear, without love and affection—a union, which is nothing short of rape. In her terror, she imagines Aziz is trying to rape her and her illusion sets in motion a chain of events, leading to Aziz’s arrest and ultimate release.

Adela accepts her guilt that she has done wrong with Aziz, hence, she decides to speak real things in the trial scene. All her own people, Britishers try to persuade her not to withdraw her charge against Aziz, but she does not listen to them and brings all the truth before the judge. As a result Aziz is released but Ronny thinks that Adela by going against her own people, is not right companion for him in his official career. He puts end to the relationship between him and Adela. Later, Adela leaves for England and her relationship with Ronny is a total failure. In this way, Forster has developed fickle relationship and friendship between them.

In conclusion, Forster’s characters in the novel do not have permanent relations with each other. Mrs. Moore also leaves the world, which does not maintain the company of Adela. There are understandings and misunderstandings between these characters, which brings them very close to them and take away from them. Yet, the personal relations and friendship between these characters is a part of cultural understanding and misunderstanding.
The novel also records the author’s inquiry in some aspects of Hinduism and Islam, and emerging finally more in sympathy with Hinduism than Islam. Consequently, the novel deals with the theme of religion. It is difficult to define religion as there are many interpretations of what a religion is but not one that can be said to be the most accurate. In dictionaries, religion is defined as, ‘any specific system of belief, worship or conduct that prescribes certain response to the existence (or non-existence) and character of God’.

*A Passage to India* shows Forster’s personal outlook on Hinduism only in a tentative form; but there is evidence that the novel registers his passage of his recognition of a higher value in Hinduism—which he was to affirm directly and more specifically in some of his subsequent writings about India. G. K. Das rightly documented Forster’s ‘passages to India’ as a study of religious hybridity in Indian multicultural ethnic attires:

The themes connected with the religions of India in *A Passage to India* are based on material obtained from Forster’s actual experiences during his two Indian visits prior to the appearance of the novel as he had little actual contact with Buddhism or any other religion of India apart from Hinduism and Islam, *A Passage to India*, although it introduces the reader peripherally to many more religious sects and beliefs of India, directs attention mainly to the Hindus and Muslims, and to certain aspects to their religions. (198)

Forster examines Hindu and Christian religions and their representatives as a foreigner with a foreign religious package. For him, the Muslims appear to be dominant.

In the first part, Islam is presented through the eyes of Aziz as more valuable than a faith; the Mosque is described as dwelling of rest
and graciousness, and its atmosphere is made familiar by the reference to the English community church and by the quotation of perfectly understandable caption for a tomb. The English characters visit the Mosque to understand the Islam. They also give respect to the customs of the Mosque. Forster has bias and prejudice about the two religions in India.

The Hindu religion is presented through the different ceremonies, which are celebrated in India. The festival of Krishna Janmashtami is repeatedly referred. A contradictory picture is created by the religious celebrations of the Hindus on the occasion of Krishna Janmashtami. The celebrations of Krishna’s birth, decorations surrounding the idol, the idol itself, the devotional chanting of the choir, and the question of the significance of the whole ceremony, are all presented in their muddled and perplexing form:

Some hundreds of miles westward of the Marabar Hills, and two years later in time, Professor Narayan Godbole stands in the presence of God. 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 the Lord of the Universe, who transcends human processes. He is, was not, is not, was. He and Professor Godbole stood at opposite ends of the same strip of carpet. (124)

These perplexities are documented by Forster from both angles—awe for the Almighty, the Lord of the Universe and the irony of his birth, which has yet to take place. Prof. Godbole is the mediator between God and common people. His chanting and prayer for the God is not taken serious by the Britishers except Mrs. Moore. The European characters mock at the Hindu festivals and celebrations. As a result, Adela does not like Mr. Godbole and his religious activities. At the festival of Lord
Krishana, she insults Godbole. Adela explores Englishmen’s prejudice against the Hindu religion.

Islam is not presented without reflection on some of its lapses in its contemporary form: superstition and some forms of idolatry found among the Muslim community which make Aziz unhappy.

You know, my dear fellow”, he says to Nureddin, “we Moslems simply must get rid of these superstitions, or India will never advance. How long must I hear of the savage pig upon the Marabar Road? (42)

This uneasiness of Aziz is, in a way, the uneasiness of the Muslim community. Forster further throws light upon Aziz’s restlessness regarding the Muslim religious practices. For instance, when Aziz Native State of Mau, it is observed that he ‘found that even Islam was idolatrous, he grew scornful, and longed to purify the place.’(130) But on the whole, these observations do not alter the general impression of Islam presented in the novel as perfectly intelligible and claiming the author’s sympathy.

The uncertainty of Hinduism as a religious practice, religious scripture and ideology are also the pivotal aspects that the novel deals with. The ancientness and the widespread of Hinduism result into the ambivalences that are seen Hindu characters. This argument can be supported with the observations of Das in which he comments:

The details about Hinduism, on the other hand, are presented in an ambivalent way. Aspects of Hindu mythology, Hindu forms of worship, Hindu scripture and Hindu philosophy are touched upon with irony; the Hindu character is also portrayed as comical and underneath this apparent picture that the author is being strongly drawn by some deeper sources of attraction in Hinduism, and that, in the process, he
emerges towards a position of strong personal sympathy with it. (208)

Further, this treatment of irony, playfulness and realism to the Hindu mythology and in *A Passage to India* can be observed in his personal letter in which Forster writes in his book *Two Cheers of Democracy*:

The Ganges, though flowing from the foot of Vishnu and through Siva’s hair, is not an ancient stream. Geology, looking further than religion, knows of a time when neither the river nor the Himalayas that nourished it existed, and an ocean flowed over the holy places of Hindustan. (53)

India is a multicultural, multilingual, multiethnic and multi-religious country located on a geographical site with variances in atmosphere and seasonal changes. The same gets reflected in the religious practices of Indians. Though majority of Indians follow Hinduism, they build up and inspire a different, position culture in their own community. Every community has a different God, idol or deity, whom they worship. But at the same time they respect the variant versions of Hindu mythology. Similarly, the various gods that are supposed to be worshipped in the Hindu State of Mau are referred to as follows:

Beyond the Guest House rose another grey-green gloom of hills, covered with temples like little white flames. There were over two hundred gods in that direction alone, who visited each other constantly, and owned numerous cows, and all the betel-leaf industry, besides having shares in the Asigarh motor omnibus. Many of them were in the palace at this moment, having the time of their lives; others, too large or proud to travel, had sent symbols to represent them. The air was thick with religion and rain. (130)
It is this multiplicity in Hindu gods brings multiple ways of worshiping and hence, it results into an ambivalent picture.

The irony sustains throughout the novel as both Hindu and Christian characters are seen praying their gods for temporal benefits. These characters are thinking in the short run and are expecting the short run blessings. Prof. Godbole always utters Mantras and attracts those people, who believe in short run. He creates the atmosphere in such way that the Indian villagers invite him to arrange different type of ceremonies to solve their problems. Here Forster tries to say an equation of universality of religion as well as universal practices followed by different people and different religions. In an equally amusing context the Bhagavad Gita too is mentioned. It is Mr McBryde, the District Superintendent of Police at Chandrapore who asks Fielding to read any of the Mutiny records, which as a final example, the Vedic concept of ‘Brahm’ as the Highest Being is alluded to in nonsensical juxtaposition with the demons of dead Europeans in India. Mr. McBryde, the police superintendent represents a dictator and tyrant, who seems restless at heart. His spiritual being forces him to see the evidences of mutiny in the Bhagavad Gita. This act is religious jacket to his tyrannical individual in India:

. . . a hundred years ago, when Europeans still made their home in the country-side and appealed to its imagination, they occasionally became local demons after demon-- not a whole god, perhaps, but part of one, adding an epithet or gesture to what already existed, just as the gods contribute to the great gods, and they to the philosophic Brahm. (113)

Forster’s motif of irony of religion is explored through the character of Prof. Godbole who belongs to an upper cast Brahmin
community is seen as mainly curious, obscure and amusing. He does not embody an ideal fully; so far as his Hindu aspects are connected, they in fact based on Forster’s limited observations in Dewas of the Hindu character, and the rest of his qualities are Forster’s own creation. In other words, Godbole’s character is half true and half fictitious. It seems that Forster creates this Hindu character as a whole from his short snippets of Hindu Masses that he had observed during his passages to India. It becomes apparent when Forster himself admits that:

I never met anyone like him Godbole was mainly constructed by me. He is too, a large extent a created character.” Some elements in Godbole, however, the familiar image of the Chitpavan Brahman and some other interesting details in him may be traces to sources in the personality of the two Hindu Maharajahs of Dewas and Chhatarpur. It is necessary to look at this point closely in order to approach the question of Godbole’s real significance in the novel. (209-210)

In *A Passage to India*, Forster’s portrayal of Godbole draws attention to all the essential details depicted in the novel. The pride, ambition, social importance and subtle ability of Godbole’s community, and its jealous attitude to the British power in India, are revealed in the novel through his behaviour and the opinions of other characters about him.

This in other words, can be viewed as the encroachment of Islam on Hinduism followed by Christianity, wherein the native is seen confused from both stand points. Godbole shows a sense of his community’s assumption of purity. He takes his tea at a little distance from the outcastes. For him Europeans, Muslims, and all other non-Hindus are untouchable. Therefore, he says, “the touch of a non-Hindu
would necessitate another bath.” (133) He apparently illustrates also his community’s claims to superior learning and knowledge of Hindu philosophy.

Neither in the detailed references to Hindu gods and mythology, nor in the character of Godbole does he attempt to present in the novel a convincing picture of the Hindu religion. The main reason for this may be that Forster had found his actual contacts with Hinduism limited, though intensely curious and endearing.

It is true that he views Islam as a more friendly subject to interpret, and Hinduism as much less so—’Study it for years with the best teacher and when you raise your head, nothing they have told you quite fits’ (28) yet, evidently, the novel derives its main interest so far as the interpretations of the two religions are concerned more from its deeper curiosity about Hinduism than from its general assumption of familiarity with Islam. The picture of the Hindu world, apparently inadequate, unsympathetic and incomprehensible, never lacks in curiosity and realism. Fielding has not any interest in Hinduism which is reflected in his speech:

“What I want to discover is its spiritual side, if it has one.” “It is useless discussing Hindus with me. Living with them teaches me no more. When I think I annoy them, I do not. When I think I don’t annoy them, I do Perhaps they will sack me for tumbling on to their dolls’ house; on the other hand, perhaps they will double my salary. Time will prove. Why so curious about them?” “It’s difficult to explain. I never really understood or liked them, except an occasional scrap of Godbole. Does the old fellow still say ‘Come, come?’ “Oh, presumably.”” (140)
Fielding talks consistently against Hinduism as he has to take
pause after some time. He rests some time and after his sigh he adds his
surprise about his family’s interest in Hinduism. He declares that he is
totally unaware about his family’s keen involvement in Hinduism:

Fielding’s reflection on the spiritual side of Hinduism could be
read as the concluding note of Forster’s interpretation of Indian religions
in the novel. Looking through the appearance of largely unintelligible
mythology, ceremony and aspects of individual religious behaviour, as
Fielding searches for an essential meaning in Hinduism, he discovers that
he has gained a compelling insight into one part of it. He can see that
there is in Hinduism the possibility of a spiritual meaning which, it seems
to him, Christianity as well as Islam lacked. He sees, himself an
unbeliever in God or Providence, that unlike Christianity or Islam,
Hinduism presents religion as a living force by conceiving of God as an
immediate reality apprehensible by man, and he is deeply drawn by this
idea. Both he and Aziz remain outside the world of experiences
connected with the celebration of Krishna’s birth, and the Hindu way of
living contact with God remain strange to them, yet Fielding has an inner
sense that by emphasizing the idea of man’s nearness to God. Hinduism
gives religion a significance which Christianity or Islam does not, “There
is something in religion that may not be true, but has not yet been sung’,
Fielding says to Aziz, ‘something that the Hindus have perhaps found.”
(122) He observes that both lack the actual image and the spiritual
ecstatic experiences that the Hindus have. He says:

It belonged to the universe that he had missed or rejected.
And the mosque missed it too. Like himself, those shallow
arcades provided but a limited asylum. “There is no God but
God” doesn’t carry us far through the complexities of matter
and spirit; it is only a game with words, really, a religious
pun, not a religious truth. (121)

The conversation between Fielding and Aziz throws light upon two
aspects—religion as an irony and religion as truth. Both characters being
highly educated and widely travelled look at religion from different
angles. Fielding’s new insight is Forster’s own; and it is developed, as
may be seen from some of Forster’s writings about India after *A Passage
to India*, into a fuller appreciation of two main elements in the Hindu
tradition: the Hindu conception of Krishna, and the Hindu temple
architecture.

Forster’s inclination to Hinduism is also based on his appreciation
of an essential significance in the tradition of Hindu temple art and
architecture. His early accounts of Indian art and architecture showed his
deep curiosity about some traditional monuments, and they also
expressed his inability to understand the full significance of the elaborate
and complicated architecture of the Hindu temple. A more perceptive
account is seen in his later studies on the subject. As with his approaches
to Hinduism in general, so with his approach to the tradition of Hindu art
also: his understanding is achieved through a process of sustained
personal interest and keen study. His later writings on the subject
emphasise that the essentials significance of Hindu art lies in its portrayal
of the experiences of life in their fullness – in its depiction of elements
from the individual’s mundane as well as spiritual experiences. He sees
that the temple presents the idea of a synthesis. It’s large and elaborately
designed exterior, containing intriguing sculptures of all forms of life –
gods, men and animals- and sculptures portraying spiritual as well as
erotic themes, represents the complex panorama of creation that
surrounds the individual. And in contrast to the complex exterior, the
small, plain, dark interior of the temple signifies the individual’s own inner life. In the inner cell, the individual has contact with nothing else but his god, of whom he in his inner life, realises himself to be a part.

This symbolical representation of the conceptions of the extensive and complex variety of life, and the sanctity of the individual’s inner life, gives Forster an insight into the quality of completeness in Hindu spiritualism. He considers Hindu temple architecture as the manifestation of a valuable attitude to life, which looks at the immensity of creation and also emphasizes that the individual and his inner life are at the centre of it. The fascination and comfort for Islam in the initial pages of the novel, as well as in the initial stages of the authors passage to India shifts to the more complex, versatile and mystic philosophy, structures and scriptures of Hinduism. Forster’s stance to look at these religions gets mature. Das chronicles:

Forster’s Point will be illustrated by as brief look at some main aspects of the Kandariya Mahadeva temple at Khajuraho which he visited in 1912 and 1921, and wrote about after the latter visit as ‘one of glories of India. The architecture of this temple, one of the surviving twenty temples at Khajuraho shows the culmination of the Indo-Aryan style, and it symbolises the traditional Hindu philosophical view of life. (219)

Behind this arrangement is the Hindu philosophical idea that the temple represents Meru, the world-mountain, which connects earth with heaven. Its summit reaches towards the Highest Being, and worshiping in the shrine below the individual man. Who is a part of the highest being, realises his own connection with Him. He sees the particular deity whom he worships as one of the forms of the Highest Being, directly present before him. Reflecting on the Hindu thoughts of the individual man’s
direct participation in godhood, as the concept was revealed to him in the architecture of the temples at Khajuraho. Forster affirms the value of Hindu spiritualism, looking at it as non-propagandist in outlook, and as centred upon the conception of the individual.

Thus, *A Passage to India* is a document about a passage of a Christian soul to India wherein a foreign religious cameraman captures the multifaceted religious lives of Hindus and Muslim during the British Raj.

In *A Passage to India*, Forster observes the passage of the Hindu males and British females which are involved in understanding secretes of many things. In this context Sara Mills in her scholarly article, Representing the Unrepresentable: Alice Jardine in his article *Gynesis* and E. M. Forster’s *A Passage to India,*” opines:

...here mystical characters are either Indian males or British women. The characters that are most mystical are those who stray into that forbidden space which exists between the clearly demarcated borders of Indian British societies. (113)

The title of Forster’s novel is taken from Walt Whitman’s poem *Passage to India*, which is about the spiritual passage or journey a man must take to bring face to face with ultimate reality. The passage that Forster explores is also a similar journey to India for truth and reality. Forster seems to be saying that India is a spirit and those who would understand her must regard her spirituality. Hence, this novel is more than an historical novel about India. It is a prophetic work in which Forster is concerned not only with the path to greater understanding of India but also with man’s quest for truth and understanding about universe, he lives in.
In the novel, Forster undertakes the passage to India on two levels—the historical and the prophetic. On the historical level, the novel traces the passage undertaken by two sympathetic British ladies, Mrs. Moore and Adela to see the real India to bridge the gap between East and West. In her attempt at passage, Mrs. Moore is helped by her responsive attitude. Though old, she is filled with natural optimism and ardour to understand the foreign country, which she has come. Unlike the Anglo-Indians around her, who are severally limited and narrow in their feelings, Mrs. Moore is full of love and excitement for everything around her. She is very much religious, as a result, she sees god everywhere and her affection extends towards the meanest of creatures. She goes to hang her cloak on peg and encounters wasp, who is sitting there. She shows sympathy for that creature as she sees god in everything around her. In India, she experiences oneness with her God and with universe. Her religious and personal sympathies have a universality, which goes a long way in helping her to understand the strangeness of India. She is, as Aziz tells her, Oriental as well as Western and this makes her feel secure in her spiritual adventure in India. She meets Aziz in mosque and her affection and Aziz’s spontaneity establish the secret understanding of the heart of two widely human beings. Fielding also helps to bridge with Indian people, which is mark of universal brotherhood. He arranges tea-party to introduce Britishers to Indians and bridge them together. This first part of the novel reveals Mrs. Moore’s spiritual voyage to India based on her perception of the unique power of beauty and personal relations.

The caves section of the novel reveals, how weak are the foundations on which Mrs. Moore’s and Adela’s passage to India rests. These sympathetic British visitors to India are confronted with an India, which destroys the very basis of their quest. The women find that in the
face of so many and so diverse customs, cultures and religions, they are unable to retain their belief in and ordered world based on reason or a Christian God. Adela searches through the attitude of reason and Mrs. Moore through Christian attitude. Confronted with the variety, the disorder and chaos around them both collapse spiritually—Adela nearly on the brink of madness, Mrs. Moore becoming indifferent to everything. Meeting Aziz, he has felt optimistic about her spiritual journey but even then doubts have already begun to afflict about her mind. The famous critic Claude J. Summer opines:

She begins to wonder hesitantly whether God is a force in India; she find that the thought of God is with her more that it has ever been but also that it has never been less satisfying. Her mind centres more and more on her God because He is the foundation and centre of her entire world view, but she is less and less confronted because she falling victim to cultural relativism. She is unable to accept a way of life so totally different from her own, so strangely foreign in its most assumptions. (96)

It is bewilderment, which explains what happened to her at the caves. When she looks at the Marabar Hills, which are a symbol of ancient India older than everything man has known or even conceived, she taken back to a time and universe in which there is no civilization, no order and no God even. The caves are themselves a symbol of this timeless universe in which there was chaos everywhere. In such a universe of total chaos, there is no place for things as civilization, order or human life—everything is reduced to nothing. This is what the echo which issues from the caves suggested to Mrs. Moore—all human efforts to live purposefully are reduced tomeaninglessness by an overwhelming chaos.
The old woman simply cannot do anything in the face of this overwhelming chaos. All her efforts at establishing kindness, love and understanding are reduced to nothing by the disruptive and meaningless forces she has seen at the heart of the caves—or the universe. She has conceived of the earth as a loving spirit binding man with his fellow men and also with God. She finds that in India the earth is a hostile presence which works against man’s attempts at personal relationship as well as at relationship with divine. Mrs. Moore has a developed heart and is kind to those, whom she meets but what is she in the face of a country in which human beings are but a speck on a vast and hostile landscape. When she realizes this world of love and understanding is shattered and she is left with hard, cynical towards everything—towards Aziz, towards her children and even towards God. Her spiritual passage ends in panic and emptiness because she has seen a vision of India which is also a vision of chaos, chaos acts only in the social and religious world, but there is chaos also underneath all of men’s various efforts at civilization.

The next part of the novel reveals, this negating vision of India experienced by Mrs. Moore in her passage to India is at best a half vision. Mrs. Moore’s early vision of India as a land of harmony did not represent the truth about India. Mrs. Moore’s discovery at the caves of the chaos at the heart of the universe is at best a partial discovery about India. India represents the whole of human experience, containing not only the basis stony reality that baffled Mrs. Moore but also a stability and a permanence of objects which works against the indifference of nature. This is precisely what Mrs. Moore finds when she her journey back to England, defected and disillusioned. Now the weather has grown cooler, there is beauty in the landscape and she finds her freedom from the horror that plagued her in the caves. In her journey, she sees the town of Asigarh
coming into view, disappearing and reappearing again. This persistence of town suggests the solidity and permanence of life and its objects. She realizes with certain objectivity that life will go on, no matter what horror or chaos may find in it. She discovers that her vision at the caves was at best partially true. What she saw in the caves was true but that was not all. Of course, Mrs. Moore was right in assuming that there was an abyss of chaos beneath man’s efforts at civilization; she was wrong only in refusing to go on living purposefully after she had recognized the fact. So, she realizes that during the passage the voyager must prepare for everything.

In the third part of the novel, Forster supplements the disillusioned awareness of life and the qualified optimism born of it achieved at the end of II by a more exhilarating vision. In the Temple section, Forster shows how Hinduism is able not only to accept the muddle and chaos which lie at the heart of the universe but also to embrace even the chaos in a more inclusive vision of joy and harmony. The festival celebrating the birth of Krishna is marked by a spirit of inclusion—inclusion even of ugliness and muddle. In its indiscriminating or horse play, the Hindu ceremony comes very near the chaos of the caves— but goes beyond it by its joyful belief in an acceptance of all aspects of life, animate and inanimate, which are united in the universal friend. This, Godbole tries to achieve union with a divine by including the oldest attachments in his experience— he sees Mrs. Moore united in his mind with a wasp, he forgot where and, imitating God, tries to love both equally, and at the same time. Godbole’s cry; “come, come, come” is at last answered as God comes to one and all; “Infinite Love took upon itself the form of Shri. Krishna and saved the world”. For the moment at least, the promise which has receded and further in the novel is fulfilled. Forster admires this living force of the
Hindu religion which the Hindus can respond to as something larger than their private selves, and by which they can grasp the mystery of the universe.

The Hindu recognise that one must have some relation with the unseen and the unexplainable, even though such a relation may involve them in muddle. Mrs. Moore realizes at the end of her spiritual passage to India something that Godbole had always known; that inadequacy and incompleteness, chaos and muddle all go make up the universe, but that one must continue living purposefully even such a recognition. This is not a very hopeful conclusion, but still it provides a sort of positive answer to the echo of Marabar. Forster, who has submitted his characters to the negating mess of the caves, also makes them pass through the liberating mess of the temple ceremony before concluding the novel. When the festival is at its height Aziz, forgetting hatred of the English, takes out the son of his dear Mrs. Moore to show him the immersion ceremony of Lord Krishana. Fielding and his wife are in another boat and amidst the noise and confusion of the ceremony and the thunder of rains, the two boats collide, the four people are thrown against one another. This forcible meeting of people who had been divided among themselves brings about a triumph of understanding and affection. The possibility of personal relationship, which had grown dim during the Caves Section, now, again reasserts itself.

The last chapter of the novel attempts to affirm this possibility of personal relations. Fielding and Aziz, now friends take their last ride together. They know, they cannot meet again because their characters and ways of life have changed too radically for them to continue as friends. Still, their reconciliation is genuine and they try to build up on this reconciliation by a spirited attempt at complete friendship right there and
then. This however is shown to be impossible for there are forces of disorder which exert their powerful and persistent influence in keeping an Englishman and an Indian apart:

But the horses didn’t want it—they swerved apart; the earth didn’t want it, sending rocks through which riders must pass single file; the temples, the tank, the jai, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn’t want it, they said in their hundred voices, ‘No, Not yet’, and the sky said, ‘No, not there’. (141)

The implication here seems to be that complete union between man and man will never be attained until the confines of time and place are finally demolished. Meanwhile, man must do everything he can to fight against and subdue this forces of disorder, if not conquer them. It is an undertaking a passage in which everything depends upon man himself to make or spoil.

The three passages to three different places in the novels reveal the passage of the characters towards different realities of Indian culture and life styles, which the English characters want to learn and know. Hence, the passage plays the role of important theme in the novel.

* A Passage to India exhibits another significant theme of mystical aspiration in which God is addressed in multiple ways, in His absentia. A. S. Hornby in *Oxford Advanced Learner’s Dictionary* defines the term ‘mystical,’ “as hidden meaning of spiritual power especially in religion” and the term ‘aspiration’ is defined as “strong desire or ambition.” Forster, in this novel, illustrates that the Hindu characters have a strong desire to experience spiritual power of the mysterious entity God through religion and devotion.
Since the dawn of civilization, man has been consistently striving for unfolding the mysteries of nature and the creator of universe, God. For them, God and nature though seem natural, have certainly some mysterious spiritual power. Forster, through this novel tries ‘to justify the ways of men to God.’ Further, he mixes theology with eco centric practices of Indians to investigate the mystical aspirations for spiritual attainment.

The obscurity and bewilderment of characters, according to Forster, push them to understand the secrets of different objects in the novel. God is considered as a spiritual power hence, the characters struggle to understand the mystery of God. Forster finds that Indians as well as Muslims pray for the mystic power of the Almighty by devoting and praying. The search is their aspiration to understand the existence of God, where they never reach. They appeal to the God as a mystic power but it always fails to come in the form of the Hindu Krishna or the Muslims’ Allah. Forster articulates that the mysterious is undivinely inspired which needs no religion to meet God. Forster’s disbelief in the power of the human spirit to ravish the unknown informs his glorification of the mystical aspiration. The revelation of the mysteries is temporal and not believable for a rational mind. Mystical aspiration even may turn into history as soon as it gets over. Cynically, Forster comments:

Did it succeed? Books written afterwards say ‘Yes’. But how, if there is such an event, can it be remembered afterwards? How can it be expressed in anything but itself? Not only from the unbeliever are mysteries hid, but the adept himself cannot retain them. He may think, if he chooses, that he has been with God, but as soon as he thinks it, it becomes history, and falls under the rules of time. (280)
Forster is well aware of the facts that religion has something which may not be true. But at the same time the power of worshiping brings some hope or grace to the worshiper. Religion, at large, is mainly concerned with this grace of the mystical existence of God. The gravity of religious concerns is seen in the faith in the mystical existence of God. The defining concepts of the major Indian cosmologies are objectified in the landscape made by the novel. This presents to the foreign a new awareness that humanity’s place is within a chain of being linking it with monkeys, jackals, squirrels, vultures, wasps and flies. It has existence in extending to oranges, cactuses, crystals, bacteria, mud and stones. This exhibits the universality of religion as a mystical discipline which echoes the philosophy of mystical existence of God as stated in the *Bhagavad Gita*, ‘vasudev kutumbakam.’

Marabar stands for eternity, and the distance behind the stars, as the sign to infinity, create mythological time-space, challenging the narrow view of observation and measurement. The orthodoxy Hindu like Prof. Godbole declares many legends which are related to the Marabar Hills. In the environs of the Marabar, where hills move, fields jump, stones and boulders declare themselves alive and plants exercise choice, and still present in some Indian religious traditions, are confirmed. The writer of the novel presents the Hindu religion, which is full of superstitions. These superstitions help the Brahmin community to uphold their status in the society.

Hindu religion is also waters universal brotherhood. This possibility is translated in the gravitation of Aziz and Godbole towards a united front. Aziz attempts consciously to identify with India and becomes absorbed in India. Godbole, while continuing to live obediently within the sects and castes of Hinduism, assists Aziz in moving to a
Hindu princely state and declares himself his true friend. Both the character throws away their religious gauge and declare themselves as friends, which means their understanding of the mysticism of the universality of religion. But it is in the Hindus’ ritual celebration of the entire universe of living beings, matter, objects and spirit taken into the divine embrace. The conception of a dynamic blending of opposites is symbolically enacted, that mysteries and contradictions are ceremonially resolved and fusion is abstractly attained.

Though Forster is not a scholar of Indian metaphysics, he is familiar with the myths, epics of India’s varied cultures and finds their dialectical style friendly and absorbing. He read Bhagavad-Gita in 1912 before his first visit to India, he notes that he now thinks he has got hold of it. It has division of states into Harmony, Motion, and Purity. These three qualities, constituting in the classical Indian view the very substance of the universe. Forster’s mystical aspiration is to understand the Indian religion and to find out the substances of universe in Hinduism which he finds in Bhagavad-Gita. He arranges them in A Passage to India as Mosque, Caves and Temple, a sequence with multiple meanings. They are figures, respectively, of consciousness and the present—the unconscious and the past—and the developing met consciousness and the future. The novel offers this trinity as the form of differences contained within a whole. It is integrated in the enclosing frame which is the gracious culture of Islam in India, a society where personal relations amongst Muslims do flourish. In other words, the novel projects Forster’s passage to multi religious, mystical country.

Forster also traverses to understand the ancient mystical Sufi tendencies in the unmistakably Indian incarnation of Islam. The Sufi tendencies and trends deal with the praise of Lord and His ways to men.
He now downgrades Islam’s use of the prose-poetry connection as too symmetrical, shallow and easy. He also talks about the secrets of the other religions of India. Hence, with the ‘Caves’, the novel passes back to the world-rejecting atheist tradition of the Jains, a post-Vedic unorthodoxy of the fifth century BC but, like Buddhism with which it has historical and theoretical affinities rooted in the ancient. His meditation on the religious phenomena in India makes aware with the fact that:

‘Nothing is inside them, they were sealed up before the creation of pestilence or treasure; if mankind grew curious and excavated, nothing, nothing would be added to the sum of good and evil.’ (54)

Mystical aspiration of ancient thoughts create negative results in which nobody can add or delete. Forster calls it negative aspirations. There is a striking ambivalence to the imagery of the Caves; their internal perfection is evoked through crystalline figures of pure emptiness. But competing with and countermanding the delicate clearness of their interiors is the thick threat of their external form:

There is something unspeakable in these outposts. They are like nothing else in the world and a glimpse of them makes the breath catch. They rise abruptly, insanely, without the proportion that is kept by the wildest hills elsewhere, they bear no relation to anything dreamt or seen. To call them ‘uncanny’ suggests ghosts, and they are older than all spirit. (123)

This speaks of the formless, primordial gulf before time and space, threatening to overwhelm consciousness, an articulation which undermines the representation of nothing as an authentic negative aspiration.
Moving forward to the Hinduism of India’s Aryan invaders, the novel represents that tradition’s ecstatic affirmation of the entire world, the ceremonial celebration of all matter and spirit as originating from and sharing in the Lord of the Universe. But if the text participates in the ambition of Hinduism itself compounded over era through the assimilation and reworking of many other existing beliefs to tie all the disparate elements of being and existence in a complete union, it withdraws from the incalculable and inassimilable enormity of the enterprise. While *A Passage to India* applauds the refusal of the present as it is, the wish to overtake all obstacles in the way of wholeness, it rejects emblematic resolutions. The impulse to the ceremonies is shown as magnificent:

Infinite Love took upon itself the form of SHRI KRISHNA, and saved the world. All sorrow was annihilated, not only for Indians, but for foreigners, birds, caves, railways, and the stars; all became joy, all laughter; there had never been disease not doubt, misunderstanding, cruelty, fear. (283)

During the celebrations, people believe that they have connected with the spiritual power. They forget the chores and consider that their search to understand secrets ends here. The ecstatic joy caters them with a temporary snippet of entry in the mystical world. Hence, they achieve their mystical aspiration. Hindu supposes Krishana is spiritual power and worship him every year during the celebration of Ashtami. But when the celebrations end, the divisions and confusions of daily life return with a renewed understanding of the world around them. In this connection Sara Mills writes:

In retrospect, it is apparent that the authority of the symbol of spiritual power is throughout damaged by other modes within the novel; as each positing of universal concepts is
cancelled by perceptions of the specifics in the historical situation. So the cosmic is cut down to size by the comic the squeals of a squirrel, though in tune with the infinite, no doubt, are not attractive except to other squirrels; trees of poor quality in an inferior landscape call in vain on the absolute, for there is not enough God to go round. (113)

There are gods so universal in their attributes that they owned numerous cows, and all the betel-leaf industry, besides having shares in the Asigarh motor-omnibus, and a god whose love of the world had impelled him to take monkey flesh upon himself. From the infinite the novel returns to the ordinary; from eternity there is a bridge back to the mundane. The worth of human effort, ingenuity and creativity is restored in the view Mrs Moore has on her last journey across India, where the symbolic landscape is saturated by history and culture.

In the novel it is evidenced that Mrs. Moore is not interested anymore into these historic monuments as they are man-made. Her passage to India to these historic locations has brought her a sense of human vanity. It is, on the contrary, the ceremonies, celebrations and festivities that the Indians celebrate for their mystical aspiration, give her a true passage and destination in India. The balance is restored, and in the retreat to the Mediterranean it is overturned in favour of the secular and the normal.

The novel presents the various layers of Hindu as well as Islam religion that are disclosed by the British characters. Hence, the aspirations of going in the unknown things, which are deeply rooted in the Hindu culture, form vital theme of this novel. These things are very effectively presented by the writer in this novel.
India during the British Raj had low rate of literacy and high rate of cultural oral tradition. This tradition though same varied from person to person, place to place, language to language and generation to generation. The oral performance in subaltern culture and tradition became a major attraction for many sensitive writers. Even today, India attracts a number of tourists and writers in its subaltern pockets to study the diminishing oral tradition. Forster from his educated and Christian lens looks at this them of oral performance in subaltern culture. It works to unsettle the authority of Western literacy as embodied in British discourses about India and, second, to evaluate the aesthetic and political implications of three instances of subaltern oral performance that assist in this unsettling.

*A Passage to India* lives mainly within an oral culture and that the Anglo-Indians move mainly within a literate culture. Whereas, oral communication is generally, close to the human world. Oral culture is related to the poor economic condition of the people. Those, who are poor always express their sorrows, demands and problems through difference oral performances before the God. They also pray the God to shower blessing on them to solve their problems. *A Passage to India* provides many instances of the close link between literacy and empire that show the tyranny of abstraction pervading British literate culture in India. Ronny Heaslop thinks that he knows Indians like Aziz better than his newly arrived mother, Mrs. Moore, who has just met the doctor: “he knew the type; he knew all the types, and this [Aziz] was the spoilt Westernized.” (77) The penchant for disciplinary ordering leaks, On the British attempt to control India through various forms of colonial knowledge. As Aziz rides on his bicycle toward the British civil lines, he is depressed by their tidiness, “The roads, named after victorious generals
and intersecting at right angles, were symbolic of the net Great Britain had thrown over India.” (16)

Even the liberal and sensitive Fielding, whose allegiance to English forms is decidedly lukewarm, shows, according to Aziz, a very English tidiness of feeling. When the English teacher scolds his Indian doctor-friend for failing to have emotions “in proportion to their objects,” Aziz snaps, “Is emotion a sack of potatoes, so much the pound, to be measured out? Am I a machine?” (254) The Britons’ cool rage for order culminates, after Adela’s alleged attack in a Marabar cave, in the laughable plan to have the extraordinary and innumerable caves numbered in sequence with white paint to prevent further trouble. These examples are not meant to suggest that literacy is the sole or even chief reason for the deadening rationalism of the British Raj as seen in the novel. The problem with British literate culture as it is portrayed in Forster’s novel. When the missionary Mr. Sorley is asked whether the many mansions of heaven contain not only human beings and monkeys but also wasps, oranges, cactuses, crystals, mud and even the bacteria inside Mr. Sorley, he balks: “No, no, this is going too far. We must exclude someone from our gathering, or we shall be left with nothing.” (38).

The blinkered quality of British perception is especially acute in regard to the unseen, to the realm of the spiritual beyond ratiocination. When Adela suggests to Fielding that perhaps telepathy allowed Mrs. Moore to understand what had happened in the caves, the narrator scoffs:

The pert, meagre word fell to the ground. Telepathy? What an explanation! Better withdraw it, and Adela did so. She was at the end of her spiritual tether, and so was he. Were there worlds beyond which they could never touch, or did all
that is possible enter their consciousness? They could not
tell. . . . They had not the apparatus for judging. (263)

The narrator, who shares with Fielding a liberal belief in
proportion, also shares his ignorance about matters beyond the apparatus
of reason. “How can the mind take hold of such a country?” the narrator
cries out in frustration.(136) There is more than a hint of Oriental formula
in this question. India as a land of immensity, and horror, Forster
repeatedly, points out the fundamental tautology of Western writing about
India, including his own: its inadequacy to reflect anything about India
other than its own poor stock of received ideas. About the Gokul Ashtami
festival in celebration of the birth of Krishna, a Hindu festival the non-
Hindus consider it as correct. Conversely, the British consider it as a
chaos, “they [the celebrants] did not one thing which the non-Hindu
would feel dramatically correct; this approaching triumph of India was a
muddle (as we call it), a frustration of reason and form.” (284-85)

The novel exposes its own poor cultural and discursive devices
here. India may strike the Western observer as a “muddle,” but that word
points up a Western inability to transcend its own ethnocentric
descriptions rather than any Indian failure to make dramatic sense.
Because the novel so frequently undermines its own discursive strategies,
Parry has called, “A Passage to India is “the limit text of the Raj
discourse, existing on its edges, and sharing aspects of its idiom while
disputing the language of colonial authority.”(28)

Godbole’s song to Krishna; the Marabar caves’ echo; the “hundred
voices” that speak to Mrs. Moore as she leaves Bombay; the roar of the
Indian crowd at Aziz’s trial; the song of the Indian worshipers at Gokul
Ashtami; Aziz’s poem to internationalism; Aziz’s cry at the end all of
these voices show an uncanny power to interrupt the novel’s discourse. It announces not only their intervention but their abiding presence, and to suggest a power, more effective than that of any single British voice or medley of voices, to determine future political events. As this list suggests, these voices are frequently oral. Indeed, the novel shows, with remarkable tact, the capacity of Indian oral performance to unsettle English literate forms. The types, categories, binary hierarchies, and other literate structures that compose the British record about India.

The novel also suggests that, taken together, these oral performances make up an emergent subaltern counter-discourse to the dominant British discourse—a dynamic, indigenous oral tradition that constitutes a cultural and political alternative to a literate tradition of imperial rule. Godbole’s hymn to Krishna, the Indian crowd’s chant to Mrs. Moore at Aziz’s trial, and the Hindu devotees’ song to Tukaram at Gokul Ashtami are obviously instances of oral performance. The hymn, a Hindu song of bhakti (or devotion), beseeches the god to come so that the worshiper may unite with him. The performance represents another instance of that “frustration of reason and form” that Gokul Ashtami embodies for the European. But the problem, as the text makes clear, is not with the song itself but with a Western sensibility that fails to make sense of it. Unlike their British counterparts, the Indian auditors apprehend the meaning of the song instantly, “They began to whisper to one another. The man who was gathering water chestnut came naked out of the tank, his lips parted with delight, disclosing his scarlet tongue.” (79)

The scene bears all the signs of an enabling performance. The quasi-sacral performance arena, the dedicated register of words and tones constitutes the matter and meaning of the song. The communicative
economy unites performer and audience in a full sharing of an imminent oral tradition. Through deep familiarity with the ancient conventions of the Hindu song of *bhakti*, the Indian listeners are able to overcome those indeterminacies of interpretation that the Western auditors and apprehend the rich word-power of the tradition. Although disturbing to Western aesthetic norms, the hymn shows little overt subversion of British political orders. Though the political consequences of the *bhakti* tradition have been heatedly debated, the song here seems to bear little of the political freight that is sometimes associated with *bhakti*, devotionalism.

It can be more plausibly argued that the hymn holds a particular political significance within Forster’s vision of queer coalition-building. On the *bhakti* tradition as expressing the political aspirations of the subaltern for freedom from caste and/or colonial oppression, the *ghazal* suggests Forster’s promotion of same-sex cosmopolitanism as a substitute for imperialism. However, in itself Godbole’s song presents only faintly the potential power of a subaltern anti-colonialism. Only in the context of later oral performances will the intimations of political subversion in Godbole’s recital grow clearer. The crowd’s chant during Aziz’s trial brings the political effects of local oral performance immediately to the fore. When the lawyer Mahmoud Ali shouts out the name of Mrs. Moore during the trial, the throng outside the courtroom takes up an Indianized version of her name as a prayer and a rallying cry: “Esmiss Esmoor Esmiss Esmoor Esmiss Esmoor Esmiss Esmoor. . . .”(225)

In the case of Godbole’s hymn, the English audience is puzzled, even maddened, by the chant. Ronny thinks: “It was revolting to hear his mother travestied into Esmiss Esmoor, a Hindu goddess.” (225) The impotence of the British extends beyond their failure to interpret the nature of the chant adequately to include their inability to control its noisy
reception within the courtroom: “In vain the [British-appointed] Magistrate threatened and expelled. Until the magic exhausted itself, he was powerless.” (225) Caught up in the word-power of the chant, the crowd is able to find an inspiring meaning in their collective performance that the British can neither fathom nor stop. Although this chant is a crude, momentary example of oral performance, it has a lingering effect on the people of the town, “The death [of Mrs. Moore] took subtler and more lasting shapes in Chandrapore” (256) A legend arises about an Englishman who had killed his mother for attempting to save an Indian’s life.

As the narrator observes, in the history of British India it has not been unusual for deceased Britons to become minor deities—”not a whole god, perhaps, but part of one, adding an epithet or gesture to what already existed, just as the gods contribute to the great gods and they to the philosophic Brahm.” (257)

Here, the narrator downplays the historical significance of Mrs. Moore’s deification by stressing its mythological overtones. Elsewhere, however, the text emphasizes the historical resonances of the phenomenon, and the chant that marks its origin, by linking them to a series of events that reflects an incipient nationalist movement within Chandrapore. Before the trial, “a new spirit seemed abroad, a rearrangement, which no one in the stern little band of whites could explain.” (214) Both elites (a group of Muslim women who refuse to eat until Aziz is released) and subalterns (the lowly sweepers of the latrines, who go on strike) are part of this “new spirit.” After the trial, the rebellious spirit spreads: the native police strike, the Nawab Bahadur gives up his British-conferred title, and Aziz, embittered by the injustice
with which the Anglo-Indian authorities have treated him, departs British India to live in the Native State of Mau.

The narrator admonishes us not to exaggerate the importance of this new “rearrangement”: the incident of the Marabar caves “did not break up a continent or even dislocate a district.” (104) In its dependence upon the oral, particularly as a part of religious practice, the revolt in Chandrapore replicates the wave of unrest. Forster’s novel renders sensitively the integral function of orality in the political protest that arose among both elite and subaltern town’s people in early twentieth-century India.

It is hard to attach any overt political meaning to the oral performance in the temple at Mau. It occurs in a Princely State outside the direct governance of the British Raj and bears no discernible relation to the anti-colonial protests beginning to ripple through British India. The festival’s rendering seems to support the view that the bhakti tradition works to divert social and political aspirations into harmless religious forms rather than to channel them toward protest and reform. The sweepers will be no better off and Indians no closer to freedom after the festival. However, the context of the novel shows the increasing politicization of the Chandrapore community as part of a proto-nationalist movement. After the festival, Aziz, speaking to Fielding, declares that any friendship between them must await independence, though the ending does not foreclose the possibility of friendship.

For Forster, whose political views were often couched in social terms, the future of Indian independence is envisioned here as a utopian fraternity beyond race and nation, a fraternity embodied most clearly in Aziz’s poem to “internationality” and “bhakti” (293) To the extent that
Gokul Ashtami dissolves the boundary between Britain and Indian, it participates in this vision of future international love. The lyric to Tukaram, with its allusions to family union across caste lines, functions as an important component of this at once social, religious, and political dream of equality and mutuality.

Thus, the subaltern oral performance of Hindu religion ignites spiritual purity in such way that it crosses the borders of religion, nation, and race. It also establishes itself as the world’s oldest prewriting religion, which attracts Moslems and Christians. In this way it paves a path for subaltern oral passage to India.

The problematic relationship between the coloniser and the colonised in a colonial context is another major theme manifested in *A Passage to India*. Forster’s novel depicts colonisation as a reality that shatters any chance of friendship between the English and the Indians under the coloniser and colonised theory. Forster highlights the process of hybridisation which alter the ideologies and practices of the settlers but at the same time also points out the politics of race which becomes obstacle between the multi-culture harmonies. In this context Clare Brandabur rightly points out that:

*A Passage to India* attempts to deal with colonialism (or post-colonialism or neo-colonialism) with respect to the destructive impact on personal relationships caused by the racist assumptions and psycho-pathology inherent in colonial imperialism. (112)

The colonial attitude of Forster further revealed in his personal letter to Syed Masood on the 27th of September, 1922, which could be held as a testimony of Brandabur’s view that the novel is colonial text. Forster states:
I began the book I thought of it as a little bridge of sympathy between East and West, but this conception has had to go, my sense of truth forbids anything so comfortable. I think that most Indians, like most English people, are shits, and I am not interested whether they sympathize with one another or not. (15)

Forster’s characters, objects, animals, commodities and structures of the building represent the racial difference between the colonisers and colonised. The theme of colonised and colonisers subsidiary to the racial discrimination, class conflict and Orientalism.

Forster presents the theme of the conflict between colonizers and colonized in the beginning of the novel as it. The novel begins with a description of Indian bazaars, which are compared with Chandrapore where the English live. In contrast to the swelling and shrinking bazaars, Chandrapore is a place of gardens. It is no city, but a forest thinly scattered with huts. It is a tropical pleasance, washed by a noble river. The roads in Chandrapore are named after victorious generals and interconnecting at right angle which depicts the colonial clutches over the day-today of the Indian Maser.

The colonized are unfriendly to foreigners and attack their colonisers violently, so as to force them to leave and demolish their colonies which are the embodiment of dictatorship. On the contrary, the British attempts to ‘tame’ India which debts them ‘wild’ country. Moreover, generations of invaders have tried to bring all the colonised into the light, but they remain in exile. The important towns they build are only the places of withdraw. So, Forster’s description of Chandrapore is an embodiment of the exile. The writer exemplifies that India knows of their trouble and she knows of the whole world’s trouble, to its utter most
depth. India refuses to give a sense of home to its colonisers. Hence, they remain in “exile”. It is hard on them as well and therefore, the houses they build are only “retreats” in which to hide from its aggressive nature of the colonisers. The designs of the houses in Chandrapore remain hostile to the colonizer. The Marabar Caves near Chandrapore also as an example of this plead binary. Fielding sees them from the Club as beautiful and fascinating object. However, seeing them close up makes one notice that nothing was to be seen on either side but the granite, very dead and quiet. Even the sky there seemed unhealthily near. The caves appear to be fists and fingers thus exposing their opposition. Indeed, India makes sure that no coloniser can call it home. India and its human being refuse “refashioning”, labelling and framing. India, however, denies them the satisfaction. It proves to be very subtle. The natural and artificial objects play the role of violent colonised. Ronny and Adela while wandering on the roads cannot understand the designs of the roads and homes. Forster writes:

[T]he road had been used by too many objects for any one track to be legible, and the torch created such highlights and black shadows that they [Adela and Ronny] could not interpret what it revealed. (104).

It is as if India conspires with earth and light to incomprehensible these tracks. The colonisers locate India which is quite different from Europe. The colonisers not only marginalize the natives but also the environment of the nation. They believe that Indian milieu does not inspire them to produce the literary works whereas European air stings an artistic creativity in them. They also judge that the sun disheartens the artist. Ronny notes that “There’s nothing in India but the weather, my dear mother; it’s the Alpha and Omega of the whole affair.”(68). India’s resentment to its colonisers is demonstrated in the heat, which becomes
so problematic to the English. The sun crashes on their backs and they are pursued by stab of hot air. Here, Forster aims that the sun also resists the coloniser which is also marginalized by them. Consequently, the hot weather is also depicted as a “monster”. Lady Mellanby, hence, calls India a “frying-pan.” (214)

The aggression of India is further highlighted when compared with the depiction of other places in the novel such as Egypt. The British believe that Egypt is warm and loving. The description of Egypt is not a purely outspoken but is an assault on the colonised:

“Egypt was charming – a green strip of carpet”. Also, “[w]ith Egypt the atmosphere altered. The clean sands, heaped on each side of the canal, seemed to wipe off everything that was difficult and equivocal.” (277)

This romantic depiction probably stems from the Elizabethan era in which Egypt is mostly depicted as a land of sexual promise and as an embodiment of the charms of the East. In Alexandria, Fielding feels the difference between India and Egypt. Egypt welcomes the West though it is in the East. The statue of Lesseps symbolises this loving relationship between the East and West in Egypt. The idea of Egypt welcoming the West is also highlighted when the ghost of Mrs. Moore is “shaken off” the ship as it enters the Suez. Venice is also different from ‘hostile’ India:

The buildings of Venice, like the mountains of Crete and the fields of Egypt, stood in the right place, whereas in poor India everything was placed wrong.” Fielding “had forgotten the beauty of form among sidol temples and lumpy hills; indeed, without form, how can there be beauty? (77-78)

The novel also exhibits that the friendship between colonised and colonisers is highly unattainable as India has nothing pleasing to offer to
its colonisers. Moreover, India refuses a friendship between a native and a coloniser. The arrival of Ronny during Fielding’s tea-party ruins the friendly mood. At the end of the novel, Aziz informs Fielding that their friendship is only possible when the British leave India. This scene clearly exposes the land’s rejection of such a friendship under the coloniser and colonised status-quo. Fielding asks:

‘Why can’t we be friends now?’ … ‘It’s what I want. It’s what you want.’ But the horses didn’t want it – they swerved apart; the earth didn’t want it, sending up rocks through which riders must pass single-file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn’t want it, they said in their hundred voices, ‘No, not yet,’ and the sky said, ‘No, not there.’(141-142)

Indeed, Forster acknowledges the need for India to be free before such a friendship can take place and he knows at the same time the problematic issues involved in the effort to set India free. Forster highlights the relationship between the coloniser and colonised. The novel begins emphatically with Dr Aziz, Mahmoud Ali and Hamidullah discussing whether or not it is possible to be friends with an Englishman. The three characters agree that it is impossible for this to happen in India. The novel ends with Fielding and Aziz leaving each other because such a friendship is not possible under British occupation. It unwinds itself and reaches point zero once more. The English and the Indians can become more intimate, but the problems of cultural differences, stereotyping, and colonisation prevent the possibility of having a real friendship between them. Memmi says in this context, “The colonial situation manufactures colonialists, just as it manufactures the colonised.” (Memmi: 1974: 56-57) Anglo-Indians, the ‘experienced’ colonists, force their own
stereotypes of the natives upon newcomers. The colonisers arrive fresh from England intending to be gentlemen, and are told it will not do.

Forster exemplifies that individuality is problematic in a colony because the people there should all adopt the same ideologies. Ronny, like Aziz and the others, is aware of this process of ‘formatting’ newcomers to render them like other colonists. In fact, Ronny himself underwent that process. Turton’s words invoke Paul Scott, who remarks that in India the English stop being unconsciously English and become consciously English. Further, Adela supports Turton adding that:

... thought of the young men and women who had come out before her ... and had been set down to the same food and the same ideas.” These young people have “been snubbed in the same good-humoured way until they kept to the accredited themes and began to snub others. (67)

Forster articulates even the role of women in the colonisation. Adela and Mrs. Moore are two important women who are closely associated with the colonisers and are bystander the friendship and frustration between the new generation of English and Indian. Though women are directly not involved in the pattern of colonization. They are the representatives who personally and frequently in contact with the colonised. Hence, Forster depicts women as a representative of colonisation. The argument can be supported by quoting Sara Mills opinion that:

This text is concerned with how to depict women within colonialism. In representational terms, it is problematic since the colonial is generally depicted from the British perspective as an almost exclusively male endeavour, even though in reality women were involved throughout the
period in a wide range of activities. Fielding shows that there is mismatch between women and India. (117)

Though there is a mismatch between India and women, they try to bridge between coloniser and colonised. Initially, the female members of the British community are taking up a masculine position allying themselves to the colonial system of difference and authority. Thus, loss of authority is allied to the problem of women. Moreover, British women begin to symbolize some of the problems with colonial rule itself which motivates the males to remove colonisation.

Forster expresses the powerful discourse of the colony guarantees the generation of people who are “exactly the same” in terms of their ideologies and practices. Ronny adopts the colonisers’ model and defends it ferociously. Forster illustrates that the small colonisers accepts the laws of the colony to have the benefits of the colonised. They try to enjoy the slavery of the colonised. In this respect Memmi explains:

...the small coloniser is actually, in most cases, a supporter of colonialists and an obstinate defender of colonial privileges”, and how can he not be when “[h]e enjoys the preference and respect of the colonised themselves, who grant him more than those who are the best of their own people (10-13)

Ronny accepts his role as a coloniser and enjoys the privileges that accompany it. He would fight anyone who tried to take these privileges away from him The manner in which Ronny handles the story of Mrs. Moore with Aziz in the mosque clearly demonstrates the extent to which he has accepted his role as a coloniser and his will to do anything to maintain his privileges. Forster highlights that colonization is so rigid that the colonisers cannot accept any sympathy towards colonized the
orthodox colonisers do not listen admiration. Ronny is surprised from the way Mrs. Moore talks about Aziz If the coloniser refuses his role and shows sympathy to the colonised, other colonisers will reject him. If he accepts it, he will enjoy its privileges and will be accepted in the colony. Ronny realises the illegitimacy of the British presence in India. Yet, to retain his privileges and to remain an accepted, as well as respected part of the colony, he tries hard to convince himself and others of the legitimacy of the British presence in India

Ronny gets upset because Aziz called out to Mrs. Moore over her shoes. Adela cannot understand because her moral set of values differs from that of colony settlers. Mrs. Moore is shocked at the change of her son. Adela, too, notices the change in Ronny. India has developed sides of his character that she has never admired, his self-complacency, his censoriousness, his lack of subtlety. The colony changes the personality of the coloniser in almost every aspect, even aesthetic appreciation. When Adela and Ronny watched the play “Cousin Kate in London together in the past, he had scorned it; now he pretended that it was a good play, in order to hurt nobody’s feelings” (60). Further, Mrs. Lesley considers an “unkind notice” about the play in the local paper. Her words justify Ronny’s affected opinion of the play. In contrast to Ronny’s conforming opinion of the play, the individualism of both Adela and Mrs. Moore are criticised because it presents a threat to the stability of the social system of the colony. Forster locates that the youngsters who are the newcomers and the representative of the colonisers try to sympathise with the colonised which is awful for the experienced. Mr. McBryde comments to Fielding regarding the behaviour of Adela and Mrs. Moore in respect to the threat of colony:
…during those twenty-five years I have never known anything but disaster result when English people and Indians attempt to be intimate socially. Intercourse, yes. Courtesy, by all means. Intimacy – never, never …. if there has been mutual respect and esteem, it is because both peoples kept to this simple rule. Newcomers set our traditions aside, and in an instant what you see happens, the work of years is undone. (74)

Moreover the attempts of Adela and Mrs. Moore to be socially intimate with Indians will disrupt the racist hierarchy of the colony. It will also disturb the colonisers who will realise how inhuman they have become when they compare themselves with newcomers. Stereotypes are extremely strong, and hence, their lifespan is long. Ronny tries to promote stereotypes and racial discourses to his mother using phrases and arguments of senior colonisers. He almost succeeds in making her adopt that same logic. Colonisation dehumanises and demonises the colonised. Hence, and to the surprise of Mrs. Moore, Ronny considers the way the British treat the Indians as being a side-issue. He objects to Adela’s impression that they treat the Indians badly. This mission legitimises the colonisation and enslavement of other races.

Colonisation always hides its true objectives behind the mask of bringing knowledge and civilisation to the colonised race. It is here that the astonishing mental attitude called ‘paternalistic’ comes into play. A paternalist is someone who wants to stretch racism and inequality farther. Ronny’s words are described as sincere because he daily tries in court to decide which of the two untrue accounts was the less untrue, trying to dispense justice fearlessly. Edward Said explains, “White men believe that it is their “human prerogative” to “manage” and “own” the non white world.” (108)
It is here where the stretch of racism and inequality occurs. Further, the paternal role of the colonisers justifies and explains their shock at the colonised people’s rejection of their so-called sacrifices. Ronny believes that his services are not appreciated. He is happy, however, when the Mohurram troubles take place. It proved that the British are necessary to India. There would, certainly, have been bloodshed without them. His desire to legitimise his presence in the colony is evident here. Mrs. Moore disputes Ronny’s discourse using the discourse of religion. She explains, “India is part of the earth. And God has put us on the earth in order to love our neighbours and to show it, and He is omnipresent, even in India, to see how we are succeeding.” (70)

Religion is another barrier between the friendships of colonisers and colonised which distracts most of the English characters from their destination. Ronny’s religion only conforms to the needs of the Empire. He approves of religion as long as it authorized the National Anthem, but he objects when it attempted to influence his life. Religion is a weak discourse facing a strong racial discourse. Racial discriminations are another reason which proclaims colonisation. So, Ronny and Fielding face many blockages while abandoning the practice of colonisation. Mrs. Moore also lays hands to develop their movement. She advocates Ronny to love his Indian neighbours, but he knows that such a dialogue will not function in a colony where racism governs the relationship between the coloniser and the colonised. In contrast with Ronny, Fielding who shows sympathy towards the Indians and who mixes with them, is not the type. Mr. Turton, therefore, cautions that India does speculates for the judgement, especially during the Hot Weather it has even done wonders for Fielding. Fielding refuses colonisation and he fights against because he refuses to be formatted as, “[H]e appeared to inspire confidence until
he spoke.”...”evil of brains in India, but woe to him through whom they are increased increased!”(80)

Fielding realises the complexities and hatred he has to account for his sentiments towards the Indians. He is worried about the process of labelling which affects the way people think of each other. His belief 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 is a dogma ill suited. He feels the differences between him and the Indians in several other occasions. Moreover, the language also plays a role to differentiate the colonisers and colonised. For instance, Aziz remarks that Adela practically has no breasts. It makes Fielding feel a touch of bad taste because this derived sensuality was alien to his own emotions, and he felt a barrier between himself and Aziz whenever it arose. Also, he objects to Aziz’s adopted proverbs which are different from British ones and which signify the presence of another barrier. The implication is that no matter how distorted the borderlines separating races get by hybridity, they end up being more emphasised because no native can escape his nativity and no white man can escape his white blood.

Fielding denounces colonisation yet he benefits from it. To refuse an ideology while continuing to live with its actual relationships makes the coloniser live his life under the sign of contradiction. Contradiction deprives the coloniser of all coherence and all serenity because he participates in and benefits from those privileges which he half-heartedly denounces. Fielding, as a result, argues with Aziz about who will rule India and how, since there are so many different sects and religions. He questions the possibility of India ever becoming a nation. His love for the Indians is well-established and so is his love for the country. He could be whether consciously or subconsciously trying to convince Aziz of the
uselessness of such a dream, since its realisation means his departure from the country and the loss of his privileges as a coloniser. Fielding organises tactics and discourses similar to those adopted by colonial powers aimed at making the colonised races lose any hope of independence and freedom.

Fielding tries to prove to Aziz that they are inferior to the British and uses the imperative tone to remind Aziz that he is inferior to him. Aziz is aware, however, that his friendship with Fielding has to retain the colonial hierarchy of the coloniser and the colonised. Further, Fielding tries to convince Aziz that India is not Indian property. He claims that it’s nobody’s India and aims to make him despair and see the chances of Independence as impossible. He also tries to convince Aziz of the impossibility of India ever becoming free. He implies that the British are better rulers than any other colonial power since they understand the Indians better. Furthermore, Fielding realises how hard it is for India to be a nation because of its different religions and cults. He, therefore, tries hard to undermine any possibility of India ever becoming a nation.

Clearly, Fielding goes to great lengths to convince Aziz that India will never become a united nation. Fielding and Forster denounce colonisation yet they simultaneously gain privilege from it. This explains the contradiction in their attitudes towards colonisation. The scene of the boats promises a fresh start, a form of rebirth, for Aziz and Fielding. It coincides with the festival of Shri Krishna in which the whole world is delivered from their pains and sorrow. The boats collide. Water symbolises birth-death-resurrection. It also symbolises purification and redemption. Rivers also symbolise death and rebirth. The fall of the characters into the water becomes a sort of rebirth. They die and are born again. They lose their doubt and sorrow and are saved or baptised as if by
Shri. Krishna. After the funny shipwreck there had been no more nonsense or bitterness, and they went back laughingly to their old relationship as if nothing had happened. Aziz also forgives Adela. The fall into the river generates a paradise-like environment. The land itself appears beautiful now.

Presently, the ground opens into full sunlight and they see a grassy slope bright with butterflies, also a cobra, which crawls across doing nothing in particular, and disappears among some custard-apple trees. India now appears to give the English a sense of home. There are round white clouds in the sky, and white pools on the earth; the hills in the distance are purple. The scene is as park-like as England, but does not cease being queer. The pool of water suggests the female womb and hence sexuality. The colour purple also suggests sexuality. The threat of being cast away from heaven is foreshadowed by the word queer. Temptation will wreck the temporary paradise-like atmosphere. It will cast away both Fielding and Aziz from this paradise. They eventually realise, after their painful journey of self-discovery, that no friendship can be attained, and a paradise like this one can exist only momentarily, as long as the coloniser/colonised remains effective.

Fielding realises the complex problems involved in befriending the colonised while simultaneously being one of their oppressors. He also realises the presence of a gulf between the races which is a serious barrier that casts shadows at the possibilities of friendship and equality between them. Adela and Mrs. Moore also realise that personal relationships, faith, and knowledge all amount to nothing in a country that defies reason and rationality.
To conclude, *A Passage to India* is clearly a novel that defies the premise that friendship can be maintained between the English and the Indians in a coloniser/colonised status quo. Based on inequality and racism, colonisation frustrates any attempts towards having a friendship between Aziz and Fielding. Summer points out that the colonisers and colonized are unable to maintain their individuality. Forster not only assesses the colonisers and colonised but effect of the colonialism on both. Thus he opines:

Forster’s critique of colonialism includes its effects on the conquerors as well as on the conquered, and among the effects of the herd mentality assumed by the Anglo-Indians are their loss of individuality and the destruction of their capacity for empathy with others. (194)

Like many other English writers of great esteem, Forster, too, is fascinated by the culture of India. As a coloniser he does not regiment himself with the English community but like Orwell keeps himself aloof. He intertwines the themes of Hinduism and Islam from his Christian lens, capturing the mystical aspirations of these religious people intensely like a cameraman. Thus the novel is definitely a colonial discourse which explores the conflict between two cultures and voices the biases and prejudices of the white colonizers.

**4.2 Maurice:**

E. M. Forster’s posthumously published novel gives a detailed account of his life and progress of the protagonist Maurice Hall. Unlike earlier novels of Forster wherein problematic sexuality is largely hidden, in *Maurice*; this theme is not only predominant but also taken to the point of justification. All other themes in the novel such as platonic love,
development of the character, marriage and social relations are in a way subordinated to the overbearing theme of homosexuality.

Forster delayed the publication because of the public and legal opposition to homosexuality though this novel was probably written in 1913. Forster, a prolific writer, would have held back his novel for any other reason. This delay on the part of Forster itself is suggestive that the main theme of the novel is homosexuality—an uneasy theme for the early twentieth century English society. Forster knew that it would be too controversial, however, by the time he died, British attitudes and law towards homosexuality changed and its official publication in 1971 represent this change.

In 1961, Forster in a note written had observed that though, the novel ended unhappily with the two male lovers separating, it would have got published. What Forster implied was that a novel ends in the happy union of two male lovers would be considers as a novel that recommends a crime of homosexuality. Ironically, six years later homosexuality decimalised in England. *Maurice* as a novel on homosexuality was quite different from the conventional novels of on sexuality and human relationship. In the novel, Forster was trying to articulate, what life can be if one is homosexual male and, out of compulsion, obligated to follow a path which is not that of homosexual love and marriage. One should also keep in mind that in the earlier novels of Forster, love and its fulfilment in marriage was a favourite subject. The novels which go before *Maurice* mostly follow the Edwardian moral norms. Though homosexuality is hinted in *A Room with a View, Where Angels Fear to Tread* and *The Longest Journey*, a clear pairing of two male characters to form the core relationships appears predominantly in *Maurice*. Readers can easily find the continuation of the relationships between Philip and Gino in *Where
Angels Fear to Tread and that of the step-brothers Rickie and Stephen in The Longest Journey and the culminations of these relations in the link between Maurice and Alec in last novel. Further, one can also read novel by placing the theme of male bonding at the centre of enquiry that would enable one to look at homosexuality as a kind of emotional bonding between two male characters. When Forster wrote Maurice, homosexuality was a private matter and its erotic aspects were alone discussed in the society, discontents the emotional and psychological aspect of the same. In Maurice, Forster deals with the subject of homosexuality with clear emphasis on emotional and social aspects of sexuality.

Before one gets into a detailed discussion of homosexuality a theme, it is necessary to define the term to understand the complete range of its implication. Merriam’s Webster Dictionary explains homosexuality as “an erotic activity with another of the same sex.” The same dictionary describes the word ‘homosexual’ as relating to or involving sexual intercourse between the persons of the same sex. It also explains ‘homosexual’ being characterized by a tendency to direct sexual desire to another to same sex. Both the definitions of ‘homosexual’ and ‘homosexuality’ emphasizes the erotic desire as the underlined factor of this particular human behaviour. (Web) However, writers and artists who have dealt with the theme of homosexuality have seen this alternate sexual behaviour not as a disorder but as different form of sexuality.

Forster’s Maurice is an attempt to consider the emotional, social inter-personal and cultural implications of homosexual relations between Maurice and Alec. Maurice explores the experiences of homosexual male in the hostile world. It is also an attempt to understand homosexual experience and add a new realm of man-man relationship to the literature.
In the first chapter of the novel, the readers are introduced to the theme of homosexuality when the fourteen years old Maurice is introduced by his schoolmaster to the hetero-sexual relationship and Maurice’s homosexuality becomes appropriate when Maurice shows aversion to female body. Maurice suddenly understands that shame is companion to sexuality and “then darkness rolled up again, the darkness that is primeval and not eternal, and yields to its own painful dawn.” (20) This idea of darkness is related to sexuality never leaves Maurice throughout the novel. The sense of shame which he associates with sexuality is doubled when he understands that he is a homosexual and this shame makes his life more miserable. Maurice is always under the scare that he might be exposed as homosexual, a sinner, a practitioner of unlawful sexuality in an orthodox society.

Experiences of homosexuality chase Maurice throughout his development. At Cambridge, Clive Durham introduces him to the idea of love between men, in the light of the dominant concept of platonic love of opposite sexes. However, Maurice takes Clive as his first love while Clive is more interested in the classical platonic theory. In this context, one can interpret Clive’s interest in platonic theory is an indication of his sense of shame as an attempt to cover up his homosexual erotic desire. Clive comes under the pressure of the Edwardian upper middle class norms and finally surrenders. His desire for respectability leads him to break off with Maurice and marry Anne. He, thus, opts for conventional homosexual life. Maurice on the other hand, rebels against the sexual norms of the society though his relations with Clive end happily. When Maurice suggests Clive that they may live together, Clive reveals the fact that his interest in Maurice is not physical, but largely emotional. Eventually, Clive leaves Maurice and assumes his social position. This
change in Clive can be understood as the social pressure on a homosexual to make a choice between a social position and the true sexual identity. What Forster presents in the case of Clive is that in a conventional society, homosexuals have to wear a mask of respectability and their sexual orientation. Gorton also explains Clive and Maurice relations as a journey to self discovery. He indicates that this male-bonding in the novel indicates two different positions of homosexuality- Maurice representing of entire desire and Clive-representing the spiritual aspect. He also examines how Maurice-Clive relationship is really complex as Clive, sometimes becomes attracted to women. Gorton provides a complex social and behavioural analysis of the different attitudes of Maurice and Clive towards homosexuality:

Clive extols homosexuality as a higher form of love, a spiritual connection that must be left physically unconsummated to uphold its surpassing nobility. Yet a love so beaten down by over-intellectualization will starve for lack of sustenance. Maurice is left to burn, while Clive, according to the narrator, somehow becomes attracted to women. (Web)

This rejection of Clive makes Maurice to reconsider his sexuality, making him aware that he has denied the company of his male lover which makes him confused and this confusion takes him to a hypnotist. However, the hypnotist who doesn’t understand the psychological and emotional problems of homosexual cannot give him any cure.

Forster’s depiction of homosexuality is not nearly analyses of man-man relationship but a depiction of its logic potential in normative Edwardian society. In this tragedy, Maurice stands out as a great champion who inaugurated the tradition of homosexuality in literature. In a conventional homosexual narrative like Christopher Marlow’s Edward
II, the protagonist dies, facing the problem of rejection. However, Maurice averts this tragic end and decides to live with Alec against all the pressures of the society. The Edwardian concept of happy ending novel is the one that ends into resolution of marriage between a man and the woman. Any novel that goes against this pattern was considered tragic and hence not easily accepted in the society.

*Maurice* depicts also the psychological aspects of homosexuality. Throughout the novel Maurice undertakes a journey into his own mind towards an acceptance of homosexuality. He has to negotiate the society and the shame before accepting finally that he can be happy only with Alec. The psychological aspects of homosexuality are partly imposed by the homosexual norms of the orthodox English society that compel an individual to be a good citizen. Maurice finds it very difficult to articulate his sexuality in an orthodox society which discourages even though open discussions on normal sexuality and hence one can imagine how such a society would have made homosexuality unspeakable. It is explored when Maurice says that:

I’m an unspeakable of the Oscar Wilde sort.” At last judgment [sic] came. He could scarcely believe his ears. It was “Rubbish, rubbish!” He had expected many things, but not this; for if his words were rubbish his life was a dream. … “Who put that lie into your head? You whom I see and know to be a decent fellow! We’ll never mention it again. No—I’ll not discuss. I’ll not discuss. The worst thing I could do for you is discuss it. (159)

In Maurice, Forster also depicts the social conditions which allow friendship between two men, but not homosexual relationship. For instance, the relationship between Clive and Maurice is made possible by Oxford’s Liberal environment, a residential college for young men.
Oxford gives Maurice and Clive a chance to spend time together and perceives a relationship without any danger of suspicion. However when Clive and Maurice live schools the expectations of the society strain their relationship. Forster indicates how the real world is big challenge for two bachelors, living together when everyman is expected to marry and start a family. Maurice is also made to feel that he has cheated his parents as he thinks that it is a shame to be sterile and not passing on the family lineage by marrying and having kids. However, Maurice gradually understands that not having children is natural consequence of homosexuality while Clive feels that he cannot questions the social expectation:

These children will be a nuisance,” he [Clive] remarked during a canter. “What children?” “Mine! The need of an heir for Penge [Clive’s family’s estate]. My mother calls it marriage, but that was all she was thinking of. (96)

Forster gives ample evidence of a homosexual link between Maurice and Clive. At Oxford, they embrace like lovers though they are immediately separated by other friends approaching them:

Now Durham stretched up to him, stroked his hair. They lapsed one another. They were lying breast against breast soon, head was on shoulder, but just as their cheeks met someone called “Hall” from the court, and he answered: he always had answered when people called. Both started violently, and Durham sprang to the mantelpiece where he leant his head on his arm. (57)

What is also revealed in this episode is the shame in the minds of Maurice and Clive, as if they have done something illicit. Also suggests the point that their relationship has to be kept a secret even from the contact of other students. Critics like Robert Martin and Don Gorton are of the opinion that Forster’s Maurice, though written as traditional
buildungrossman, is a revolutionary text that justifies homosexuality as they relate *Maurice* with gay-liberation. In particular, Don Gorton argues that Forster through *Maurice* has proposed a way for gay—self understanding. He observes:

*Maurice* is the prototypical gay-affirming coming-of-age novel. The title character, a conventional upper-middle-class Edwardian in every respect down to his class snobbery, confronts unconscious desires that begin to make themselves felt in adolescence. It is not until his second year at Cambridge University, when he meets Clive Durham, that Maurice begins his long, arduous climb to self-understanding. (Web)

Gorton also explains the cultural and literary significance of Maurice and Alec’s decision to live together. He explains how the novel impacted the gay and lesbian studies by emerging from dark history of silence gay sensibility. He writes:

It is safe to assume that the author had no concept of how larger society could be transformed to free GLBT people from repression. Parliament appears in the novel only as another setting where Clive’s drift into heterosexual conformity will play itself out. Of course, there was no plausible model of political agitation for the atomized gay population of Forster’s time to draw upon. While a nascent gay rights movement was emerging in Germany in the early 20th century (snuffed out by the Nazis in the 1930’s), there was no correlate in the English-speaking countries until much later. (Web)

Forster’s *Maurice* could be studied as a novel in which the central characters enter adulthood by negotiating his different sexuality. Forster throws hints at Maurice’s homosexual interest as early as the third chapter. In this chapter, when Maurice is at Sunnigton school he
experiences a strange fantasy. Later, Maurice reflects on this fantasy and understands for the first time that he is more interested in male than girls. Though in a poetic language Forster reveals Maurice’s homo-erotic leaning in describing his fantasy:

He was playing foot-ball against a nondescript whose existence he resented. He made an effort and the nondescript turned into George, the garden boy. But he had to be careful or it would reappear. George headed down the field towards him, naked and jumping over the wood stacks. (15)

This fantasy also illustrates the psychoanalytical theory that gay-sexuality too is formed in the childhood itself. However, Maurice at this stage is not very comfortable with his liking for men and he brings religious yardsticks to access himself. He considers the body and sexuality as filth. One can understand that, what Maurice is uncomfortable with, is not his body but rather his unusual liking for men. Forster describes this psychological dilemma in Maurice that basically springs from his unorthodox from sexuality. He depicts, with details, the developmental crisis in Maurice. Owing to his homosexual identity:

As soon as his body developed he became obscene. He supposed some special curse had descended on him, but he could not help, for even when receiving the Holy Communion filthy thought would arise in his mind. (16)

Gorton also interprets the happy ending of the novel with Maurice and Alec to live together. According to him it indicates a stage in the development of Maurice where he becomes an individual, fully aware of the social consequences of his decision. Gorton explains this growth of individuality through homosexual relationship in psychological terms:
It should also be noted that the happy endings in Maurice are limited to the pair of lovers, Maurice and Alec. Clive is tormented in old age after a lifetime wasted in a loveless marriage. Dr. Steven Centola, a Jungian psychologist, argues that Maurice fails to complete the final stage of the developmental process of “individuation.” Instead of re-emerging into the world and engaging society as a fully self-aware person, Maurice disappears with Alec into the greenwood. They save each other by hiding in darkness where their love will be left alone. (Web)

It is when Maurice enters Cambridge that he really comes very close to other males. He stands observing closely other boys in the campus and he realises that he is interested in boys such as Risley and Durham. Gradually, he starts visiting Durham and he also makes it a pint to hang around with Durham even while playing. Subsequently, he learns that he is physically and mentally attracted to Durham. Durham too responds to Maurice’s need and they get along well, talking debating and playing. Forster describes their closeness with evident signs of physical closeness:

They walked arms in arm or arm around shoulder now. When they sat it was nearly always in the same position—Maurice in a chair, and Durham at his feet, leaning against him. In the world of their friends this attracted no notice. Maurice would stroke Durham’s hair. (37)

One can note the conspicuous physical gestures in the image of Durham and Maurice walking arm and arm and in the word ‘stoke’ used in the passage.

Even is Cambridge Maurice juxtaposes his sexuality with faith. The believer in him continues to consider his liking for men as a sin. Durham comes up with a solution for this moral crisis in Maurice and he
initiates Maurice into atheism. Once god is destabilizing from his concept of love, Maurice emerges freely into a relationship with Durham. From Durham he learns that passion and religion do not go together and he also learns to be expressive about his feelings and likings. Like a lover, in agony, he yearns for Durham and he thinks about Durham in his loneliness which allows himself to experience pains. Forster also traces their life together with clear gestures of physical and emotional intimacy.

The physical intimacy between Maurice and Durham slowly translate into verbal articulation of love. In a significant development Durham declares his feelings for Maurice, “Durham could not wait. People were all around them, but with eyes that had gone intensely blue he whispered, “I love you.” (57) Maurice’s initial reaction to Durham’s open declaration of love reveals his fear of the orthodox society and the law against homosexuality. Though inwardly Maurice cherishes this moment, he alerts Durham of his status and the possibilities of them being treated as criminals. Maurice’s words express a mixture of excitement, confusion and concerns:

Durham, you’re an Englishman. I’m another. Don’t talk nonsense. I’m not offended, because I know you don’t mean it, but it’s the only subject absolutely beyond the limit as you know, it’s the worst crime in the calendar, and you must never mention it again. Durham! a rotten notion really. (57)

Though Maurice is worried about the reaction of the fellow students to his relationship with Durham he realizes that he can be happy only with a male partner. When he gets back to his room, he thinks about the incident and gradually accepts the fact that his body and his mind crave for a man and that his sexuality is different. This realization marks a significant stage in the identity formulation of Maurice- his journey
towards acceptance of his difference and his desires. Forster records this
development in Maurice, stating clearly that his love and sexuality cannot
be separated:

He would not deceive himself so much. He would not-and
this was the –test pretend to care about women when the
only sex that attracted him was his own. He loved men and
always had loved them. He longed to embrace them and
mingle his being with theirs. Now that the man who he
returned his love had been lost, he admitted this. (53)

Durham comes up for Maurice is not just an object of his sexual
desire. Maurice feels for him as lover would feel for his partner and
Durham reciprocates. They start exchanging words and glances as two
passionate lovers would do. Slowly, but very surely, Maurice too is able
to speech out his heart to Durham. Forster describes this incident, clearly
underlying the point that both Maurice and Durham experience joy in
their togetherness:

He heard himself saying “I really love you as you love me,”
and Durham replying, “Is that so? Then I forgive you,” and
to the ardour of youth such a conversation seemed possible,
though some how he did not conceive it as leading to joy.
(54)

Maurice and Durham also become a bit cautious of the other boys
spying on their relationship. Like two lovers, they develop a silent
understanding to avoid excess public display of their love. Even then the
other boys in Cambridge notice some change in their behaviour. Forster
depicts Maurice-Durham relationship from the perceptive of other
students, implying again strongly the possibilities of a homosexual link:

Even if they met in the court, Durham would affect to have
forgotten something and run past him or away. He was
surprised their friends did not notice the change, but few undergraduates are observant- they have too much to discover within themselves and it was Don who remarked that Durham had stopped honeymooning with that Hall person. (54-55)

In chapter ten Forster describes a conversation between Maurice and Durham that takes place in the night. This conversation touches upon romance, art, love, and pain. This conversation also indicates their realization that in an orthodox society, they cannot stay together and then the vision of Greek society drifts in us as an alternative for them:

“That’s all, I think. Get married quickly and forget.”
“Durham, I love you.”

He laughed bitterly. “I do – I have always—”

“Good night, good night.”

“I tell you, I do—I came to say it—in your very own way—I have always been like the Greeks and didn’t know.”
“Expand the statement.” (56)

Durham realizes that in the Edwardian society homosexuality is a crime so he wants to recover from homosexuality as a result he tries to convince Maurice for separation. In this context, Glen Cavaliero analyses Maurice-Durham relationship and argues that though they are passionate their love is partial and hence a failure. He remarks how contemporary morality strangles their homosexual love:

While at Cambridge he meets and falls in love with a fellow undergraduate called Clive Durham. Clive returns his feelings, but by mutual though confused agreement the affair remains Platonic. In due course Clive gets married, and
Maurice is forced to realise the true nature of his feelings and desires; but having sentimentalized them, he readily falls in with society’s verdict that he is ‘an unspeakable of Oscar Wilde sort’. Attempt to cure himself come to nothing, and he withers slowly in the hostile air of contemporary morality. (133-134)

Later, Maurice cannot sleep until 2’o clock in the night he stays awake, terrified thinking about his separation from Durham. As he drifts into a semi-conscious daze he still calls out for Durham. Forster describes this incident to show how deeply Maurice loves Durham:

As he alighted his name had been called out of dreams. The violence went out of his heart, and a purity that he had never imagined dwelt there instead. His friend had called him. He stood for a moment entranced, then the new emotion found him words, and laying his hand very gently upon the pillows he answered “Clive!” (57)

This failure, according to Cavaliero is because Durham is not as passionate as Maurice. Cavaliero also points out the limitation in Durham as he likes to keep his relationship with Maurice more platonic. He observes:

The crucial figure here is Clive. That his personality is subtly portrayed is not I this instance quite enough: his physical presence is needed if we are to share Maurice’s tension and frustration to the full. But that presence is lacking: the early scenes between the two young men have a softness that is no substitute for eroticism, and the effect is now embarrassing. Indeed, Clive’s determination to keep the affair Platonic, while consistent with the emotional sublimations of the time, does as it stands weaken the contrast between him and Alec. (1979: 134)
However, Forster points out that Durham’s decision to get married does not make him happy as he experiences no warmth in their relations and he feels rejected like the characters of Forster’s earlier novel—Cecil Vyse and Henry Wilcox. What Forster shows in the novel is that Durham becomes unnatural by rejecting his true love and hence he is unhappy. Cavaliero explains Durham’s unhappiness in terms of his rejection of his natural feelings:

The denial of the flesh is a denial of the spirit also. Forster never wrote more scathingly than in those passages when Clive, after his marriage, patronises Maurice for his failure to follow suit. Maurice is going to London to consult a hypnotist, and allows Clive to believe that it is to seed a wife. (135)

However, towards end of the novel Forster depicts Durham in a mood of repentance in a significant conversation. In chapter thirty-five Durham admits to Maurice that he would have been happy with him. This conversation reveals Forster’s conviction that a homosexual love can also be fulfilling. This minute conversation brings out Durham’s regret and Maurice’s emerging positive identity as he embraces his homosexual identity more openly:

“Maurice dear, I wanted just to show I hadn’t forgotten the past. I quite agree—don’t let’s mention it ever again, but I wanted to show just this once.”

“All right.”

“Aren’t you thankful it’s ended properly?”

“How properly?”“Instead of that muddle last year.”

“Oh with you.”

“Quits and I’ll go.”

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Marice applied his lips to the starched cuff of a dress shirt. Having functioned, he withdrew, leaving Clive more friendly than ever, and insistent he should return to Penge as soon as circumstances allowed this. (162)

In contrast Maurice—Durham relationship which remains unfulfilled, Maurice—Alec relationship is more complete. Maurice’s affair with Alec is not only a matter of love but also an understanding that transcendent all kinds of boundaries. While, Durham in his affair with Maurice is not able to give up his upper-class affiliation, Maurice in his relationship with Alec is willing to forget the differences in class. Despite knowing that Alec is a servant he decides to go ahead with the affair.

Compare to Clive, Alec who comes from the lower class is more open towards his liking for Maurice. It becomes more apparent in the incident when Maurice calls out of his window, Alec climbs the available ladder to join Maurice in bed. This indicates symbolically that both Maurice and Alec will have to overlook respective social classes. Gorton captures the symbolic significance of Maurice-Alec relationship and also reveals that how Maurice surpasses the extremes of love and fear in his relationship with Alec:

“Muddled” Maurice would have been unfamiliar with Carpenter or Whitman, so the four corners of the novel do not fully explain how he came to the insights that enabled him to plan a lifelong relationship with Alec. With an inspired push from the author, Maurice travels the last leg of his metaphoric journey from valley to mountaintop in an unseen leap. Through this brilliant authorial intrusion, Maurice foretells a post-Stonewall liberationist sensibility. Forster affirms gay self-acceptance and same-sex love that can thrive despite social reprobation. Maurice asserts the truth that gays cannot become fully human, fully alive,
unless we embrace who we are. Forster bears witness to the centrality of coming to terms with one’s homosexuality in the formation of character for gay people. (Web)

Alec enters Maurice’s room through the window, reminding the romantic scene in Shakespeare’s *Romeo and Juliet*. This episode also underlines the presence of romantic love and mutual understanding of Maurice—Alec which is absent in his relations with Durham. Cavaliero analysis the merit of Maurice—Alec relationship and suggests that in this homosexual link, human values are also celebrated. In this connection Cavaliero writes:

What is interesting about Maurice’s affair with Alec is Forster’s handling of a theme which had always interested him—that of class. One reward of the homosexual condition is that it readily transcends class barriers; and in the chapter where Maurice and Alec confronts each other in the British Museum, one of the strongest that Forster ever wrote, the struggle in them both between their sense of class and their belief in their own humanity is riveting. (137)

Forster describes how Maurice feels contented in his relationship with Alec. In contrast to Maurice’s love with Durham in which he feels sinful, in his relations with Alec he feels ennobled. Forster clearly captures this moral elevation in *Maurice* in chapter forty five:

He had brought out the man in Alec, and not it was Alec’s turn to bring out the hero in him. He knew what the call was, and what his answer must be. They must live outside class, without relations or money; they must work and stick to each other till death. (223)

Critics have also considered Maurice’s homosexuality as an inward journey. For instance, Glen Cavaliero thinks that Maurice’s homosexual identity gives him a different social location to think beyond barriers.
Claude Summers argues that Maurice’s homosexuality provides him with psychological space. Summers points out that Maurice’s failure to be converted to heterosexuality gives him an inner peace and eventually he is not disturbed as he comes to turn his different but not abnormal sexuality. Summers also considers Maurice and Durham as the symbols of flesh and intellect respectively in the novel. By doing so, Summers argues that when Maurice is eventually more happy than Durham, it is the ultimate victory of the flesh over the intellect. According to Summers Maurice—Durham relationship is only a reflection of Durham’s intellectualism and hence it fails. He points out that, “The Maurice-Clive relationship is limited, for it is based on distrust of the body and on a bookish—hence false—Hellenism.”(155) Summers also observes that Maurice-Durham relationship is hindered by Durham’s fear of homosexuality. Summers traces the roots of Durham’s fears which really spoil their relationship:

Clive’s distrust of the body and contempt for his sexuality are deeply rooted in his subconscious. They result from his having internalized the Christian prohibitions that he outwardly rejects and they are reflected as well in his extreme reaction to Maurice’s understandable shock at his declaration of love. Clive requests his friend not to mention his “criminal morbidity” to anyone and tells him, “It is a lasting grief to have insulted you. (155-156)

It is also very interesting to notice the way Forster naturalizes Alec, in contrast to the artificiality that Durham represent. When Maurice first acknowledges Alec’s individuality, interestingly it is in the backdrop of the nature.

Thus one can say that the two sets of homosexual relationships described in Maurice, symbolize two different traditions, ideologies and
attitudes to humanity. Maurice-Durham relationship is largely portrayed as platonic and immature while Maurice-Alec relationship is founded on the concept of unconditional love—a love that transcends social classes, inter-personal differences and fear which comes to represent higher human values.

It is also possible to read *Maurice* as a gay-bildungsroman which highlights the theme of growing up. This theme is implied in the novel with the help of motifs like journey, self-realization, initiations, love, religion, atheism, Platonism, Hellenism and the difference between the idealism and reality. Forster traces in the novel the difficult journey of a homosexual child into his adulthood. He describes the physical and psychological adjustments which Maurice has to make in his boyhood, later in his adolescence and in adulthood. All these experiences mark Maurice’s gradual journey from an ideal world to the real world. Further, Forster also traces the developmental stages in two more characters—Durham and Alec. With these three main characters growing up into the world of adults, the novel truly becomes a coming-of-the-age work.

The theme of growing up is suggested in the very first chapter of the novel when Forster describes the public school in which Maurice studies, explaining how that school prepared the boys to face the real world, “Amid mutual compliments the boys passed out into a public school, healthy but backward to receive upon undefended flesh the first blows of the world.”(3) Foster describes how in the public school boys grow up very fast even when the Principal considers them as children. He points out how the school boys enter the threshold of adult life. Even when they are considered as boys:
Parting from his pupil when they were fourteen, he forgot they had developed into men. They seemed to him a race small but complete, like the New Guinea pygmies, because they never married and seldom died. Celibate and immortal, the long procession passed before him, its thickness varying from twenty-five to forty at a time. (4)

Maurice finds his teacher, Mr. Ducie completely different from the Principal. Mr. Ducie gives a valid advice to Maurice to learn about the real world and to grow up: “That wasn’t very sensible of you, Hall. Clear things up. Mr. Abrahams and I are here to answer your questions. What do you suppose the world—the world of grown-up people is like?” (6)

Forster brings into the novel the theme of initiation. Maurice, for instance, gets initiated to the knowledge of sex in the public school itself. It is through Mr. Ducie that Maurice understands mystery of human sexuality. Forster describes the initiation of Maurice:

Then very simply and kindly, he approached the mystery of sex. He spoke of male and female, created by God in the beginning in order that the earth might be peopled and of the period when the male and female receive their powers. (7)

Mr. Ducie also encourages Maurice to have a talk on becoming a man that is a necessity of growing up into the world of adult. Mr. Ducie at this stage gives a valid advice to Maurice:

You are just becoming a man now, Maurice; that is why I am telling you about this. It is not a thing that your mother can tell you, and you should not mention it to her nor to any lady, and if at your next school boys mention it to you, just shut them up; tell them you know. Have you heard about it before? (7)

Mr. Ducie also emphasizes the need to become emotionally stable, after going through the experiences of love. He explains very clearly how
great things in life can be understood through experiences. He says,” All this is rather a bother” he said, “but must get it over, one mustn’t make mystery of it. Then come the great things—Love, Life.” (8) Further, Mr. Ducie explains the core of man-woman relationship to Maurice by illustrating sex in drawing. Though Maurice is not very comfortable seeing the sketch, he learns what love is from the explanation. Forster underlines Mr. Ducie’s efforts in initiating the boys into healthy man-woman relationship, love and sexuality:

He sketched the glory of Woman. Engaged to be married himself, he grew more human, and his eyes coloured up behind the strong spectacles; his cheek flushed. To love a noble woman, to protect and serve her—this, he told the little boy, was the crown of life. (8)

In Maurice, Forster depicts two aspects of growing up through learning—learning with the help of the others and learning through self-examination. Maurice undergoes both these processes. Though he learns a lot about love and sexuality from Mr. Ducie, he also knows that he is a different boy as he is not comfortable with the female body. Forster describes how Maurice examining himself with a touch of fear that he is different:

The trouble was the looking-glass. He did not mind seeing his face in it, nor casting a shadow on the ceiling, but he did mind seeing his shadow on the ceiling, but he did not mind seeing his shadow on the ceiling reflected in the glass. He would arrange the candles so as to avoid the combination, and then dare himself to put it back and be gripped with fear. He knew what it was, it reminded him of nothing horrible. But he was afraid. (13)
The theme of growing up in *Maurice* is closely developed with the subsidiary theme of identity formation. Maurice being a queer boy has a number of developmental problems. Unlike other boys in the Sunnington, he becomes dreamy and less active. At this stage Maurice is very confused and his sexual orientation comes in the way of his healthy growing up. Forster records these problems in Maurice’s teen age development:

Maurice forgot he had ever been sexless, and only realized within maturity how just and clear the sensation of his earliest days must have been. He sank far below them now, for he was descending the Valley of the Shadow of Life. It lies between the lesser mountain and the greater, and without breathing its fogs no one can come through. He groped about in it longer than most boys. (14)

While other boys in Sunnington have healthy progress in life towards adulthood, Maurice shows ambivalence—both moral and psychological. Forster focuses on contrasts of the process of growing up in heterosexual boys and a homosexual boy. The idea of homosexuality as a sin which Maurice fixe up when he is fourteen, continuous to plague him even when he is nineteen. At his stage even his body develops into an adult friend, his consciousness battles with the notion sin. Forster gives a hint to the readers that religion very often comes in the way of the sexual development of a subject. In this context he describes the difficult process of Maurice’s growing up:

Maurice becomes modest and conscious of sin: in all creation b could be no as vile as himself: no wonder he pretended to be a piece of cardboard; if knows as he was, he would be hounded out of the world. (22)
Later, when Maurice comes to Cambridge he gets in touch with two interesting boys Risley and Durham. They become the initiators in his Cambridge days replacing Mr. Ducie of Sunnington. Maurice learns from Risley the art of talking smartly—a necessity to enter into the adulthood, from Durham how to take religion and the notion of sin lightly. Durham helps him to unburden himself of the Christian ethics by explaining him that religion and spirituality are different. Further, he also initiates Maurice into atheism. It is really a revelation for Maurice to think about life without the burden of sin and religious ethics. He listens with a rapt attention when Durham speaks about the futility of conventional religion:

I don’t see the use, and I’ve a rotten head any way—I mean a headache. Nothing’s gained by—all this. No doubt I can’t prove the thing—I mean the arrangement of Three Gods in One and One in Three. But it means a lot to millions of people, whatever you may say, and we aren’t going to give it up. We feel about it very deeply. God is good. That is the main point. Why go off on a side track? (39)

From this point he starts hating Christianity. In his subsequent with Durham on the subject of religion he learns to modify his orthodox stand on religion. This change in Maurice is significant in his process of growing up before he really accepts his homosexuality completely. Forster describes this complex process of Maurice’s change that he loses and realizes that he has no sense of Christ’s existence or of his goodness. He should be positively sorry if there is such person. His dislike of Christianity grew and becomes profound. In ten days he gives up communicating, in three weeks he cuts off all the chapels with his daring. Durham is confused by the rapidity. By the end of first part of the novel, Maurice gradually develops from a school boy to an undergraduate.
student. In this process he gets initiated to a number of topics like love, man-woman—relationship, sexuality, religion and atheism—in short he gets initiated to real life. In this stage of development he has to negotiate his identity of a homosexual. Gradually, he learns to accept his sexual orientation and his liking for men. Forster captures vividly this aspect of Maurice’s growing up:

He would deceive himself so much. He would not—and this was the test—pretends to care about women when the only sex that attracted him was his own. He loved men and always had loved them. He longed to embrace them and mingle his being with theirs. Now that the man who returned his love had been lost, he admitted this. (53)

Part two of the novel traces the journey and progress of both Maurice and Durham. In this section, Forster presents two parallel lives of this protagonist to present two different process of growing up. While Maurice rejects religion and social norms to embrace his adult identity as a homosexual subject, Durham confirms to the social norms and gives up his natural self. Forster also brings other contrasts in their respective journeys into adulthood. Maurice moves through the impulses of flesh while Durham lives by his intellect. To accentuate this theme of growing up, Forster uses a large number of journey metaphors in this section of the novel. There are references to bike, train, car and different instances of travelling that established the motive of life as a journey. Further, in this segment of the novel though Durham gradually moves into a realm of intellectualism, he helps Maurice to compel a difficult journey—a journey from belief to atheism.
Part two of the novel begins with Forster’s remarks on Durham intellectual progress. In a significant passage Forster explains Durham progress through his moral complex:

At first he thought God must be trying him and if he did not blaspheme would recompense him like Job. He therefore bowed his head, fasted, and kept away from anyone whom he found himself inclined to like. His sixteenth year was ceaseless torture. He told no one, and finally broke down and had to be removed from school. During convalescence he found himself following in love a cousin who walked by his bath chair, a young married man. It was hopeless, he was damned. (61)

Forster emphasises the point Durham’ journey into adulthood, quite unlike that of Maurice, is marked with self controlled and maturity he explains the factors that helps Durham development—his social skills. When he enters in his eighteen, he is usually mature and allows himself to be friendly with anyone who attracts him. At Cambridge he refined tender emotions for other undergraduates, and, his life. He becomes slightly traced with delicate shades. He is ready to go further whatever he considers right. Durham also emphasises the point that love is a necessary experience in growing up. He tries to assure Maurice that it is perfectly normal for two individuals to fall in love. Although in a platonic way, he helps Maurice to understand the value of love in the adult world. Forster describes:

One certain that Hall loved him he unloosed his own love. Hitherto it had been dalliance, a passing pleasure for body and mind. How he despised that now. Love was harmonious, immense. He poured into it the dignity as well as the richness of his being, and indeed in that well-tempered soul the two were one. (64)
It is in this part of the novel that both Maurice and Durham understands the different types of learning which one has in Cambridge and the real world. They decide to go out into the world and they bunk lectures to move around in the real world. However they are caught by the Dean and takes to task. The Dean writes a letter tells Maurice explaining their crime that he cuts the chapel, four lectures, including his own translation class and hall. He has done this sort of thing before. It is unnecessary to add impertinence. He has to go down and inform his mother of the reason. The Dean decides to punish him by not recommending his admission to the college in October.

However, the Dean discriminates between Durham and Maurice and since Durham is from a higher social class. He is let off this stage Maurice learns another important lesson in life that the people of upper class get a special treatment even when they came with the same crime. Forster records Maurice is painful recognition of this class consciousness of the real world:

No punishment was inflicted on Durham. He had been late off all lectures in view of his Tripos, and even if he had been remiss the Dean would not have worried him; the best classical scholar of his year, he had own special treatment.

(70)

This episode is the first crude shock that Maurice receives in his journey into adulthood. He understands the fact that to grow up is also to have self against the world—a struggle. Forster describes this realization and the consequent frustration in Maurice that he has received the letter next morning. It completes what his family has begun and he has his first explosion of anger against the world. With this experience Maurice’s idealism crumbles. He understands that the realities of life make one face
the difficulties with a strong mind. Durham in the meantime gets lost in his platonic intellectualism. He learns gradually that to grow and to be a man in the real world, one has to drop all these ideal philosophies. It is at this stage, Maurice, for the first time, learns that his relationship with Durham is shallow because their class difference will always surface in their interaction.

Forster traces these significance recognitions in Maurice which marks another stage of development in his understanding of love and human relations. He remembers that Clive and he had only been together and they had spent it caring about like fools. At that time he was too young to detect the triviality of friends. However, it is not very for Maurice or Durham to abandon their relationship but they learn that growing up, within the expectations of the society is also learning to live without one’s love. This realization is closely followed Durham letter to Maurice which explains the difficulty of them living together.

Another significant stage in the growing up the Maurice is his visit to Penge, Durham place this visit proves in the novel to be a major learning experience for Maurice. For instance, while staying at Durham’ mansion, he learns about the rigid British class system as he witnesses how the servants are treated by the upper class people. Here, Maurice learns that the real world is different from the classless, idealistic Cambridge. He comes to face the stiff upper class social etiquettes and understands how in social exchanges the class hierarchy is maintained.

Maurice also gets initiated to the suburb’s life in Penge. He observes very closely the social etiquettes of people around him, though he is not very comfortable in that culture. However, his experience is not without learning as he understands the upper-class life style. He finds that
after dinner the men smoke before they join the ladies. The roads of the Penge are under repair. Different boards are adhered to the walls of the houses. He learns a very bad condition of Penge. Another aspect that Maurice learns in his process of growing up to appreciate beauty. His personal development coincides with the aesthetic judgement. He learns partly from Durham and partly from his own experience that things have to be loved for their beauty. This journey to aesthetic sensibility is significant change in Maurice. Durham’s interest in Greek art and Maurice’s own interest in London museum are all the factors that shape his awakening into an aesthetic world. In chapter sixteen Maurice speaks about the point of intersection among art, beauty and love, clearly indicating his aesthetic maturity, “We come to him by both roads. On the other hand, Greuze—his subject matter repels me. I can only get to him down one road. The rest of the world finds two.”(83)

This travel metaphor is sustained in the next chapter of the novel too. Durham’s mother, for instance, in this chapter tells Maurice that journey in life is unavoidable and that if Durham has to become a real man he should explore the world by going into far off countries to understand the difficulties of life. She articulates a typical English upper class sensibility combining the idea of growing up with the idea of knowing the world. She insists on that Durham should travel to America and visit the colonies. Further, she adds that it is dispensable to travel for at least one year to know the world. What Mrs. Durham implies here is that by going abroad, one can face the reality of life. She believes that her son had been too protected in England, enjoying all the privileges of upper class life. Hence, she believes that she should get a test of real life, travelling abroad.
Durham, in the meantime, gets caught up in idealistic notion of love and beauty. He tries to intellectualise love which can only cost in confusion in Maurice who is laid by the compulsion of flesh. Forster analyses this difficult process of Durham trying to educate Maurice:

He educated Maurice, or rather his spirit educated Maurice’s spirit, for they themselves became equal. Neither thought “Am I led; am I leading?” Love had caught him out of triviality and Maurice out of bewilderment in order that two imperfect souls might touch perfection. (89)

Back home, Maurice who is in his twenty’s is given more respect by his family members. His mother gives him all the considerations that a grown up man deserves. However, she also expects Maurice to act responsibly and to decisions in family matters. Forster elucidates the changes which Maurice practices at this stage. No is worried about Maurice as he has established his power at home and his mother initiates to speak about him in the tones she has reserved for her husband. He is not only the son of the house but more of a personage than has been expected. He becomes rich and keeps the servants in order to understand the car. He increases his acquaintances with girls. As mentioned earlier Maurice-Durham relationship is not only a homosexual link but also a two-way teaching process. While Durham tries to teach Maurice intellectual, Maurice teaches Durham the values of faith and love. Durham intellectualism is useful for Maurice to come out of the burden of Christian ethics and to understand art more minutely. However, Durham approach to love is intellectual. In chapter twenty four of the novel, Durham realizes that his social class will not allow him to have any relations with, Maurice. Rather painfully, he comes to the realization that love between them has to end. Forster records this realization in Durham, “But when he opened his eyes it was to the knowledge that love had died,
so that he wept when his friend kissed him.” (109) However, Durham has his share of learning too. Though he has to part with Maurice as his lover, he comes to some philosophical way of looking at love:

When love flies it is remembered not as love but as something else. Blessed are the uneducated, who forget it entirely, and are never conscious of folly or prurience in the past, of long aimless conversations. (110)

Compare to Durham, Maurice’s learning in their love affairs is profound and lasting. He knows very clearly that he has to part with Durham and that it is not very easy to do so. However, he is fully aware of their parting and he would miss Durham very badly. He tells Durham that parting is unavoidable. Durham on the other hand, considers the end of their relationship as necessary part of his growing up. He believed that, as a grown up man he has to end man-man relationship and welcome the possibility of a man-woman relationship. For him, the learning is that man-man relationship is an entry into the real world. Forster traces this realization of Durham as:

The love of women would rise as certainly as the sun, scorching up immaturity and ushering the full human day and even in his pain he knew this. He would not marry Ada—she had been transitional—but some goddess of the new universe that had opened to him in London, someone utterly unlike Maurice Hall. (120)

Part three of the novel is mainly about Maurice’s life without Durham, the result is moral confusion and loneliness. On the one hand, he understands that to be in love is to take the risk of living without lover but on the other hand, he truly aware that it is flesh that educates the spirit and in this sense, he has never been fully educated because he and Durham never had any sexual intercourse. However, when Durham
marries Anne and keeps a distance from Maurice, the latter believes that he is abnormal as he is not able to fancy women. This awareness creates a psychological crisis in his development hence, he consults the hypnotist Dr. Barry who complicates the issue further by relating homosexuality to the evil. He tells Maurice, “Now listen to me, Maurice, never let that evil hallucination, that temptation from the devil, and occur to you again.” (145)

One of major points that Maurice learns in his journey to adulthood that to be gay is also to be lonely. After the rejected by Durham, he slips into a grave sense of loneliness, not being able to replace his love. In his search for a cure for his condition, he understands that the biggest price that he has to pay is his loneliness. Forster describes stages of Maurice’s development, and the psychological crisis which a gay adult has to go through, “If I am, I want to be cure, I can’t put up with the loneliness any more, the last six months specially. Anything you tell me, I will do. That’s all. You must help me.” (146)

Though Maurice takes advice from Dr. Barry he understands that the doctor may not be of much use for him because he is aware of the loneliness and the gay-road travelled by Oscar Wilde and the famous musician Tchaikovsky. Maurice connects himself to legendary gay figures that too had to face similar moral crisis. Hence, when he interacts with the doctor, he is not too hopeful of a cure. Forster explains this maturity of Maurice who gets the doctor’s address, but does not suppose anything will come out of it. Even though, Dr. Barry’s attempts to cure Maurice fail predictably, Maurice does not give up his efforts to make recuperation. He tries to distract himself with reading, playing cricket and getting close to nature. After Durham’s marriage he knows that he has to
tackle his loneliness in order to survive. He makes a psychological adjustment, indicating his psychological growth and maturity.

Part four of the novel is about the further development of Maurice and his eventual journey towards happiness. In this section, Maurice has interaction with both Durham and Alec and he learns that Durham cannot make him happy while his life with Alec is ultimate happiness. This part also records the half phase of Maurice’s journey in growing up—his eventual acceptance of his homosexual identity without any conflict. This acceptance of his gay—self makes him feel more comfortable and adjusted in the real world. However, the process towards this realization begins with his complete rejection of religious norms. In an interesting conversation with Alec after their first night together, Maurice accepts his sexual identity and rejects the religion. He tells his teacher that:

“Sir, the church has gone four, you’ll have to release me.”

“Maurice I’m Maurice.”

“But the church has—”

“Damn the church.”(182)

In the last segment of the novel, it is seen that Durham wanders for peace in search of the real meaning of love whereas, Maurice is more at ease. Durham goes to Greece to learn about the Grecian concept of love and beauty. However, he is dejected because he cannot find a real Greek culture but only the dead relies of the past. Maurice in the meantime, stays in London learning about the same from the London museum. He also spends time with Alec, learning to live, sicken pleasure, “This was holiday, London with Maurice, all troubles over, and he wanted to drowse and waste time, and tease and make love.”(213)
Forster indicates clearly the point of destination for life’s journey in the ‘Terminal Note’ attach to the novel. In this note he argues that happiness is the key to love-life. If this argument is taken as the message in the novel it is Maurice who achieves this and thus, completes the growing up. It is significant here to quote from Forster’s Terminal Note:

Happiness is its key-note—which by the way has had an unexpected result: it has made the book more difficult to publish. Unless the Wolfenden Report becomes law, it will probably have to remain in manuscript. If it ended unhappily, with a lad dangling from a noose or with a suicide pact, all would be well, for there is no pornography or seduction of minors. (236)

What Forster means is that though he was not able to publish his novel, he did not want to make Maurice unhappy in the novel. This note also proves the point that even homosexual subjects can have a life of fulfilment—a life that goes through a series of negotiations with love, class system, growing up crisis, man-woman relationship and religion.

Thus, one can say that Forster has effectively used homosexuality and growing up as two thematic pillars in Maurice upon which he arranges nicely a number of secondary themes such as love, class-discrimination, identity crisis, religion and Platonism.