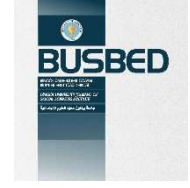


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LIMINAL SETTINGS AND CHARACTERS IN E.M. FORSTER'S A PASSAGE TO INDIA

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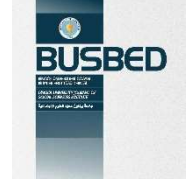
ABSTRACT


A vast number of people moved from rural to urban regions in the latter part of the nineteenth century as a result of the effects of industrialization and urbanization, which in turn led to the collapse of the pre-industrial lifestyle and economy. Conflicts on an emotional and intellectual level were also fostered by the decline of the old systems and constraints, as well as the structured and organized way of life pertaining to the pre-industrial era. Many novelists of this transitional period, such as Rudyard Kipling, Thomas Hardy, George Gissing, Joseph Conrad, D. H. Lawrence, and E. M. Forster, questioned the social, economic, political, religious, moral, cultural, and artistic institutions along with their established conventions. However, Forster, looking beyond the national boundaries, used references to other cultures, religions, alien settings, bi-national characters, and diverse traditions after traveling particularly to Italy and India. Forster's two visits to India, one in 1912 and the other in 1921, gave him an experiential knowledge of the country. In his discursively complex international novel, *A Passage to India* (1924), besides religious and socioeconomic differences, Forster uncovers significant cultural problems that can be observed in India's arbitrary imposition of a corrupted imperial system. In the novel, Forster explores the chronotopic cartographies of India and England in terms of their similarity and difference using individuals, mores, and settings. Thus, this paper aims to analyze how the theme of the East/West dichotomy in Forster's *A Passage to India* creates liminal spaces and characters discussing the false perception of India by the British.

Keywords: E.M. Forster, liminality, *A Passage to India*, East/West Encounter, hybridity

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E.M. FORSTER'IN HİNDİSTAN'A BİR GEÇİT ROMANINDAKİ ARADA MEKANLAR VE KARAKTERLER

Şule ÖZÜN¹

ÖZ

Sanayileşme ve kentleşmenin etkisiyle, on dokuzuncu yüzyılın ikinci yarısında çok sayıda insan kırsaldan kentlere göç etmiştir. Bu göçle birlikte sanayileşme öncesi dönemdeki yaşam ve ekonomi şekli çökmüştür. Sanayileşme öncesi döneme ait eski yapıların, sistemlerin, sınırlandırmaların şekillendirdiği düzenin çöküşü duygusal ve entelektüel bağlamda da çatışmaları meydana getirmiştir. Rudyard Kipling, Thomas Hardy, George Gissing, Joseph Conrad, D. H. Lawrence ve E. M. Forster gibi yazarların da aralarında yer aldığı birçok geçiş dönemi romancısı; toplumsal, ekonomik, politik, dini, ahlaki, kültürel ve sanatsal kurumları ve tüm bu kurumların yerleşik geleneklerini sorgulamıştır. Fakat gözünü ulusal sınırların ötesine çeviren Forster, özellikle de İtalya ve Hindistan'a yaptığı seyahatlerin ardından, farklı kültürlere, dinlere, aşına olunmadık mekanlara, aynı anda iki milliyete mensup karakterlere ve çeşitli geleneklere atıfta bulunmuştur. 1912 ve 1921 yıllarında Hindistan'a gerçekleştirdiği iki ziyaret, Forster'ın Hindistan'a dair deneyimsel bilgilere sahip olmasını sağlamıştır. Söylemsel anlamda komplike bir yapıya sahip olan Hindistan'a Bir Geçit (1924) adlı uluslararası romanında Forster, etnik, dini ve sosyoekonomik farklılıkların yanı sıra, Hindistan'da keyfi biçimde uygulanan yozlaşmış bir imparatorluk düzeninde gözlemlenebilecek önemli kültürel sorunları da açığa çıkarmaktadır. Forster, bu romanında Hindistan ve İngiltere'nin kronotop coğrafyalarını, bireyler, ahlaki değerler ve mekanlardan yola çıkarak benzerlikler ve farklılıklar bağlamında keşfetmektedir. Bu bağlamda, makalenin amacı Forster'ın Hindistan'a Bir Geçit adlı romanında Doğu/Batı karşılaşması temasının, İngilizlerin Hindistan'a dair edindikleri yanlış algıyı tartışarak, eşikteki karakterlere ve mekanlara nasıl hayat verdiğini irdelemektir.

Anahtar Kelimeler: E.M. Forster, aradalık, Hindistan'a Bir Geçit, Doğu/Batı Karşılaşması, melezlik

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1. INTRODUCTION

At the age of transition, writers like George Gissing, Samuel Butler, Oscar Wilde, and E. M. Forster were caught up in a torrent of materialism, atheism, idealism, and romanticism since old values and boundaries were breaking down. These writers all responded to the uncertainty of their age in their own distinctive ways. Forster traveled extensively in quest of principles that may protect the spiritual side from the influences of urbanization. Forster's two visits to India, one in 1912 and the other in 1921, as well as his deep involvement with Indian religious and philosophical thought in general, shape his novel *A Passage to India*. Forster states:

I began this novel before my 1921 visit and took out the opening chapters with me with the intention of continuing them. But as soon as they were confronted with the country they purported to describe, they seemed to wilt and go dead and I could do nothing with them, I used to look at them of an evening in my room at Dewas, and felt only distaste and despair. The gap between India remembered and India experienced was too wide. When I got back to England the gap narrowed, and I was able to resume (1983, p.238).

Forster's *A Passage to India* is titled after the *Passage to India* (1869) poetry collection by Walt Whitman. Whitman's poems describe an imaginary journey that he wants to take, and in the collection, he glorifies the history of India, musing over what it holds as a cultural legacy. Forster, as a novelist of the transitional period, integrates Whitman's idea of a journey into a different context to criticize and question Eurocentric binaries, traditions, and values at almost the opposite extremes of the attitudes governing the time. In his most challenging international novel, *A Passage to India*, Forster uses Indian, Anglo-Indian, and English characters, imperial and indigenous settings to portray how these characters can cooperate in friendly ways and stop the one sneering and the other grumbling.

A Passage to India addresses the British vision of India by sketching out the historical circumstances that rendered it hard to deal with the cultural, social, political, and physical reality of the Indian situation, as well as the Indian Independence Movement of the 1920s. British imperialism in India evolved throughout the British Raj either as a discourse or as a social, political, and economic praxis. It kept adapting itself to the reality of colonial India to preserve the British hegemony, especially in times of political crises. Forster's story, about British and Indian people in the texture of the British rule of India, mainly focuses on four characters: Dr. Aziz (a Muslim doctor), his British friend Mr. Cyril Fielding (the middle-aged Englishman, the Principal of the Government College), Miss Adela Quested (an intellectual, "a queer, cautious girl"), and Mrs. Moore (Ronny Heaslop's mother). Forster metaphorically divides the novel into three sections, each of which centers on a particular setting or location: Mosque, Caves, and Temple. The first section covers the British view of India, concentrating on the imperial setting and analyzing Anglo-Indian social mores, as well as how they shape the interactions of British, Indian, and Anglo-Indian characters. The second part focuses on the transformation of the characters revolving around a major incident: Adela Quested falsely accuses Dr. Aziz of sexual assault and has him sentenced to prison, Aziz rebels against British control, and Adela questions her 'self' between the symbolic orders of the two countries. The last part, Mosque, outlines mythical India and discusses how the outsiders' sense of proportion, self, and space becomes warped, resulting in alienation. In "Three Countries", Forster highlights that the novel is "not really about politics", but about "something wider than politics, about the search of the human race for a more lasting home, about the universe as embodied in the Indian earth and the Indian sky, about the horror lurking in the Marabar Caves and the release symbolized by the birth of Krishna" (1983, p. 22). Forster's novel depicts the main characters' physical and spiritual journeys not just in terms of religious, ethnic, and cultural distinctions, but also in the unreasoned and symbolically enforced colonial rule in India.

2. THRESHOLD SPACES AND IDENTITIES

The word liminality, which means "threshold" in Latin, refers to the "in-between" areas of interactions. "This interstitial passage between fixed identifications opens up the possibilities of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha, 1994, p.4). Postcoloniality, which is primarily concerned with the transition and transgression of borders, contextualizes and defines liminality as an ephemeral idea that refers to instability. Liminality is always about changing, subverting, and re-constructing: dynamic in the sense of supporting the center, but subversive in its destabilization of the centers. Thus, liminality offers ambiguity, plurality, agency, hybridity, and a kind of potential for subversion and change. The reputation of *A Passage to India* hinges particularly on its supposed accuracy as an imaginative handling of a mysterious land where encounters between the East and the West have been most dramatically and poignantly enacted. India turns out to be a liminal space where the dualistic constructions like West/East, Self/Other, us/them, and colonizer/colonized are dissolved, creating something new, something other than simplified oppositions and borders. India, as a hybrid space of cultures, religions, and languages, offers a "powerful and creative synthesis of disparate and contradictory elements - a synthesis which embraces difference as a sign of possibility, not as a marker of closure" (Griffiths & Moody, 1989, p.78).

In *A Passage to India*, Mosque, Caves, and Temple, the significantly symbolic titles of the three sections, are the outward spaces of a man's spiritual, emotional, and physical in-betweenness, as well as his multiple border crossings. These titles outstandingly refer to the symbolic liminal spaces where cultural practices, languages, and religions are meeting and melting. Structurally and thematically, Brown says, the three liminal sections of the novel correspond to the Fifth Symphony and its "three big blocks of sound":

A first block in which evil creeps about weakly, and the secret understanding of the heart is easily dominant. A second block, very long, and very dark, in which evil streams forth from the caves and lays waste almost everything about, but yet meets an opposition, indecisive in some ways, but unyielding, in the contemplative insight of Professor Godbole, and the intuitive fidelity of Mrs. Moore, summarily, and spectacularly not by the secret understanding of the heart, but by the strength on which the secret understanding of the heart depends, contemplative insight, intuitive fidelity. Then the final reminder, that good has merely obliged evil to recede as good receded before evil a little before (1950, p.113).

Forster creates a dialogic space between cultures, histories, spaces, and languages in the novel.

In the first section, Forster tries to describe an Indian atmosphere. In the last paragraph of the first chapter, The British Raj is likened to the sky, which "settles everything", including temperatures, seasons, and the look of the Earth "because it is so strong and so enormous" (p.3). Poetic imagery is dominantly used to depict the picturesqueness, diversity, and filth of this Indian setting. The physical characteristics of the scene include the desolation, stillness, and openness of the countryside; the magnificence of the starry nights and "the brilliant blue heavens"; and the sweating, yelling brown population (p.3). However, the earth is compared to India, which cannot progress if left alone. In the paragraph, the narrator stresses the vastness of the British Indian Empire. Although the narrator tries to be neutral, he, like Marlow in *Heart of Darkness*, confirms the greatness of the British Empire and implies India's need for British rule while showing respect for its spirituality. "The city of Chandrapore presents nothing extraordinary. Edged rather than washed by the river Ganges, it trails for a couple of miles along the bank, scarcely distinguishable from the rubbish it deposits so freely" (p. 2). The city of Chandrapore has two conflicting views; thus, it offers a liminal space for the creation of new identities. Indians live in filthy alleys, but the Civil Station, set on a hill where the English officers and visitors live, has a beautiful view of the river; furthermore, it has beautiful gardens full of colorful flowers. It "shares nothing with the city except the overarching sky" (p.3). Those Indians living in the city and the English colonials as well as visitors share a juxtaposing sense of the same city. One of the significant dimensions of identity construction is the sense of the place where one belongs. Dr. Aziz thinks that total assimilation in the city is impossible because of the richness and different colors of Indian heritage; furthermore, he criticizes imperial authority for dominating the native land. Aziz is also criticizing those who use and abuse power making some people disadvantaged. Mrs. Callendar's (and Mrs. Lesley's) snobbishness and Major Callendar's willful abuse of authority are the most odious examples of British incivility according to Forster. Thus, Aziz's in-betweenness makes him wish "to shake the dust of Anglo-India off his feet" and to "escape from the net and be back among manners and gestures that he knew" (p.18). When Dr. Aziz is summoned to the home of Civil Surgeon Major Callendar, he crosses both physical and psychological boundaries. As "he entered their arid tidiness, depression suddenly seized him. The roads, named after victorious generals and intersecting at right angles, were symbolic of the net Great Britain had thrown over India. He felt caught in their meshes" (p.13). The sense of place in the novel is "a concomitant of difference, the continual reminder of the separation, and yet of the hybrid interpenetration of the colonizer and the colonized" (Ashcroft & Tiffin, 2005, p.179). Aziz is well aware that returning to the original or pure Indian culture is impossible after years of colonization. The first section, Mosque, as a symbol becomes a liminal space leading to the attainment of a closer understanding between Aziz and Mrs. Moore, and between Aziz and Fielding.

Nothing interrupts "the endless expanse" of the city except the Marabar Hills, "containing the extraordinary caves", as symbols of Indian cultural borders (p. 4). The Marabar Caves that "are twenty miles off – the city of Chandrapore" have a particular effect both on the plot and on the characters; thus, the second section is titled 'Caves' (p.3). The Marabar Hills are like a threshold between spaces, cultures, and languages. While observing the Caves, Fielding questions his existence in this liminality:

It was the last moment of the light, and as he gazed at the Marabar Hills they seemed to move graciously towards him like a queen, and their charm became the sky's. At the moment they vanished they were everywhere, the cool benediction of the night descended, the stars sparkled, and the whole universe was a hill. Lovely, exquisite moment—but passing the Englishman with averted face and on swift wings. He experienced nothing himself; it was as if someone had told him there was such a moment, and he was obliged to believe. And he felt dubious and discontented suddenly, and wondered whether he was really and truly successful as a human being. After forty years' experience, he had learnt to manage his life and make the best of it on advanced European lines, had developed his personality, explored his limitations, controlled his passions—and he had done it all without becoming either pedantic or worldly (p.187).

Adela Quested and Mrs. Moore are in India to visit Ronny Heaslop (Mrs. Moore's son) to decide whether Adela and Ronny would be engaged to be married or not, yet with Fielding's suggestion, "Try seeing Indians" (p.24), intersubjective relations overshadow Adela's former intentions to be there. The women at the club are amused when Adela insists on meeting with Indians as if she were expressing a strange and humorous wish. Adela believes that the Caves are keys to the exotic India that she has constructed imaginatively, and if she does not visit the place, she will "never understand India" (p.79). The caves can be regarded as references to the primitive, the unconscious, and the sexual suggesting a reality that exists beyond time and space, incomprehensible to man's consciousness. The Caves produce echoes; "If one had spoken vileness in that place, or quoted lofty poetry, the comment would be the same- 'ou-boum'...no one could romanticize the Marabar because it robbed infinity and eternity of their vastness" (p.165). These echoes are like signifiers without signifieds, lacking the original voices. Thus, symbolically, in this section, no fixed meaning can be attached to India. Adela experiences a tremendous shock in one of the caves. In the darkness, she recognizes that she is unlikely to marry Ronny, and she is disturbed and angered by her experience in the cave. She believes that Aziz assaulted her, which might be the fissure of her unconscious desires or fears. Adela acknowledges throughout the trial that she was confused on account of the cave's echoes, and she was not feeling well for a time. Since she is unable to respond to the direct question of whether Dr. Aziz abused her or not, the case is dismissed. As Godbole explains to Fielding, "absence implies presence, absence is not non-existence" (p.186). During the visit to the Marabar Caves, the most striking collision between the East and the West takes place, which causes a mental breakdown of Adela. She drops the complaint once her private sentiments are made public and Anglo-Indian officials affirm her mistake in accusing Aziz of assaulting her in the cave. What happened in there is deliberately vague, like those echoes. The inside-outside complexity manifests itself psychologically inside the colonizer/colonized duality. The liminal caves destroy all efforts at categorization, referring to the idea that Indian spirituality is beyond the grasp of the Western mode of thinking.

Although most critics of the novel treat the Marabar Caves as the symbol of evil in the universe, the caves also symbolize both mystery and muddle, and they stand for a type of religious experience accessible only to a particular kind of Oriental intelligence just as India itself. The Marabar Caves represent unknown India, the symbolic of other. In the Caves, Mrs. Moore has a glimpse of complete "muddle" and disillusionment, and the echo produces in her "a curious spiritual confusion" (p.78); thus, the Marabar Caves may be the scene of a revelation, perhaps confused and murky, but comprehensible to the Hindu mind. The last section, The Temple, is a liminal symbol of Hindu unity in love, which is no unity, and Forster's account of the ceremony is shot through with farcical touches, with the result that of all the symbols the Temple seems the most crudely ironic. In the last part of the novel, Adela has "the beginning of the Hindu vision of things and it has crushed her. The dominant Hinduism of the third section" of the novel is "the vision in which the arbitrary human barriers sink before the extinction of all things" (Trilling, 1959, p.159). Mrs. Moore is also "terrified over an area larger than usual; the universe, never comprehensible to her intellect, offered no response to her soul, the mood of the last two months took definite form at last, and she realized that she didn't want to write to her children, didn't want to communicate with anyone, not even with God. She sat motionless with horror . . . then she surrendered to the vision. She lost all interest" (Forster, p.161).

Besides the symbolic divisions of the novel, some significant incidents and conflicts also create liminal spaces where master-narratives are questioned. The trial of Dr. Aziz arouses anger and contempt among the British and Indian characters. Anglo-Indians, without giving reference to the merits of the case, decide that Aziz is guilty. Mr. McBryde believes that the assault on Adela was preplanned by Aziz; furthermore, to prove it, he speaks in an authoritative tone: "I have had twenty five years experience...all natives are criminals at heart" (Forster, p.164). Mr. McBryde refers to false Oriental biology, claiming that all natives are "product of loose life" (Forster, p.219). Mrs. Turton considers the assault on Adela as an insult to the Anglo-Indian community. The disillusionment of the women is also the collapse of the Western values, and this epitomizes the British failure in India, proving that they cannot and will not fathom the duplicity that is inherent in the Indian subcontinent. Stuart Hall suggests that identity "belongs to the future as much as to the past" as everything "which is historical" undergoes "constant transformation" and cannot free itself from the grips of "history, culture and power" (Hall, 1998, p.224). As Mrs. Moore and Adela confront India's enigma, all of their boundaries and beliefs appear to be deconstructed, and as a result, they move into a liminal space between the two cultures where they can recreate multiple self-positions. In between cultures, Adela finds a liminal space to recreate her spirituality and vision of her existence. Earlier in the novel, she wishes to discover the exotic/real India as a product of Western culture and discourse, much like a typical tourist in India. Fielding's first estimate of her: "Good God! why, the girl's a prig. . . . She struck me as one of the more pathetic products of Western education. She depresses me. . . . She goes on and on as if she's at a lecture—trying ever so hard to understand India and life, and occasionally taking a note" (p.116). Adela, at the end of the novel, understands that to reach such an originally exotic culture or identity is futile as "this quest for national authenticity is that - as far as India is concerned, anyway - it is completely fallacious to suppose that there is such a thing as a pure, unalloyed tradition from which to draw" (Rushdie, 1991, p.67). Nothing in India is

“identifiable, the mere asking of a question causes it to disappear or to merge in something else” (Forster, 1983, p. 84). After the trial that shows Adela her limitations, she begins to rearrange her life before leaving India totally, she declares stoically: “I was brought up to be honest; the trouble is it gets me nowhere” (Forster, p.233). Before she leaves, she questions herself again and utters these words: “Why didn’t I rush up to him after the trial? Yes, of course I will write him an apology...I can do this right, and that right; but when the two are put together, they come out wrong. That’s the defect of my character. I have never realized it until now” (Forster, p.234). Despising her Western education and materialism, she tries not to get the worst of both cultures; instead, she regards it as the due punishment of her spiritual ignorance. At the end of the novel, Fielding finally gains a new vision of Adela when “she was no longer examining life, but being examined by it; she had become a real person” (Forster 238). Since “in her ignorance” Adela “regards Aziz as India”, she fails to realize that Aziz cannot satisfy her yearning to find a “true” India because of Aziz’s own hybridity. It is obvious that the idea of “doubleness” creates a new symbolic order for the characters and their understanding of the place (Forster 33); this hybridity “becomes the process of symbolic interaction, the connective tissue that constructs the difference between upper and lower, black and white” (Bhabha, 1994, p.133).

“The things to look at are style, figures of speech, setting, narrative devices, historical and social circumstances, not the correctness of the representation nor its fidelity to some great original” (Said, 2019, p.21). Orientalism is all about representation, and Said’s analysis of Orientalism exposes the European representation of the Orient as a discursive operation of power. The West’s formulation of itself as modern, civilized, and refined is a significant part of Eurocentric discourse, according to which the East is necessary for the West to establish its dominance over the colonized. While defining the other, the colonizing power regards the colonized as without history, culture, and progress. As Said articulates, “In this view, the Indians have no life, history, or culture to speak of, no independence or integrity worth representing without the West” (2012, p.xix). According to this, Eurocentric representations construct the other with negative attributions. McBryde (the police superintendent) in the novel states that “all natives are criminals at heart” since they live “south of the latitude 30”, strongly believing that Dr. Aziz is guilty of the assault of Adela since any indigenous man has the potential to do this. His further remarks also highlight spatially driven Eurocentrism when he says Indians “are not to blame, they have not a dog’s chance—we should be like them if we settled here” (p.184). The collector hosts a bridge party to illustrate to Mrs. Moore and Adela how rude and backward Indians are, how any encounter between Indian and English people is certain to fail, and how the notion of attempting to achieve equality is absurd. The party turns out to be a heterotopia where the West and the East meet. Parallel to the hegemonic expressions of McBryde, Mrs. Turton at the party says that she will not even shake hands with “any one of them” since “they are dirty” (p.41). She also constantly uses hegemonic discourse to define Indians and Indian culture reminding Adela that she is “superior to all any one in India” that’s why she should “avoid seeing them” (p.25, 42). The women at the Chandrapore Club inform Mrs. Moore and Miss Quested about the hazards of mingling with the natives in any social or personal setting, since it may infect them. When Adela reveals that she has not been in touch with any of them yet, Lesley states, “Lucky you for not speaking with any” (p.25), and Mrs. Callender (the wife of the local civil surgeon) continues, “Let them all die, because they give me the creeps” (p.26). Adela notices that the English colonials regularly refer to Indian people as inferior other with the idea that “the best thing one can do to a native is to let him die” (p.44). Such labeling and significations make Adela question her sense of self in India and England. Adela is saddened by the confinement of English life since it means that “real India passed by unobserved” (p.45) and that her married life with Ronny most probably would be restricted to nightclubs, more than that, “She would view India always as a frieze” (p.45). Adela’s discontent with the Club Ladies’ discourse of place is palpable. However, through characters like Adela and Fielding, Forster defends the otherness of Indian culture out of respect for cultural and geographic differences. Like Forster, Adela is aware of the instability of British control in India as “generations of invaders have tried, but they remain in exile” believing that because Indians are the natives of the land, they will not put up with being labeled as “untouchable” (Forster, p.135).

The binaries of the Eurocentric discourse are also questioned by the natives like Dr. Aziz. Aziz, while he is arguing with Mahmoud Ali, claims that all Englishmen are the same, “Be he Turton or Burton. It is only the difference of a letter [...] All are exactly alike” (Forster, p.7). In the two years following the trial, Aziz starts to despise the English and refuses to interact with them as he has finished his “foolish experiment” (p.289). He angrily says “Down with the English anyhow. That’s certain. Clear out, you fellows, double quick, I say. We may hate one another, but we hate you most. If I don’t make you go, Ahmed will, Karim will, if it’s fifty-five hundred years we shall get rid of you, yes, we shall drive every blasted Englishman into the sea, and then” (p.315). Aziz definitely criticizes the imperial power that changed the texture of the Indian identity and setting, but while introducing the Indian setting, Aziz also uses these words: “Slack Hindus – they have no idea of society; I know them very well because of a doctor at the hospital. Such a slack unpunctual fellow! It is well you did not go to their house, for it would give you the wrong idea of India. Nothing sanitary.” (p.62). Aziz, being in-between cultures, can have a critical standpoint. As stated in the novel, “Suspicion in the Oriental is a sort of malignant tumor, a mental malady that makes him self-conscious and unfriendly suddenly; he trusts and mistrusts at the same time in a way the

Westerner cannot comprehend. It is his demon, as the Westerner's is hypocrisy" (p.272). When Ronny and Adela talk about how Dr. Aziz "was exquisitely dressed, from tie-pin to spats, but he had forgotten his back collar stud", they say it shows the fundamental "slackness that reveals their race" (Forster, p.87). The dichotomy of a European self and non-European other is subverted by characters like Aziz, Fielding, Mrs. Moore, and Adela through their efforts to understand each other. Such liminal characters deconstruct and reconstruct their identities constantly and performatively. As Cyril Fielding feels "we exist not in ourselves, but in terms of each other's minds" (p.242).

The Indian English language also creates dialogic spaces for the characters. In Forster's novel, the women at the club incorporate Indian words into their vernacular. The schoolboy Rafi sums up the part of the problem when he murmurs, in rationalizing the false rumors he has propagated, that "the bad English grammar the Government obliged them to use often gave the wrong meaning for words, and so led scholars into mistakes" (p.105-106). Forster uses Indian and Arabic words with caution. Sometimes he feels the need to explain fully the word; other times, the context or repetition clears up doubt as to the word's general meaning if not to its specific differences from other items in the same classification; and still other times, a rather uncommon word; remains indigestible for the reader unfamiliar with India. Forster's exquisite description of *the punkah wallah* (Forster, p.212) is one of the book's most memorable passages, but he makes little effort to explain the following, except to indicate that each belongs in the general category of servant: *sais* (Forster, p.15), *chuprassi* (Forster, p.17), *peon* (Forster, p.94), and *mali* (Forster, p.197). Tazia remains mysterious until he finally describes one on page 188. It is obvious that one rides in a *tonga* (Forster, p.17), a *tum-tum* (Forster, p.79), a *howdah* (Forster, p.137), and a *band-ghari* (Forster, p.239), but only *howdah* is used in a way sufficient to guess its specific function and meaning. *Dhoti* (Forster, p.71) is an article of clothing which he fails to describe. Vague but obviously edible are *pan* (Forster, p.17), *gram* (Forster, p.45), and *chhota hazri* (Forster, p.207). *Saddhu* (Forster, p.102), *badmash* (Forster, p.108), and *hakim* (Forster, p.229) designate certain types of people, but Forster presumes the reader's knowledge. Adjectives *pukka* (Forster, p.29) and *burra* (Forster, p.29) are not sufficiently clear. Finally, the following words are rather difficult to decipher with certainty from their contexts: *hammams* (Forster, p.70), *nullah* (Forster, p.87), *chunara* (113), *pujah* (Forster, p.130), *shikar* (Forster, p.138), *pargana* (Forster, p.173), *Ghats* (p.205), *bulbul* (Forster, p.260), *almeira* (271), *durry* (271), and *memsahip* (owner). Adela tells Aziz as they stand near one of the Caves that if she marries Ronny Heaslop, she will be like one of those Anglo-Indians she is criticizing. Aziz does not like the description and requests that she take back such a "horrible remark" (Forster, p.161). Adela replies, "It's inevitable. I can't avoid the label. What I do hope is to avoid the mentality" (161). For Bakhtin, "the word, directed toward its object, enters a dialogically agitated and tension-filled environment of alien words, value judgments and accents, weaves in and out of complex interrelationships, merges with some, recoils from others, intersects with yet a third group" and "the living utterance, having taken meaning and shape at a particular historical moment in a socially specific environment, cannot fail to brush up against thousands of living dialogic threads" (1981, p.276). The dialogic language space in the novel "challenges fixities, in this way, the ambivalence of colonial discourse and the productive space which it opens up give the colonized a more powerful role and performative individuality. Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we perceive ourselves and our place in the World" (Ngugi wa Thiongo, 2005, p.16). Forster's cross-cultural novel also shows that any discourse, including self-formation, is a dialogic interaction with other discourses that are not without context or spatiality. This heteroglossic novel, like India, becomes a heterotopic space where different utterances meet and melt, and new forms of expressions are produced.

Finally, the friendship between Aziz and Fielding leads to hopeful communication between the cultures, as Forster hopes. "No Englishman" utters Aziz, "understands us except Mr. Fielding" (Forster, p.98). The two men meet for the first time at Fielding's house, where the principal Fielding arranged a tea party in order to introduce Adela and Mrs. Moore to the others. This tea party, in contrast to the failed Bridge Party earlier, turns out to be a heterotopia where Indians and British officials may build cultural bridges on equal terms. Although Aziz is asked to feel at home, he "was offended. The remark suggested that he, an obscure Indian, had no right to have heard of Post Impressionism - a privilege reserved for the Ruling Race Indeed, he was sensitive rather than responsive. In every remark, he found a meaning, but not always the true meaning Fielding, for instance, had not meant that Indians are obscure, but that Post-Impressionism is" (Forster, p.84). When Aziz is accused of the assault, Fielding believes that Aziz is "innocent". His rejection of sharing the impulsive action of his compatriots is believed to "have done his country and the Empire incalculable disservice" (Forster, p.215). Fielding's steadfast support of the accused Aziz brings him even closer to the Indians even though he knows that "[h]enceforward he would be called 'anti-British', 'seditious'" (p.183). He foresees that "there would be a muddle...Born in freedom, he was not afraid of muddle, but he recognized its existence" (Forster, p.183). Although Fielding is completely ostracized by his compatriots, he takes a significant step towards liminality by becoming friends with Aziz and supporting him against the Anglo-Indians.

3.CONCLUSION

The last section of the novel, the Temple, makes an effort to close the gap between the cultures and bring the two sides together. India seems to the foreign characters as a negative force because of the formlessness of the Indian environment, the confusion of the world of men, the absence of emotional cohesion, and the religious dissents. However, E. M. Forster, who writes from knowledge, experience, and according to a general corpus of principles like goodwill, tolerance, and truth, believes that it is fundamental to make an effort to understand and appreciate other people and other cultures. According to Forster, the West and the East may get along not just in the protected space of Cambridge where Hamidullah is welcomed long ago, but with a mutual understanding. The last part of the novel offers a possible reconciliation of differences, not in negation but in a larger synthesis. Forster glamorizes no one; even the more symbolic characters are very humanly weak. The very ambiguity of the characters here is a healthy departure from the stereotyped figures of good and evil who gave earlier British novels of India the air of morality plays. Adela's failure in India is more dramatic and hopeless than Fielding's, but Forster indicates that a passage to India is neither easy nor for everyone. Together, Fielding and Adela emerge as the embodiments of ideas expressed by Forster in his essays and other novels. At the end of the novel, by using the metaphor of horses racing in opposing directions, Forster might be suggesting that they can only genuinely be friends after India is free. However, it is certain that the idea of space in the novel no longer serves as a straightforward and customary element of fictional writing that falls within the bounds of purely realistic precision and embellishment, but it puts it in a new light making all the characters constantly evolve in time and space.

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