

Ethical values in E.M. Forster's a passage to India

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Abstract- *The importance of E.M. Forster's work lies in his capacity to portray some of the most pressing issues of the twentieth century, despite their variety and complexity, in a way that is both meaningful and beautiful. Modern civilization is sensitive to connections and concerns of profound human interactions. In the face of a hostile culture, the development of Maurice's inner existence is examined in depth in the current work. Even though ethics aren't the only thing on Forster's mind, they're essential to grasping his works, as well as what we may term "Forster's universe." They hold the key to uncovering what would otherwise be impossible because of its immense size, rocky terrain, and sheer complexity.*

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INTRODUCTION

It is more constructive to see Forster's creative career as an endeavor to examine and where it was appropriate for Forster, to critique and change the ideals and attitudes he had learned as a young man. as a result of (Grandson: 1962: 05) Novelists of the Edwardian era, like Edward Morgan Forster, are known for their work. It's hard to know where he stands in the literary landscape of the twentieth century. As a writer, his exceptional ability is in portraying diverse elements of human civilization. " He stands out among his peers because of his unique point of view on the world. A clear picture of modern society and its ills may be observed in his humanism and interconnectedness themes. To this, he also adds his thoughts on art, religion, culture, and politics to his works, as well as a concern for people. His works provide a solution to the dilemmas and inconsistencies of contemporary living. There must be some kind of linkage between the mind and the body, whether it is visible or unseen; he thinks this is necessary for a healthy social existence.

Forster's works are not just concerned with ethics and Ethicals, but they are essential to an understanding of both those works and of what may be referred to as "Forster's universe" as a whole. These are the hints that lead to a deeper understanding of a subject that would otherwise be impossible to comprehend. It is the goal of this research to provide an angle of view that allows for a more steady and clear view of the world that Forster has described as helping to achieve what he has called:"The extremely crucial phase in our

voyage through the great arts is the sensation of participation with a creator."iii (Arnold: 1951: 117)

In A Passage to India, he expresses himself in a way that is authentic and passionate. Forster's India is a microcosm of our own contemporary world, complete with a plethora of ethnicities, religions, and social strata, as well as a plethora of competing ideologies and goals. As the English rulers symbolize Western rationality, India presents him with an unintentional caricature of their successes. He is also confronted with the victory of natural processes that such rationality claims to have controlled and governed. As a result, there has been a lot of critical debate on the nature and validity of these ideas. An artistic masterwork, the book is characterized by a finely textured, highly wrought, and meticulously organized structure. Another important consideration is the quality of its craftsmanship. With each passing chapter, Forster's last book becomes more and more distinct from the rest of his oeuvre.

It was a spiritual journey that took place throughout these intervening years visually pleasing and intellectually complex, the book reflects the current state of Indian society. The theme of Forster's A Passage to India is relevant now as it was during the interwar era because it deals with the search for order and a foundation for long-lasting ethical ideals in a chaotic environment. When one travels to the east, one undergoes what is known as a "rite of passage," a rebirth that allows one to see beyond the logical into the realm of the mysterious. In the abyss between England and India, the whole universe of strife and alienation is imagined. In a

more significant sense, this represents Foster's ethics, which is a yearning for togetherness. Like Whitman's *Passage*, Whitman's stories Asiatic, primordial tales are a trip into the dark, unfathomed past of Indian mind. Because of their search for unity in a society full of division and disintegration, the novel's protagonists find themselves in an impossible situation. E.M. Forster's work is characterized by a constant struggle to reconcile man's tragic antithesis with the fullness of truth that permeates it.

As a result of its natural scenery, formless building and local people of diverse faiths, nationalities, and regions; therefore a far more complicated setting for presenting the contrasts and tensions, India presents an ideal backdrop for this story. Personal connections are the primary priority. The British and Anglo-Indian elements are represented by the Caves, while the Hindu aspect is represented by the Temple in a *Passage*. Such differences are important because they illustrate India's variety and complexity, as well as the issues faced by its people. Since the Barabar Caves, after which Forster based his Marabar Caves, play a significant role in the story of *A Passage to India*, most of the debates on the Marabar Caves focus on one of two major themes: historical, religious, or mythical links. The caves are the thematic heart of the book, indicating the location, whether imaginary or real, from whence everything in the story develops, regardless of whether they communicate meaning directly or figuratively. Clearly, Forster is referring to both the earthly and the spiritual realities when he uses the term "India." Indians are fighting for national independence and self-governance in both the literal and the metaphorical senses of the word, and the two are intertwined throughout this country's history. Forster uses India in a variety of ways, including in both meanings at the same time. When it comes to Forster's ethics, he strives to unite people throughout the world and then to unite them with the infinite. The international novel, as envisioned by Henry James, is more than just a national book like *Howards End*; it is an effort to reconcile conflicting value systems from a unified global perspective.

While the novel's literal level stresses the divides between Indians and Englishmen and the variety among mankind, the symbolic level provides the path to cooperation and peace.unity. A person's yearning for connection is expressed in a variety of ways. It is Mrs. Moore's goal to "be one with the cosmos" when she arrives in India. To sing the melody of the future, we must transcend our differences in religion." (P.208 in the API) 'Ah, that's a bhakti,' Godbole remarks of Aziz's poetry "one on the oneness of countries" (API: P.293). Instead of "an indefinite aim beyond the stars" (API: P.264), Fielding and Adela are looking for meaningful relationships with the people around them. Individual perversion and the quiet cosmos of caste, religion, country, race, and ethnicity all work together to keep man alone and unfulfilled. Nevertheless, they persist in their search until, miraculously, a little link is found.

A moral vision that is certainly partial but still perceptive and unsettling underpins Forster's politics. Aziz and Fielding agree to a friendship agreement towards the conclusion of the first half of the story. As the second half of the episode comes to a close, there is a calmness between them that leads to an agreement at the Mosque. Eventually, distrust and mistrust take their place. While political ties are in jeopardy, personal ties aren't doing much better either. Ronny calls off their engagement since Adela has been shunned by the English-speaking population. The Indians misunderstand Fielding's plight since he has been ostracized by his fellow Americans. As a result of Fielding's friendship with Adela and his cold, rational intellect, he and Aziz would not be close friends for very long. To emphasize this point, Forster has Aziz suspect Fielding of having a romantic relationship with Adela.

Their intercourse was interrupted by tangles...pauses at the incorrect places, an intonation."and a full discussion was lost because of misunderstandings," he said. (API code:)Aziz's attitude toward the English has hardened after his catastrophic trip to the Malabar Hills. A hazy and bulky picture of a homeland is starting to take shape in his mind, and he chooses to leave British India and work for a Hindu state. All the expectations and hesitant gestures of togetherness have left one with the impression that compassion and good will have failed. As a result of the events described in Part I, only hate, force, and fear remain. Marabar has won, and here is why. The passage from total faith in physical reality in Part I to disbelief in the Marabar parallels the transition from life to death. Temple, the third and final portion, has been seen by some commentators as an afterthought and an unnecessary addition. J.B. Bear has the following to say about this:

"Adele's denial that Dr. Aziz followed her is the sole conclusive evidence of what happened in the cave. Moreover, if this denial is all that is shown, the trial's most important events should be saved until the novel's conclusion. Why is there so much time devoted to topics that have nothing to do with the story? 'iii' (Bear: 1962: 132)Forster seems to believe that life is utterly irrational, and that the only way to understand it is to use one's imagination. He comments, "It is difficult to understand the prevalent Hinduism in section three." v (Trilling: 1951: 144) However, we cannot discount the novel's socio-political setting for those who consider Forster as a mystic because of the dominating Hinduism. As though the mysterious powers were more powerful in India, this mystery manifests itself in physical forms. Since the Hindu path is least hostile to the unconscious and instinctive, least dogmatic, and most unafraid of vision or shadow, Forster holds it in especially high esteem in his work. In the novel's third quarter, the fragments are essential to the novel's structure.

Arranged in an orderly manner. The West has suppressed and lost many aspects of Hinduism, but the religion helps to revive them. According to Radhakrishnan: Immanence of God is acknowledged by Hindu thinking to be a truth that permits of varied degrees. However, although God illuminates everything, His light is most clearly seen in organic rather than inorganic matter, in consciousness as opposed to unconsciousness, and in humans as opposed to other sentient beings. v v (Radhakrishnan: 1961: 51) When Janam Ashtami is celebrated it is a time for people to get together and share a cheerful outlook. A torch-lit procession takes a replica of Gokul, the hamlet where Lord Shiva was born, to a big tank at Mau on the night following his birth. Professor Godbole, who McConkey considers the novel's sole truly prophetic character, is a part of this celebration. The birth of Lord Krishna is being heralded at the Mau palace by a Europeanized band, complete with drums, cymbals, and electric lights. Individuals, no matter how little they seem in the big scheme of things, nonetheless have significance. This is the exact opposite of what the caves taught. Even while "people are vital," the relationships between them are not, according to Forster's words: "everything exists, nothing has worth". (API: P.115-16) At the event, Professor Godbole, who is leading a choir, is trying to find a way to unite everyone in the world. When Godbole sings, "Tukaram, Tukaram, Thou are my father and mother and everyone," the meaning is plain. (API: P.280) Not to God but to Maharashtra's greatest mystic saint, Tukaram, the Bhakti cult's proponent of the connection between man and God via love. As the novel's fundamental premise, this oneness with God is depicted in Hindu mysticism. Forster writes: "The Hindu is concerned not with behaviour but with vision" when describing the experience of being one with God. It seems more vital to know who God is than to perform what God tells us to do." In other words, vi (Forster: 1914: 304) This metaphysical craving for Godbole is a crucial part of Hinduism's persistent quest for otherworldly ideals and ethics, according to Forster. As a joyful affirmation of one's search for the holy, Indians celebrate these festivals.

According to Forster, contemporary love is like a self-regenerating energy, yet it isn't at all love that has been divorced from the real world or human connections. Forster is a firm believer in the importance of a person's mental and physical growth. Even if the protagonists he creates don't always show this kind of holistic personal growth, it can't be said that their failures reflect on him as a creator. Despite the fact that they must part ways at the conclusion of the book, Aziz and Fielding remain friends. They can't get together again because of the social and political situations. Their love for one other is unaffected by their political differences. This closeness is evident in the tone of the dialogue. Even if Fielding and Aziz must separate, Forster's ethics of the hidden knowledge of the heart have prevailed. A Passage to India's structural arch has this as its central theme:

Kindness is the only way out of this situation, and I'm here to tell you that. (P.114 in the API) The conflicting forces in the narrative are brought into sharp relief and finally reconciled by the collision of the two boats. Where logical explanations have failed, it provides a sense of harmony. The river at Mau is where the three ways of existence come together. When the waters of life and fertility converge, Fielding and Aziz are encircled. An emotional and intellectual bridge is built between East and West as the devotional ceremony reaches its pinnacle. The water tank at Mau serves as a global metaphor for life's cyclical nature and the power of water to sustain and enhance it. The tank has an almost religious purity because of the spiritual icons that are submerged in the water. The instant it was ingested, they all began to resemble one another; as soon as it was removed, they returned to their original state as clumps of dirt.

Despite the novel's comedic style, the tale structure is as timeless as the old myths it draws inspiration from. Readers are constantly reminded that the physical and spiritual worlds are two distinct but intertwined facets of the same reality. In the story, Forster uses a mirror to reflect an order in men's and the universe's worlds. The three classical unities of time are clearly established and maintained by him. The first two portions take place over a period of one or two months, while the third takes place over a period of two years. Chandrapore is the setting for the first two portions of the story, whereas Mau is located hundreds of miles west of the Marabar Hills. Only the final event, which happens in a native state, takes place on Anglo-Indian territory. Forster's mythological style of narration and the novel's archetypal importance have an impact on the novel's transition from classical to romantic.

Three phases of man's spiritual history or the evolution of a person are intertwined with the novel's narrative. Disillusionment in the Malabar and conditional success in Godbole's meditation during the Hindu festival are examples of the shallow stage typified by Aziz's false optimism in the novel. Human and physical waste land melts away and God is no longer completely absent. As a religious symbol and a human figure, the Temple and Godbole provide hope for man's spiritual journey today and in the future. To put it another way, Mosque investigates the Muslim perspective on reality. Similarly, Caves exposes the ambiguity and sterility of Western rationality, whereas Temple praises Hinduism's holistic spirituality. Each facet of the novel's creative arrangement bears the hallmarks of the novel's dialectical structure: affirmation-retraction-reaffirmation-retraction. That the Caves separate Mosque from Temple is Glen Pederson's opinion. As a result, Forster illustrates the fundamental difference in India in two mindsets toward these two distinct lifestyles, based on principles and ethics.

Not only are there many disagreements in the mosque, but there are also many efforts to come

together. The mosque is a symbol of what India's social and religious past has done to the country. To put it another way: "What did it matter if a few flabby Hindus had preceded him there and a few frigid English had succeeded?" Aziz's sense of beauty makes it less susceptible to nationalistic prejudice than Christianity. In order to produce emotional poems celebrating the Islamic past, thanks to his knowledge of history, India does not seem lovely, romantic, or even mysterious in *A Passage to India*, because it is not. All faiths' ethical systems have limits, yet they are not mutually exclusive. They have an interpretive value that extends beyond the mosque itself. Misunderstandings and squabbles among the middle class are the result of this confusion, which is a major theme in the books. Chaos is seen in greater and more worrisome proportions in *A Passage to India*. It corrodes not only interpersonal but also interethnic interactions. Mystery offers a solution, and romanticism is concerned with the hints of order that may be discovered in the beauty and mystery of the world around us. A significant emblem of unfathomable truth is established in India's social and historical confusion. It is evident from the beginning that reality is separated into two categories: the commonplace and the extraordinary. Chandrapore is a good example of the commonplace. "It is commented upon."

As a metropolis, it lacks anything that might be described as outstanding. In addition to the normal, there is the "extra-ordinary," which exists outside of it. The following is an excerpt from Frank's 1966: 92: "It's like the start of a film, with a bird's eye perspective of the world, in the first chapter of the book. The description of the Ganges and its relationship to the city contains both negative and positive motions, much like the combination of nothing and something in the first statement. There is removal and degradation but also a building up of substance. Here the sphere of daily existence is regarded as the market place of commerce and other practical endeavors to live. The Ganges is not sacred in this place, as it may be elsewhere, but it is here perceived as lacking in spirituality. There are a few Ethical qualities to be found in the regular world, but they must be sought for, since they are concealed behind a thick layer of dirt, much like the trash dumped by the river. An ordinary world is filled with filthy alleyways beside private gardens and elegant buildings, which are surrounded by a mix of both class distinctions.

Through describing the contrasts between Chandrapore's indigenous population and its government officials, as well as by alluding to the strange caverns, the novel conveys a sense of dread and dreadfulness. It is the pictures of an undifferentiated ground and an overarching sky that serve as the novel's guiding symbols in the opening chapter. The dome of the sky is an ambivalent picture offering both the promise of a rounded perfection but also suggests as a receding infinity. When Mrs. Moore and Aziz encounter the ideal Friend in the first part of the story, the dome, it gets connected with the

mosque, and this hidden knowledge of the heart is experienced by both of them.

Because of its relationship with the red-brick civic station, this self-conscious mannered style is accentuated by its implied critique. Grocer's bungalow graveyard and right-angled roads characterize the rise itself, where life is defined functionally. Consequently, they were historical in nature, and the gushy romantic language is linked to self-protective European concepts of technological advancement and civilisation. One way to look at this is to think of it as a parallel universe to the ever-shifting fluid andLike the social domains that have been arbitrarily partitioned, the sky has its ups and downs and is periodically traced out by clouds. However, in most cases, it's a unified dome made up of a spectrum including all hues. Stylistically, the description appears to be an effort to transcend the weak formulation of guide-book discussions and typical love pictures in a voice without expectation, value, or judgment. They become metaphysicians of light, integrating naturalistic observation of the sky's changes with religious symbolism, a dome of tinted stars hanging like lights from an enormous vault of skylight. Finally, the sky is both an all-encompassing and uniting dome above life and an empty expanse beyond the reach of human care. Even if the sky is the same in both cases it must be seen as a meeting site between being and nothing.

Forster's most effective lyric poetry comes from his depiction of the visitor's experience in the caverns. Before going on to describe the caves as symbols of womb, tomb and pre-rational state, Stone cites the whole sequence to explain how it incorporates all the symbolism in the book. They accomplish what Godbole never does: a glimpse of the vitality of stone. The image culminates in a subdued sexual climax and closure that blends the sky, earth, and stone, within and outside, human and alien. Archetypal in structure, the novel's climax follows the ritual's progression.

All things are made up of duality and continuity, and the cyclical pattern reveals this truth without words. All of the favorable outcomes of a successful ceremony are seen in this big Hindu union: a passage, rain, fertile land, and the birth of children. Forster seems to have responded to the want for connection that permeates his writing. Ultimately, the mood of bewilderment at the conclusion of *Passage* fits with its archetypal nature: the work is complete yet incomplete, fully produced but unfinished. From the Forster-created society of understanding pleasure and interest, Forster has opened the door to infinite future possibilities. A central theme of the work is that human beings cannot completely comprehend one another since it is in their nature to be mysterious, originating from mystery and descending to the grave in the same atmosphere of uncertainty and ambiguousness..

To attain its artistic independence, *A Passage to India* leans on E.M. Forster's deep sentiments and builds its narrative around them with forceful constancy. Symbolism and story work together to achieve a same goal, and the quiet style reverberates like Mrs. Moore's voice to amplify the nightly anxiety. With the use of evocative pictures and echoes, Forster manages to effectively combine his ethical and artistic vision by incorporating the little human society of Chandrapore and its discordant quarrels and misunderstandings into the story. There are no illusory hopes of exaltation in the story; instead, it focuses on the human inability to connect with the rest of nature. Even after centuries of carnal intimacy with the Marabar Hills and his fellow men, he feels like an outsider in the mighty Ganges beside him. Forster's portrayal of his activities does not succumb to the current fad for objectivity and distance. Consistent confidence allows him to bring to light on his characters' actions an intriguing mind's whimsical but completely honest but entirely straightforward views.

The scariest and most well placed reference to the unique caverns of Chandrapore is conveyed via its portrayal of the opposing features of Chandrapore, the one local and the other official. An overarching sky and an undifferentiated soil become the novel's governing metaphors. Sky's dome is a picture that both promises and suggests an infinitely receding infinite, all at once, in one image. First, the dome is linked to the mosque through Mrs. Moore and Aziz's experience of the hidden knowledge of the heart and their search for God via the ideal Friend in Islam.

Forster is a writer whose work spans the late Victorian and early modern periods. Retracing his steps to classical ideals of harmonic perfection, he sought to regain the lost oneness of man's soul and body, which had been destroyed by technological advances. Forster found solace in nature, as did many of the great romantic poets. Modern man looks to nature for answers to his existential questions. We need more than just contemporary myths in order to have a sense of purpose in our lives. Nature was not only a source of man's identification in the past, but he also placed significance in it. Ancient harmony found in myths and archetypes derived from the earth and nature aided mankind in clinging to its existence. To build deep ties between his characters and environment, Forster used primal myths and archetypes in his stories. The most important values that have helped people find purpose in their lives are those of brotherhood, friendship, solidarity, and love. Because he was always a part of something, man has never felt alone or alone. A true sorrow and self-estrangement result from man's separation from the rest of the world and extreme loneliness. The tyranny and alienation of mankind, as well as the contemporary society's spiritual crises, are powerfully expressed via E.M. Forster's mystification.

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