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RACE RELATION IN "A PASSAGE TO INDIA" RELATED TO TREATMENT OF INDIA IN RUDYARD KIPLING'S KIM AND IN E.M. FORSTER'S: A COMPARATIVE STUDY

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Abstract: At first sight, Kim may appear as the story of an orphan white boy gone native cloak, he is indistinguishable from the natives of the soil. He uses his native cloak of invisibility and becomes a peerless secret service Agent. J.I.M. Stewart finds him, "sheerly and superbly a boy's dream boy and he is really that".[3] It is his proud privilege even in his proud privilege even in his infant years to be thrilled by the words as "warn the Pindi and Peshawar brigades". His playthings are not dummy and insensate dolls but "a mother of pear; nickle-plated, self extracting, 450 revolver" (Kim Pg.229). He is equally adept at driving cows from the mountain hut and Russian emissaries from the forbidden valleys of China and Busahar. These things are significant, but more significant are the fact that he never thinks that he belongs to the ruling class. He is too much a part and parcel of India to think in that light.
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INTRODUCATION

Rudyard Kipling called his superb master-piece Kim as most ambitious work on India. Maria Couto evaluates this novel in his outstanding article "Rudyard Kipling". He describes Kim as the first novel in the English language with an Indian theme, but also a one of the greatest English novels in spite of the theme Kipling's evocation of Indian People's habits, language, and distinctive ways of thought has led to recent critical debate on Kim as the apogee of the kind of orientalism which suggests that the Englishman could meet the orient on its own terms and outwit. The best realised characters are Indian, with Kim as one of them, a fact which is used to illustrate the point that Kipling not only wrote about India but belonged to India. Yet the novel is not free from stereotypes. The oriental lack of sense of time, 'the happy Asiatic disorder', and the oriental's disregard for noise and his ability to lie, are instances of it. In Kim, the Indian Westerner recreates his own consciousness of Indian life, in a visual and aural evocation of man and nature amid the bustling and shouting, the bucking of belts, and beatings of cows or bullocks, creaking wheels, and bright fires, when India was awake and Kim in the middle of it, more awake and more excited than any one.

It was built around a large Oval Maidan, Bankipore contained the solid houses of the British civil authorities, many of them surrounded by lush gardens and tropical trees. Next to the Maidan was a long, meandering hospital. It would be, of course, reductive to say that Chanderpore is Bankipore; all of the characters and settings in the novel are first and foremost imaginative ones, and it would be misleading to suggest otherwise. Nevertheless, it seems clear that during his stay in Patna (Bankipore), Forster's mind was constantly at work, giving shape and form to his random impression of the place, and storing and form to his random impression of the place, and storing them up for future one. All of the basic features of Patna – the dusty bazars, the Oval Maidan, surrounded by European houses, the long low-sking hospital building, the luxuriant vegetation –figure to some extent in the geography of Chanderpore.

Another vital setting in the novel, the native state of man in the final section, Temple, was based on Dewas and on Chattarpur, but in the latter princedom, however, it was Forster's hosts, the Maharajah of Chattarpur, who captured his imagination. In Forster's words, the Maharajah was:"a tiny and fantastic figure, incompetent, ruse, exasperating, endearing."[21]

The Maharaja of Dewas Senior himself was a Krishna disciple and curious conversation with him, recorded in The Hill of Devi, attracted Forster to Hinduism" Salvation then is the thrill we feel when God again becomes conscious of us" (HD. Pg.25) the

Maharaja remarked. Similar mystical axioms repeatedly referred to Godbole, the spokesman of the Hindu Philosophy in the novel. He sings a song inviting Krishna and explains it in the following words. I will explain in detail. It was a religion song. I placed myself in the position of a milkmaiden. I say to Shree Krishna "come! come to me only" The God refuses to come. I gren humble and say:

RACE RELATIONS
RESOLUTION OF THE CONFLICT IN KIM

Rudyard Kipling's widely acclaimed novel Kim portrays the potentially tragic conflict of races and faiths in the erstwhile British India. It can perhaps scarcely be denied that this conflict has been harmoniously resolved in this novel.

The patient old Lama, "coming and going across India as softly as a bat", has thought it well worth-while to wait for such a Chela (Kim). Lovely is the bond of affection between them. Take for instance the following talk:

A day and a half I waited-not because I was led by any affection towards thee that is no part of the way-but, as they said at the Tirthanker's Temple, because, money having been paid for learning, it was right that I should oversee the end of the matter. They resolved my doubts most clearly. I had a fear that, perhaps, I cam because I wished to see thee- misguided by the red mist of affection. It is not so..... Moreover, I am troubled by a Dream. (Kim. Pg.164). .

That simple, wise, venerable figure is one of Kipling's most adorable creations, and pairs most beautifully with his young disciple.

It is my new chela that is gone away from me. It was boy who came to me in place of him who died, an account of the merit which I had gained when I bowed before the Law within there. (Kim. Pg.26)

They end their pilgrimage together, and the Lama enters into his rest.

He crossed his hands on his lap and smiled, as a man who has won salvation for himself and his beloved. (Kim. Pg.383)

Indeed, Lama has a great attachment with Kim. He even pays for the education for Kim, forces him to bear with dignity the pangs of separation from him, glorifies the values of education in glowing terms. Noteworthy is the scene before the gate of learning at the time of parting. When Lama says,

'Do not weep; for, look you, all Desire is illusion and a new binding upon the wheel. Go up to the Gate of Learning. Let me see thee go.....Dost thou love me? Then go, oh my heart cracks...'(Kim. Pg.165).

A noteworthy fact of this novel, which has been overlooked by Kipling's criticizes is that Kim's employers were not at all scrupulous, for they used the money of the Lama to exploit Kim in espionage – and this coming from the pen of the so-called 'Jings-Imperialist' – this criticism of the ruling class seems surely something very startling. One is immediately reminded of Forster's unscrupulous characters like, Callender, Turtons and Burtons. It is, however, gratifying that Kim has no sympathy for these figures. He confides to the Lama that he is taught to abstain from action is unbefitting to a Sahib. "It is too high for me," he makes devastatingly honest confession to the Lama.

Kipling has very successfully introduced the singular pair, the Buddhist Lama and his neophyte Kim, both enact before us the eternal drama of quest and discovery, aspiration and fulfillment. For three years, Kim very devotionally and heartly plays the role of chela to Lama.

The main characters are not many; Kim circles round the Lama, and Mahbub Ali, the Rissaldar, the Maharanee, the Babu, Father Victory and Colonel Creighton and others have their own orbital motion in part or whole round Kim; and occasionally the orbits meet, but with no disastrous consequences. The Lama, however, is always at the centre, and his presence is inferred even when he is not physically there, and wherever else Kim may be, his heart is never tethered far from the Lama.

It is a fact that Kim understands the Great Game better than the Lama's spiritualism, for the simple reason that he is only a seventeen years old boy; nevertheless it would not be wise to conclude the gentle and selfless wisdom of the Lama has played a lesser influence on him; or has proved less compulsive to his growing personality. On more than one occasion Kim expresses his indebtedness to the Lama. At one point in the novel, while mediating on the Great Game, Kim introspects:

Truly, it runs like a shuttle throughout all Hind. And my share and my job-he smiled to the darkness –I owe to the Lama here. Also to Mahbub Ali.....also to Creignton Sahib, but chiefly to the holy one.(Kim. Pg.321)

The Lama can continue his ministry, and even Kim can continue in the Game. It is not what one does but how one does that matters. We need not, therefore cavil at Kipling's making Kim continue as an Intelligent Service Man. And, besides, it is the Lama that is the heart and soul of the novel.

The Lama is a portrait of sanctity, while Kim is a portrait of humanity. Their coming together has made them like an unbroken chain and the extraordinary thing is that – like Don Quixote and SanchoPanza – the Lama and Kim too can keep together and love each other. Although by birth belonging to the ruling race, Kim loved to mix with the Hindu or Muslim boys of his age at Lahore, to

share their pastimes and pre-occupations, to wear their kind of dress and talk their vigorous varnacular.

So far as the Lama is concerned, the aim of his life is quite clear. He must find the Secret River. If Kim has come to him as a chela, that is part of the divine dispensation. He loves Kim, but it is a part of the holy commitment to the Search, and a part too of his general benevolence that embraces everybody and everything.

In a later part of the novel, when the Lama lovingly tells him: "Now I look upon thee often and every time I remember that thou art a Sahib. "Kim replies:

'Thou hast said there is neither black nor white. Why plague me with talk, Holy one? Let me rub the other foot. It vexes me. I am not a sahib, I am only thy chela' (Kim. Pg.322)

To him, 'The Great Game' is a means to satisfy his curiosity and his love of adventure as well as the satisfaction of his ego in being able to contribute his might in the great thing of whose significance he has most probably very little idea. Even after the successful adventure with the Russians, when HurreeBabu (who tracks down and discomfits the pair of Russian Agents who have mapped out the terrain for a coming invasion by the Tsar) gleefully explains their great gain, Kim's response is akin to indifference.

One need not to be disappointed at the fact that the Lama's chela doesn't adopt the spiritual path of his Guru, especially on consideration of the fact that it was not what his master desired; and one can definitely take comfort from the feeling that perhaps the Lama's wish could be fulfilled and Kim would after all be "such a sahib as who kept the images in the wonder-house". Infact, Kim hovers uncertainly between the world of the natives and the world of the rulers.

Kim ultimately graduates as a chairman in the government survey. This ending of the novel has been felt by many as an unsatisfactory conclusion of this great novel. Edmund Wilson's expectation was that Kim would return to his mother's people. A disappointment at this score doesn't in any way diminish the beauty and appeal of his novel. Nor is it perhaps very fair to regard it as an unbecoming end to this remarkable novel. Infact, one feels that J.M.S. Tomkins is right in observing that:

Kim remains a chairman is another sense, a bridge suspended for the passage to understanding between two territories of Kipling's heart.[1]

Kim, thus, a tale never flags in the varied interests that absorbed the two sides of Kipling's brain–the mystic soul of the East and the ordering intelligence of the West are symbolized in a story that holds the least reader in the grip of its kaleidoscopic romance. Creighton sahib and our old acquaintance strickland are now familiar stamp; but the swarms of orientals in this inexhaustible variety are hit off with unfailing individualizing touches. Kipling is all but a humorist in the scenes with the old lady of Kulu and the woman of Shemleigh and her submissive husband but the reader is inclined to make friends with HurreeChanderMookerjee in spite of the quizzing of his 'Babudom'.

A more substantial pendant to the farcical Hurree is the great horse dealer Mahbub Ali, "whose caravans penetrated far and far into the Back of Beyond," and who as one of the most formidable players in the Great Game might have upon him at any movement documents in cipher compared which dynamite was milky and innocuous'. But

Mahbub had no particular desire to die by violence because two or three family blood-feuds across the border hung unfinished on his hands, and when these scores were cleared he intended to settle down as a more or less virtuous citizen. (Kim. Pg.224)

In the end, we can say that Kipling may have had his prejudices and complexes;

He doubtless didn't, and indeed could not write at the top of his form, and, ofcourse, he was not an E.M. Forster; but in Kim he did create a master-piece, a prose epic of modern India.[2]

It could not have been easy for Kipling to draw so full and, on the whole, so convincing a portrait of holiness and variegated and pulsating with life. And the close of the novel brings a great peace, for we seem to see the River of the Arrow gurgling part, cleansing all sin, and we know now that the journey is ended, and we watch the Lama cross his hands on his lap and smile, 'as a man who has won salvation for himself and his beloved.'

E.M. Forster's A Passage to India is a classic work of fiction on the theme of race relations. The philosophical considerations in this novel are important, but to regard them as forming its central theme is to miss the main line of the fiction. The novel is rooted in its colonial context, though its significance is not limited to it. The racial and social connections of each character, whether British or Indian, matter in his or her affairs within or outside his or her group; these connections matter in the conversations, actions, thoughts and feelings of everyone. The theme of race relations bulks larger than the philosophical consideration and of course, the latter forms an integral part of it. Forster doesn't rate philosophical matters as intrinsically more important than social matters.

Forster was deeply concerned with imperial realities long before his novel appeared, atleast ten years before the first came to India in 1912. Thus at the turn of the Century he was aware of imperialism in a liberal spirit. Forster, then, had a developing

intelligence with regard to imperial realities. Naturally, his two visits to India, from 1912 to 1913 and in 1921, play the chief role in this development and provide the experiences that go into making his master-piece A Passage to India. He considers his experience of Dewas State Senior, "the Great opportunity of my life"[3].

Importantly in an imperial situation the importance that is given to the ruling race, greatly exceeded their number. Thus, Forster is right to present it as such in his 'A Passage to India'. Let us consider a scene typical of this aspect of the novel – Mrs. Moore and Adela Quested at the club soon after their arrival:

'Why, the kindest thing one can do to a native is to let him die', said Mrs. Callendar.

'How if he went to heaven?' asked Mrs. Moore, with a gentle but crooked smile.

'He can go where he likes as long as he doesn't come near me. They give me the creeps'.

'As a matter of fact I have thought what you were saying about heaven, and that is why I am against missionaries', and the lady who had been a nurse. (PI. Pg.20)

Her (Adela's) impressions were of no interest to the collector; he was only concerned to give her a good time. Would she like a Bridge Party? He explained to her what that was – not the game, but a party to bridge the gulf between East and West; the expression was his own invention, and amused all who heard it.

'I only want those Indians whom you come across socially-as your friends'.

'Well, we don't come across them socially', he said, laughing.

'They're full of all the virtues, but we don't and it's now eleven-thirty, and too late to go into the reasons.'(PI. Pg.21)

In this novel, Forster has used these remarks to dramatize the social realities in a colony. In this scene the satirical comedy has the aim of exposing the European aspect of these realities.

In the scene quoted above, Forster dramatises differences in attitude towards the Indian among the British and exposes the wide gulf between the two races. Let us turn now to his direct presentation of the gulf, for example, the scene in the Bridge Party.

"When they took their leave, Mrs. Moore had an impulse, and said to Mrs. Bhattacharya, whose face she liked, I wonder whether you would allow us to call on you some day.

'When? she replied, inclining charmingly.

'Whenever is convenient.

'All days are convenient.

'Thursday'.....

'Most certainly'.

'We shall enjoy it greatly, it would be a real pleasure. What about the time?

'All hours'.

'Tell us which you prefer. We're quite stranger to your country; we don't know when you have visitors'. said Miss Quested.

Mrs. Bhattacharya seemed not to know either.

Her gesture implied that had known, since Thursday began, that English ladies would come to see her on one of them, and so always stayed in. Everything pleased her, nothing surprised. She added, 'We leave for Calcutta today'. 'Oh, do you?' said Adela, not at first seeing the implication. Then she cried, 'Oh, but if you do we shall find you gone'.

Mrs. Bhattacharya did not dispute it. But her husband called from the distance, 'Yes, yes, you come to us Thursday'.

'But you'll be in Calcutta'.

No, no, we shall not', he said something swiftly to his wife in Bengali. 'We expect you Thursday'

Thursday...' the woman echoed'. (PI. Pg.35)

As it is known that later, the Bhattacharyas don't keep to their agreed appointment to Mrs. Moore and Adela Quested. Thus Mrs. Bhattacharya's complete verbal compliance, which is divorced from her feelings and plans, reflects the political difference between rulers and subjects and also the cultural differences between the European and the Indians. It also evinces that the exactitude of industrial society has not sunk into India and altered the traditional approach to human relation and human inter-course. Forster has also made a distinction in the speeches of Indian and English people. These speeches have registered difference in the emotional and factual context. These are finely differentiated in idiom too. The speech of Indian is of particular interest. Forster gives them, without descending to crude babuism, a language slightly but distinctly different from standard English in idiom and context. He is wholly aware of the fact that English is an alien tongue to them and also it springs from an alien culture entirely different from that of India.

Significantly, the relationship between races are considered to be more important by Forster than the relation within the races in this novel. In the Bridge Party scene Forster is presenting a formal occasion. In Aziz's house the contact between British and Indian is more intimate than in the Bridge Party. But after one of the Fielding's complete candid remarks:

'The Indian were bewildered. The line of thought was not alien to them, words were too definite and bleak. Unless a sentence paid a few compliments to justice and morality in passing, its grammar wounded their ears and paralysed their minds what they said and what they felt (except in the case of affection) seldom

the same. They had numerous mental connections, and when these were flouted they found it very difficult to function'.(PI. PP.96-97)

Forster notices that 'What they said and what they felt were (except in the case of affection) seldom the same', and puts it as if it were always and everywhere true of Indians. It seems that it applies most characteristically to the relation between colonized peoples and their colonizers. Forster is observing such a relationship from the point of view of a British incomer. Even given some limitation of view-point he can still present the situation in a fully dramatic mode:

'And those Englishmen who are not delighted to be in India – have they no excuse?' he asked.

'None, chuck them out'.

'It may be difficult to separate them from the rest, he laughed.

'Worse than difficult, wrong' said Mr. Ram Chand. No Indian gentleman approves chucking out as a proper thing. Here we differ from those other nations, we are so spiritual'.

'Oh, that is true, how true said the Police Inspector.

'It is true, Mr. Hag? I don't consider us spiritual. We can't co-ordinate, we can't co-ordinate, it only comes to that.....So we go on, and we shall continue to go. I think, until the end of time.'

'It is not the end of time, it is scarcely ten-thirty, ha! ha! cried Dr. PannaLal, who was again in confident mood. 'Gentlemen, if I may be allowed to say a few words, what an interesting talk, also thankfulness and gratitude to Mr. Fielding who is the first place teacher of our sons and gives them all the great benefits of his experience and judgement..(PI. Pg.197).

At the end of the scene Fielding is shown as wryly anticipating his fellow Englishmen's opinion of his behaviour – 'making himself cheap as usual.' Forster has truly tried to show that whether they meet formally or informally the British and the Indians certainly find it hard to develop cordial relations among themselves. Now let us turn to the purely Indian aspect of the action. For instance, take the scene when important Indian characters are discussing a central question in the novel:

'as whether or not it is possible to be friends with an English man.'

'it is impossible here. Aziz! the red-nosed boy has again insulted me in the court. I don't blame him. He was told that he ought to insult me. Until lately he was quite a nice boy, but the others have got hold of him.

'Yes, they have no chance here that is my point. They came out intending to be gentlemen, and are told, it will not do. Look at lesley, look at Blakiston, now it is your red-nosed boy, and Fielding will go next.... I give my Englishman two years, be heTurton or Burton, it is only the difference of a letter. And I give any Englishwoman six months. All are exactly alike. Do you not agree with me?'

'I don't, replied Mahmood Ali, entering into the bitter fun, and feeling both pain and amusement at each word that was uttered.

'For my own part I find such profound differences among our rulers. Red-nose mumbles, Turton talks distinctly, Mrs. Red-nose takes bribes, Mrs. Red-nose doesn't and cannot, because so far there is no Mrs. Red-nose.(PI. Pg.6)

From these remarks discussed above, Forster meticulously sees the attitude of the westernized Indians and also of the British. The attitude of the Indians appears quite in verse of the attitude of the British in the scene at the club discussed above; both sets arise from the colonial situation and work against rapport. The remarks in this dialogue are palpably sincere; in spite of Forster's later comment that there is here no gap whatever between 'What they said and what they felt'. As so often Forster's insight is sounder and more exact in the dramatic mode than when he is offering to catch in one wise remark that about the truth of a tangled class or social matter. Now let us turn to the Indians and their own concerns. Take for instance the scene where reactions of these Muslims to the news that Professor Godbole is ill, is to be noted wisely:

'If this so, this is a very serious thing; this is scarcely the end of March. Why have I not been informed?' cried Dr. Aziz.

'Dr. PannaLal attends him, Sir'.

'Oh, Yes, both Hindus; there we have it; they hang together like flies and keep everything dark....(PI. PP.89-90).

Thus Forster presents in rich detail the condition of Indian as a deeply divided country. This kind of thing shows that how Forster's endeavors to make rapport between these two races have proved useless and in vain. Take for instance the relationship of Ronny and Adela. They first meet 'among the grand scenery of the English Lakes'. Their relationship never becomes deep and sincere. They find it difficult to maintain it in India, partly because of the important differences in their character (Adela is liberal-minded whereas Ranny is not) and partly because of the demands of Anglo-India. Actually, their growing estrangement stops temporarily after the Journey in NawabBahadur's car. Their relationship exacts the difficulties of establishing personal relation among the Europeans when there is want of conformity to colonial values, as in the case of Adela, Her, rather, naive honesty has failed to bring her close to either the Indians she wanted to meet or the Englishman she wanted.

The relationship between Dr. Aziz and Fielding is the most important one in the novel. Forster

has done it because his prime concern is race relation between the two races. Fielding is a liberal and differs in quality from Adela. He has a seasoned intelligence. Indeed, he is the character closest to Forster himself, but the author is able to portray him objectively through his motto, 'travel light'. Forster critically suggests both a detached independence and an absence of responsibility to anyone other than himself. It is these qualities that result in his being the only Englishman resident in Chanderpore who consistently develops relationships with Indians instead of keeping exclusively to his fellow nationals. His friendship with Dr. Aziz develops rapidly because of Aziz's capacity to feel; Aziz shows him his dead wife's photograph:

Fielding sat down by the bed, flattered at the trust reposed in him, yet rather sad. He felt old. He wished that he too could be carried away on the waves of emotion.(PI. Pg.101)

Forster shares Lawrence's sense of modern civilization of blunting emotion. Here Fielding has the 'un-developed heart' which Forster regards as typical of Englishman[4]. Aziz has the capacity to feel. The relationship of Fielding and Aziz doesn't take a simple course from the start. It is subject to strain partly because of differences in the temperament which arise from differences in the shape of culture.

Notably, it is the disturbed, even neurotic conditions rife in colonial environment that has put their developing friendship under severest strains. This is evident in the events after Adela's experience at the Marabar caves. A person like Fielding is able to be singularly just in the face of simmering inter-racial hostility and of racial sentiments whipped up by the British over the Adela's case. Fielding's thoughts are put in the language of an ordinary sensible person. Forster carefully makes him unheroic and real. He elects to be on the side of the Indian but his racial connection to Adela doesn't permit him to remain comfortably on that side; after the hearing at court, he has to take care of her:

The English always stick together! That was the criticism. Nor was it unjust. Fielding shared it himself, and knew that if some misunderstanding occurred, and an attack was made on the girl by his allies, he would be obliged to die in her defence. He didn't want to die for her, he wanted to be rejoicing with Aziz.(PI. Pg.207)

Aziz neurotically suspects that Fielding's later concern for Adela is motivated by a selfish desire for marriage and breaks off his friendship when he mistakenly believes that Fielding has married her. The ironies of Fielding's position increase after he gets married; it is he and the daughter of Mrs. Moore, who are (at least partially) absorbed by Anglo-India. These are some of Fielding's reflections during his 'last free intercourse' with Aziz.

All the stupid misunderstandings has been cleared up, but soundly they had no meeting place. He has thrown in his lot with Anglo-Indian by marrying country women, and he was acquiring some of its limitations, and already felt surprise at his own part of heroism. Would he today defy all his own people for the sake of a stray Indian ? Aziz was a memento, a trophy, they were proud of each other, yet they must inevitably part.

Is this quite convincing? Marriage brings a responsibility new to him, but do we not feel that no the basis of his earlier independence Fielding is the kind of man who could defy all his own people again? Furthermore, this integrity of his has been dramatized strongly, whereas we are merely told about his alleged change. This is in keeping with the bald refection that Forster puts in earlier.

Forster seems to have momentarily lapsed into the unconvincingly thought in his over-anxiety to be realistic; to avoid making Fielding a hero. But in the conclusion Forster puts all his themes convincingly. He presents them in a fully dramatic terms:

'Oh, shut up', he said. Don't spoil our last hour with foolish questions. Leave Krishna alone, and talk about something sensible'.(PI. Pg.286)

They did All the way back to man they wrangled about politics. They trusted each other, altogather they were going to part. Fielding had no further use of politeness', he said, meaning that the British Empire really can't be abolished because it is rude. Aziz retorted,

'Very well and we have no use for you', and glared at him with abstract hate. Fielding said, 'Away from us, India go to seed at once. Look at the king-Emperor High School! Look at you, Forgetting your medicine and going back to charms. Look at your poems.(PI. Pg.286)

This is moment of complete candour. Aziz and Fielding are testing the quality of their feelings for each other, and through this interplay Forster unobtrusively introduces his broader social theme – racial relations, the inadequacy of religion and politics. Each man in turn, almost consciously letting the momentum of the agreement sweeps him along, comes out with statements which he knows misrepresent his wisest self-violent nationalism on the hand and great power superiority on the other. By this entirely dramatic means, Forster is able to catch the swaying and clashing forces that led on into the future of India as a nation (or rather, as three nations) without in the least taking away from the individuality of his characters.

Aziz grew more excited. He rose in his straps and pulled his horse's head I the hope that it would rear. Then he should feel in a battle. He cried:

‘Clear out, all you Turtons and Burtons' we wanted to know ten years back-now it's too late. If we see you and sit on your commits, it's for political reasons, don't you make any mistake.' Out, I say. Why are we put to so much suffering.....’?

'Why do you want instead of English? The Japanese? geared Fielding drawing rain. 'Oh, your Hindu friends will like that, won't they? Then he shouted! 'India shall be a nation! No foreigner of any sort! Hindu and Muslim and Sikhs and all shall be one. Hurrah! Hurrah for India! Hurrah! Waddling in at this hour of the world to take her seat! she, whose only peer was the Holy Roman Empire, she shall rank with Guatemala and Belgium perhaps! Fielding mackea again and that, no knowing what to do, and cried.....!.....we shall drive away every blasted Englishman into the see, and then-he rode against him furiously- 'and than', he concluded, half kissing him, 'you and I shall be friends'. 'Why can't we be friends now?' said the other, holding him affectionately. '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 tanks, 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.’(PI. PP.286-288)

Forster has developed the right historical perspectives in portraying a dividend India. Aziz ill – digested mixture of patriotism and xenophobia is characteristic of nationalist-inclined India. The good-humored Fielding has serious point and Forster, by a clever use of indirect speech (India nation Etc.), gives in more objective weight than it had been wholly the character's The point-difficult which this divided country has in becoming a nation as such- is supported Aziz's own sense of India's division and, indeed, Forster is being prescient. He has been proved right by such happenings as the partition of the sub-continent and religious massacres in 1947 and the Indo-Pakistan clashes ever since. The latter section of the passage focuses on the race relations. The details of the external setting work both realistically and symbolically to suggest that the impossibility of inter-racial relationship is in the very nature of things at this particular time, in this particular context (See chapter II of the present study).

Forster, however, leaves open a possibility of reconcilation betweens aces (....'no, not yet'.....'no, not there'). His basic spirit is very clear here-a seasoned, disillusioned but humane conforming of the deeply unsatisfactory (to as point) part of the total human state. These sound personal and race relations are considered very desirable and very necessary, but their difficult and failure are faced.

A Passage to India gives the impression of a microcosm of society in India under the British Empire in the first because Forster's characters are individuals or types who represent wide range of section in the society of course, it is not a complete cross-section, for example, on the British side there is no one from the middle class (no ordinary soldier, only major and subalterns) and on the Indian side there are no farmers of shopkeepers. The sections represented by the British nurse in a native state as the Indian Punkah-Puller, enters the novel only slightly. Forster judiciously on the life those who influence appreciably the working of the society and show them up-the less important British officials and resident's 'the educated Indians who were wearing, however painfully, a new social fabric' and the visitors who produce an impact, there must have been the kinds of peoples he himself knew best, from his position as private secretary to a Maharaja. The leading Indians, the emotional sensitive Muslim, Aziz, the imperturbable Hindu, Professor Godbole, and the cynical aggressively anti-British Hamidullah; among the British, Fielding, Adela and Mrs. Moore with different kinds of liberal minds, Turton with his hardened superciliousness towards the Indians. But none is presented in the proportion of a hero or heroine. All are given importance which commensurate with the needs of Forster's social themes.

Forster is accurate in his portrayal of the British rulers as prone to quite virulent racialism. Moreover, there is no bias in the mixture of 'virtues' and 'Weaknesses' which Foster ascribes to the Indians and the British. For example, McBryde and Fielding are show to be not different as men from Dr. Aziz.

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